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# EXPLORATIONS IN SIGHTS AND SOUNDS



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### STATEMENT OF OBJECTIVES

The National Association for Interdisciplinary Ethnic Studies has as its basic purpose the promotion of activities and scholarship in the field of ethnic studies.

The Association is open to any person or institution. The Association serves as a forum to its members for promoting:

- research
- study
- curriculum design
- publications of interest.

In addition, the Association sponsors an Annual Conference on Ethnic and Minority Studies, publishes a journal, a newsletter, and other publications.

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*Explorations in Sights and Sounds* is published annually by the National Association for Interdisciplinary Ethnic Studies as a review supplement to *Explorations in Ethnic Studies*. It consists of brief critical assessments of multidisciplinary materials relevant to the broad concerns of ethnic studies.

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Summer, 1984

**EXPLORATIONS  
IN  
SIGHTS AND SOUNDS**

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**EDITOR:**

Charles C. Irby  
California State Polytechnic University

**ASSOCIATE EDITORS:**

Gretchen M. Bataille  
Iowa State University

Meredith Reinhart  
California State University, Sacramento

**Explorations in Sights and Sounds    Number 4—Summer, 1984**

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**Paula Gunn Allen, ed. *Studies in American Indian Literature: Critical Essays and Course Designs*. (New York: The Modern Language Association of America, 1983) xiv, 384 pp., \$27.50, \$13.50 paper.**

*Studies in American Indian Literature* edited by Paula Gunn Allen is an excellent literary survey and resource book for instructors interested in developing college level courses on American Indians. Allen develops the format by including "critical studies in American Indian literature that explain and/or use basic themes, motifs, structures, and symbols found in traditional and modern American Indian literature." These critical essays lead into course outlines for developing American Indian classes.

Each chapter includes articles discussing specific genres applicable to diverse American Indian courses of study. In-depth analyses of American Indian literary material by culturally sensitive authors provide background and methods for understanding American Indian culture through literature. By using numerous authors and specialists in the field, Allen demonstrates the complexities existing in American Indian literature.

Although Allen focuses primarily on various genres existing in American Indian literature, the scope of the book is far-reaching as she examines a multidisciplinary approach for understanding American Indian culture. Allen's work includes a broad range of materials focusing on American Indian oral traditions, history, biography, personal narratives, American Indian women's literature, and contemporary American Indian literature. By broadening the instructors' foundations, Allen forces them to teach from a holistic background rather than a disciplinary perspective. Instructors who teach courses on American Indians must be well read in American Indian studies and must be aware and sensitive towards American Indian cultural perceptions. American Indian cosmology, belief, and cultural constructs are alien to Euroamerican culture. Instructors, therefore, must take care in their use and teaching of such diverse materials. A new world is opened up. The eyes, ears, thoughts, beliefs, and perceptions of the American Indian take on new meaning for narrowly focused Euroamericanists. Allen clearly illustrates the complex nature existing within American Indian cultures and among American Indian groups which are not easily understood by non-Indians or the untrained researcher.

The following are ideas one must comprehend before attempting to instruct students in American Indian studies:

- 1) Make sure the teaching of American Indian literature is from the point of view of its people.

- 2) Understand the concepts of balance and harmony existing among the people with respect to nature. The physical, ontological and cultural worlds as perceived through oral and written narratives are inseparable

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from reality.

3) Understand that the oral tradition and American Indian languages continue their vitality in contemporary society.

4) Be aware of the importance of women in American Indian cultures. This is a significant topic of study because within Euroamerican literature, the authors who have written about American Indian women have promoted stereotypes or ignored the existence of women. Misinformation is prolific. Although American Indian women have historically held a complementary role within their culture, their existence has only recently emerged and been recognized outside of the American Indian sphere. Women form part of the continuity, balance, harmony, and completeness found in American Indian cultures.

5) Understand the use of language and symbolism, e.g., the flexibility and continuity of the coyote symbol illustrates the cultural process of spiritual retention, but changes occur in character and dimension of the coyote depending on the American Indian writer. The changes in language and symbolic motifs fall within the recognized boundaries of cultural maintenance, transition and change.

6) Understand that oral and written genres such as songs, poetry, and narratives should be viewed as a cultural process rather than static forms. These genres form an integral part of historical and contemporary American Indian culture.

*Studies in American Indian Literature* is necessary reading for all scholars of ethnic literature. This book is especially important for people developing courses. Allen not only presents course designs and reading materials but also points out the importance of American Indian literature as an area for research. Allen emphasizes that developing courses requires critical sensitivity and understanding of American Indian cultures. Myths, beliefs, oral and written expression in poetry, song, and narrative are the means by which American Indians express who they are, their relationship to nature, the world and belief systems.

*Studies in American Literature* provides excellent material concerning a coloured ethnic group which has historically been misunderstood, stereotyped, politically ravaged, and ignored. Authors like Paula Gunn Allen have risen to the challenge of the 1980s by producing timely and relevant methods for understanding ethnicity from a people's perspective. She moves beyond white history and literature in "coloured face" and into the complex and diverse arena of cultural continuity and change. People interested in teaching about cultural dynamics will find *Studies in American Indian Literature* a necessary addition to their resource library.

— Barbara Hiura  
Sacramento City Unified  
School District

**Robert L. Allen (with the collaboration of Pamela P. Allen). *Reluctant Reformers: Racism and Social Reform Movements in the United States.* (Washington, DC: Howard Free Press, 1983) 356 pp., \$6.95.**

Allen, editor of *The Black Scholar* and chair of the Mills College Ethnic Studies Department, reviews in this volume the ideological impact of racism on six distinct social reform movements in United States history. Chronologically presented, the movements begin immediately after the war for independence and extend into the contemporary era.

Arguing from a materialist developmental perspective, Allen incorporates reports from black participants as well as information drawn from standard studies of the reform movements covered. Other non-white perspectives are excluded on the grounds that only blacks participated in social reform movements throughout the history of the United States.

The chapter case studies of the individual reform movements—abolitionism, southern populism, progressivism, women's suffrage, organized labor, and socialism—each explore the nature of the movement, its leadership, and internal dynamics. The final chapter attempts a theoretical synthesis, moving beyond a simple comparison of the movements. The intent here is to set each social reform movement, and the relationship and progression among them, into the larger context of United States and world history. Additionally, the social forces that brought each movement in its time into the limelight are explored in their relationship to the larger ideological framework of racism.

The complex and contradictory interests of race, class, and gender are intensively examined in the chapter covering the woman's suffrage movements. Emphasizing the "respectable" and conservative social position of the movement's leadership, Allen underplays the extensive support for labor found in early 20th-century women's organizations. Similarly, the long-lasting alliance between the women's movement and those who struggled for full equality for blacks is downplayed. Allen does acknowledge the role of black leaders such as Frederick Douglass, Sojourner Truth, Josephine St. Pierre Ruffin and others in the suffragist struggle. However, he is at pains to argue that greater oppression has been experienced by virtue of race than of gender, and on the basis of this understanding, criticizes divisive strategies employed by feminists in the early struggle for the vote. His description of the rape of black slaves and the powerlessness of their community to protect them could be an historical or contemporary observation on spousal abuse and marital rape, of a woman of any race, an equally "protected" crime. Allen fails to see the parallel between slave owners and husbands exercising their "perogative" and thus exaggerates the distance between the white and black women's situations.

His structural analysis of the decline of the women's movement is incisive and telling. Failure to diversify left the movement, once successful, without a *raison d'être*. The implications for other social reform movements are powerful—single causes leave no organizational legacy now, as then. In a sense, this is the weakness of the book as well. The exclusive focus on racism has given a tunnel-vision perspective to the analysis of the various social movements, leading to overstatements such as “White women totally betrayed their black sisters in the name of white solidarity” (270), and “The dominant trend in organized labor at the beginning of this century was a movement toward exclusionism and racism” (271). Although both statements are certainly true of some participants of the movements discussed, they miss the mark as general characterizations.

In another context, the postscript covering contemporary U.S. social reform movements, the authors offer a broader perspective in discussing the competition and suspiciousness affecting third world coalitions. In acknowledging this conflict, they point to a strategy for solution: “Whether this problem will be overcome depends on the emergence of an anti-racist leadership that can build alliances while also respecting and upholding the legitimate special concerns of each group” (338). This coalition-building strategy is presently employed by a number of multi-ethnic, multi-issue community organizing projects. Perhaps these projects will be the focus of attention for the authors' sequel. An ambitious overview such as *Reluctant Reformer* must be followed by a more detailed extension in the form of an ideological analysis of contemporary reform movements to be useful. It is equally important that the ideology of racism not be the only focus of such an analysis.

— Linda M.C. Abbott  
California School of  
Professional Psychology, Fresno

**Elechi Amadi. *Ethics in Nigerian Culture*. (Exeter, NH: Heinemann Educational Books, Inc., 1982) 120 pp., \$9.00.**

Elechi Amadi is a Nigerian-born member of the Ikwerre tribe. He was trained in the Nigerian University system, served in the Nigerian army, and was Head of the Ministry of Education. He has published several works of fiction for which he is primarily known. In this work, Amadi attempts to classify, describe, and analyze major areas of Nigerian ethical thought.

*Ethics in Nigerian Culture* is flawed in execution and culturally oppressive in spirit. The work fails on two counts. First, what should be a rigorous description and analysis lacks sensitivity, accuracy, and completeness. Second, little attention is paid to the ethical diversity of Nigeria's 250 or so culture groups. Rather, Amadi perceives the people of Nigeria as the domesticated inheritors of a post-colonialist ethical system based in the European philosophical tradition. Thus, the book makes for undistinguished philosophy and demeaning cultural history.

The work's faults stem in part from the problem of covering such a diverse group of people in 120 pages, on such broad topics as religion, social and sexual discrimination, crime and warfare, goodness, and leadership. One of these areas for one group might be an appropriate amount of information to examine in one book. To do more means that generalization and abstraction slights those who are not ignored entirely.

For example, Chapter 1 on religion is seven pages long. Russell, Aquinas, Augustine, the Bible, and the Koran are quoted at length in an attempt to assert the power of religion and at the same time to refute the desirability of religion as more than an enforcer of moral standards. Almost nothing is said about how Nigerians understand deities or how spirituality is expressed among different tribes. The belief in reincarnation among certain tribes, for instance, is only summarily mentioned. Derived from the analysis of Western European philosophers, the main point of this chapter seems to be that religion acts as a constraint which enforces certain standards of behavior. Further, religion is inferior to ethical philosophy as a moral constraint, thus leading Amadi in the conclusion to expound moral education as a solution to what he perceives as Nigeria's problems. Amadi neglects the richness, mystery, and meaning which spirituality brings to people.

The strongest chapter is on concepts of goodness. Here, Amadi provides samples of tribal proverbs on specific topics like humility, followed by insightful description and analysis. This chapter conveys the ethical characteristics embedded in specific cultures; it could be an excellent point of departure for an examination of the notion of goodness in tribal Nigerian culture.

In total, *Ethics in Nigerian Culture* is an apology for "our erstwhile colonial masters" (p. 63). The dependency on European philosophers throughout the text to defend certain points is of dubious relevance, and demeaning. Statements like "In fact, the oldest living Nigerians cannot recall events beyond 1900" (p. vi) are disturbing; one is left wondering how well Amadi knows the oral traditions of Nigerian people. Finally, Amadi's desire to have compulsory moral instruction in schools and universities seems more like a threat of domestication than a promise of liberation from Nigeria's moral "problems."

— Jeff Singer

Claremont Graduate School

**Michael Anthony. *All That Glitters*. (Exeter, NH: Heinemann Educational Books, Inc., 1983) 202 pp., \$5.00.**

The Trinidadian, Michael Anthony, gives us yet another novel, having previously published *The Year in San Fernando*, *Green Days by the River*, *The Games Were Coming*, *Streets of Conflict* and a collection of short stories, *Cricket in the Road*. For this novel, he has drawn heavily on the native elements of Trinidad and Tobago. Interestingly enough, the political situation plays only a minor role in the novel, unlike the works of other Caribbean authors like George Lamming and V. S. Naipaul, for example.

*All That Glitters* begins, of course, with that timeless proverb "All that glitters is not gold." The novel explores the proverb on several levels. On the literal level, it is a mystery: "Who stole the gold chain?" On the psychological, it is a study in the exploitation of the initiate. On the symbolic level, institutions and individuals are revealed not as tarnished gold but as dross. Nevertheless, the mystery novel, while providing suspense and some tension, is all but swallowed up by the larger concern: the initiation theme and the rites of passage. The development of a young man (initiation into adulthood) and of a writer are intricately and intrinsically interrelated. On the one hand, we observe the young Horace's journey from innocence to experience and simultaneously his growing awareness of his artistic powers much in the manner of Dedalus in Joyce's *Portrait of the Artist as a Young Man*. Finally, the unraveling of the intrigue in the theft of the gold chain contributes to the essential theme in that it exemplifies the "appearance versus reality" motif. Mystery remains on an elementary level; we do not have a full-fledged detective story—only the barest rudiments. The real "mystery" lies in understanding the games people play.

Brought from Panama, the gold chain, which could radically alter the boy's impoverished lot, appears as the controlling motif; the boy's life and growth in St. Joseph have primary importance. One can never forget where the real value lies, especially as the fledgling writer takes clichés and fits experience into them.

To say that we understand character through plot development may be an exaggeration, although we do perceive the growth of Horace as an observer of life and as an artist both through his absorption in his "compositions" and the attitude of adults toward his writing. By far Anthony's greatest accomplishment is his integration of Trinidadian life into the novel. For the most part, we do not feel Anthony's contrivances to portray the life of the island. In fact one of the real achievements of the novel is the author's ability to present the natural flow of life in this small Caribbean community. Insignificant details like the strange names of plants, occupations, customs, and folklore are so skillfully handled that the reader accepts them as normal. Anthony uses dialect to delineate character as well as to reveal the indoctrination of

Horace into an appreciation and manipulation of the English language.

All the carefully detailed nuclei of focus—the school, the fatherless habitation, the fishing excursion, the journey to Mount Moriah, the prison—give insight into life and customs, but more important, their impact on the developing author, as the first person narrator becomes our consciousness. Of primary interest is Anthony's ability to create ambience in his concern with the re-creation of the details of appearance. An individual's appearance—clothes, physique, and so forth—is given minute attention. One cannot help but be struck with the insistence on appearance as indices to character. Nor can the reader be indifferent to the attitude toward institutions. Seeing these through a neophyte's innocent vision gives us some insight into the island's problems; these, however, are not the main thrust. If we read satire here, it is incidental to the total impact.

The primary interest remains a youth's brutal initiation into life's perversities. Horace finds that the one symbol of refinement, of culture, of beauty, is completely hollow, without value. Slowly, layer by layer the scales slip from his eyes until at last he must recognize the truth: he's been exploited in the vilest way by the person he trusted the most—his teacher. Moreover, he discovers that all the high flung phrases which his teacher's ready wit makes available to him have no real relevancy to life. The reader is aware that a symbolic interpretation may exist but the literal has more significance—the youth will be a writer and he will show us a new perspective from which to view these events.

Anthony's major accomplishment in this novel is his depiction of Trinidadian life and its integration into the artistic development of the writer, the artist, the neophyte. This is no diatribe against institution or society; however, hypocrisy and corruption are exposed at every level: familial, educational, judicial. We move with Horace from the blind innocence of youth into the brutal light of the adult world, feeling that in order for the protagonist to become a writer, an artist, he must know that "All that glitters is not gold," that true drama lies in the discovery.

— LaVerne González  
San Jose State University

**Arthur Ashe, with Neil Amdur. *Off the Court.* (New York: New American Library, 1981) 230 pp., \$3.50 paper.**

Arthur Ashe, tennis professional who in 304 tournaments won fifty-one and reached the finals in forty-two others, had a heart attack at thirty-six and then quadruple by-pass surgery. A sensitive, well-read and intelligent black athlete, Ashe is instinctively conservative and projects a concerned curiosity in his quest for understanding not only his own problems as man and athlete but also today's serious racial and political issues. This book, his third, is clearly written (with Neil Amdur, *New York Times* sportswriter) and reflects Ashe's respect for, and admiration of the English language: "I like the English language and its nuances . . . I have no interest in learning how to be a master of Black English. I understand it because I've heard it all my life . . . I learned to speak the English language very well." This attitude toward language seems to reflect Ashe's general unresolved view of how to maintain his blackness and how to conform to WASP attitudes, especially when he is successful artistically (as an athlete) and materialistically.

His heart attack is a depressing subject to us physical-fitness buffs, for Ashe was a slender, splendidly conditioned young athlete who could play a five-set, three-hour-plus singles match. He believes that family history and stress were the two important factors in his myocardial infarction. Cardiovascular disease and hypertension dogged both sides of his family; his mother died of these ailments when she was twenty-seven. Her death was a deeply traumatic blow to her son, and possibly Ashe's public, tightly controlled personality is based on his not allowing himself to show the deep emotions he felt then. As he says: "A lot of people think of me as detached, aloof, cold. I am detached somewhat, and maybe a little aloof, but I'm not cold. I have a lot of empathy for life in general, for the underdog, for people in embarrassing situations. I probably withdrew in certain ways to defend myself against the negative manifestations of having lost a mother at age six. Withdrawal helps defend you; you can build a little wall around yourself so that you let only very few things in." Another factor was his being a black man spearheading a break into burgeoning big-time, big-money professional tennis. In his earliest years of playing tournaments as a junior, he had to be scrupulously controlled and polite. It was years before he understood, he says, "the emotional toll of repressing anger and natural frustrations."

Ashe's coolly intellectual view of marriage was part of both the emotional residue of his mother's death and his pragmatic view of life. His early dating of Patricia Battles when he was fifteen led to a formal engagement to her at age twenty-three. However, he called off the planned wedding: "I felt ashamed of the breakup and wondered how a business decision could make me fall out of love. For a long time, I thought I was rather cold-blooded about it, but the trips abroad had opened up new worlds and I wanted to see and experience those without



the burden of a wife and possibly children." He later says that marriage was a frightening prospect because of his fear of divorce; when he reached thirty he was ready to share his life with someone, for he felt he would not resent the "restraints on his time. This may seem to be a cold-blooded approach to marriage, but I wanted to take a logical and rational view of the institution and to make sure it would work for me."

Of course Ashe has obvious interest in racism in sports. Like Harry Edwards, Ashe rejects the concept that there are significant anatomical and cultural differences among the races making one group physically superior to another in certain sports. "There is an assumption that if blacks are found to be physically superior, they must be intellectually inferior. I ran into that thinking at Stellenbosch University in South Africa. Such inquiries can be dangerous: the professor and his students were using them to justify apartheid." A second point is that racism is commercially valuable in sports. As he says: "Race has a hell of a lot to do with the commercial success of sports. A ton. In boxing, Gerry Cooney is worth more because he's white than if he were nonwhite . . . Gerry Cooney sticks out." Even though sports is supposed to be the racial equalizer, it's clear that in any hand-to-hand event or team sport, skin color is a factor with large commercial value.

As a professor teaching "Sports in American Life," I have read several scholars—Mumford, Huizinga, Veblen, Toynbee—who have pointed out the relationship of capitalism, Christianity, and sports. It shows Ashe's acumen for him to have realized that "our economic philosophy of capitalism and our Christian ethics are complete polar opposites." This has led the United States into serious social hypocrisies in relation to amateur vs. professional sports, and even to a schizoid view of how to do unto-others when you're using your killer-instinct (Thorstein Veblen calls it characteristically your "predatory emulative propensity") to cream an opponent.

This is a book worth reading not merely for its depiction of a black athlete's later career and medical tragedy but for its delineation of a complex and intelligent man, who in showing us the "truth" of his life, presents us with some fascinating, unconscious self-revelation.

— Stewart Rodnon  
Rider College

**Cav. Valentine J. Belfiglio. *The Italian Experience in Texas.* (Austin: Eakin Press, 1983) viii, 299 pp., \$12.95.**

Many people, even native Texans, may be surprised to learn the extent to which Italians have been present and influential in Texas, especially since the late nineteenth century. They are aware of the various cultures that settled the state, such as Hispanics, Germans, Czechoslovakians, and blacks; yet few know that "Italians have been a part of the history of the state since 1540."

Professor Belfiglio has filled a gap in Texas history by detailing for the first time in a concise, well-written, well-documented book the story of a minority group that, for the most part, has been heretofore overlooked by historians. Through extensive research that led him to libraries, court records, historic sites, festivals, and personal interviews across the vast regions of Texas, Belfiglio has documented the migration of Italians to Texas as they came first as explorers, adventurers, or missionaries, but later as miners, railroad workers, farmers, and artists. He depicts the immigration of these poor, struggling Italians during the late nineteenth and twentieth centuries to a state that needed their skills for a developing economy. The chapter on Italian artists in Texas makes the point that though most of the immigrants became farmers, laborers, or merchants, many numbered among the outstanding sculptors, architects, and painters of Texas.

Belfiglio found that the Italians in Texas, though a minority, have encountered only limited resistance and have experienced acceptance by both the ruling majority and the other minorities—due basically to the willingness of Italians to adapt and also to their custom of helping each other through benevolent societies.

The result has been that the modern Italian has been assimilated into the mainstream of Texas social, political, and cultural life and "bears little resemblance to his forebears." Very little of the Italian heritage has been left untouched. Nevertheless, Hansen's Law has been in effect, for though "first and second generation Italian Texans were largely committed to assimilation, . . . third generation Americans living in the state demonstrate considerable interest in their ethnic identity."

As a Texan of Italian descent and an associate professor of history at Texas Woman's University, Belfiglio, who was awarded in 1982 the rank of Knight of the Order of Merit of the Republic of Italy for his work in promoting Italian culture internationally, is uniquely qualified to present the Italian experience in Texas. His extensive writing—two previous books and numerous articles in Italian and English journals—accounts for the careful attention to detail, the depth of scholarship, and the welcomed readability which the book enjoys. Abundant photographs (46) throughout the book vivify the printed words; tables and figures illustrate and authenticate the author's assertions, and data from

personal interviews add freshness and currency. An index and several appendices that provide additional pertinent data are provided.

Historians and the general reader alike will welcome this book as a trustworthy, needed addition to Texas and ethnic studies.

— Marvin Harris  
East Texas Baptist College

**Joseph Bruchac, ed. *Breaking Silence: An Anthology of Contemporary Asian American Poets.* (Greenfield Center, NY: Greenfield Review Press, 1983) 295 pp., \$9.95.**

Bruchac has compiled an anthology of contemporary Amerasian poets who speak in clear and melodious voices. These poets of Hawaiian, Korean, Chinese, Japanese, and Filipino backgrounds present and affirm fresh ideas and viewpoints in poetic form. They offer an understanding of their backgrounds through variant ideas. Each one captures some sense of her or his background culture and shows how their individual lives have been affected by it.

Merle Woo, one of the poets, transfers one thought of background culture to an ordinary classroom setting when she writes: "Classrooms are ugly, Cages with beautiful Birds in them. Scraped, peeling walls, Empty bookcases, An empty blackboard—no ideas here" (248).

Woo's "Poem for the Creative Writing Class, Spring 1982" tells of all the cultures concentrated in one small cubicle, and how a good teacher can break the silence of that room. Her idea actually strikes at the core of a social order. The role of a learning institution is the offering of ideas; the straight line of any action is achieved through them. The summits of science, art, and poetry are reached in ordinary classrooms. The whole spectrum of life is centered there.

Some other "action ideas" presented in the anthology are as follows:

- Write letters laced with thank yous.
- Be with someone who can "chew the fat for hours."
- See all the relatives in a certain area.
- Walk around a city and catch old memories.
- Have a sense of your own worth.
- Appreciated watching a bird over a river.
- Talk about the old days in your own accent.
- Dabble in academia after picking up street corner wisdom.
- Walk towards *Spring Street*, past the iron security gates.
- Snap some gum in time to the wonder of Stevie Wonder.
- Find the Balance between art and politics.

Move to develop a deep appreciation for the trees and the blue mountains.

And visit a hometown and desire to remain there in stopped time.

The poets in *Breaking Silence* bring forth fresh ideas which are essential for creative teaching. When the wall of silence and stale ideas enter a classroom setting, nothing is apt to happen but stagnation. The creative teacher has the responsibility of dealing with these ideas presented from multiple cultures.

This anthology makes both teachers and students alike listen more attentively and take in new ideas with a new ethnic awareness. The literary achievement of *Breaking Silence* gives the reader a feeling of moving through time and space with the poets.

The clear and colorful language is presented in well-paced rhythms. Teachers and students can appreciate this since they develop their joy of poetry through poetry-reading experiences. They, too, have "a sense of endless secrecy" to share in rhythmic language. Bruchac's anthology captures the various Amerasian experiences through cultural expressions. The reader can use it to branch out into the field of "new ideas."

— James B. Irby  
Mount Holly, NJ

**Jay C. Chunn, II, Patricia J. Dunston, and Fariyal Ross-Sheriff, eds. *Mental Health and People of Color: Curriculum Development and Change* (Washington, DC: Howard University Press, 1983) xxi, 472 pp., \$24.95.**

American colleges, universities, and medical schools have developed elaborate structures for the study, diagnosis, treatment, and prevention of mental illness and associated problems in living. The history of psychological training is not value free, but rather is imbedded in the general history of the culture, and reflective of its problematic issues. Whatever theoretical perspective mental health practitioners are trained in, whatever internship experiences are designed to complement the instructional program, the rates of success in identifying and resolving difficulties vary with the ethnicity of their clients. Success is shown disproportionately for a limited population—the clients of European-American background. In each of the mental health fields examined in this volume, available data indicate underutilization, high non-return rates, client dissatisfaction, and generally poorer outcomes when mental health professionals turn their attention to the problems of people of color. Assuming a benign interest on the part of the practitioners, and

assuming that the client would prefer health, the explanation for such unsatisfactory outcomes must lie in the training deficits of mental health professionals.

The inadequacies of training programs are enumerated here from the perspective of the poorly-served populations. In a four-by-four project design, the training curricula of psychology, psychiatry, social work, and psychiatric nursing are critiqued by authors representing blacks, the Asian-Pacific populations, Native Americans and Alaskans, and Hispanics. Terminology such as "dehumanization," "total disregard," "ignorance," and "inappropriateness" appears with alarming regularity in descriptions of ethnic groups' perceptions of the present quality of psychological services.

The volume was not designed primarily as a critique, however. Most of the chapters trace reform efforts, present legitimizing mandates for ethnic information inclusion in training programs and recommend in some detail the critical measures needed at this point.

In any effort involving numerous authors (here, 64) representing diverse regions, institutions, orientations, and ethnicities, some unevenness will be apparent. While an occasional chapter is polemical, and several are contradictory, the overall effort represents a milestone in the accumulation and organized presentation of essential information. Much of the material provides blueprints for program development and there is ample information of immediate value to faculty and administrators. An instructor could profitably excerpt and apply materials pertinent to the more visible ethnic groups in the institution's service delivery area, and at once improve the relevance of the program. Bibliographic citations and carefully organized resource materials for program reform complement the more immediate case materials. Barriers to ethnically relevant training and obstacles to appropriate service provision to at-risk ethnic populations are clearly identified and cogently addressed. Historical references to the numerous task forces, congresses, conferences, and workshops that have previously developed reform strategies serve to illustrate both the complexity and the continued urgency of the problem. If the volume has a substantial weakness, it is in the lack of integration of the diverse perspectives of the ethnic groups represented. Suggestions are given for programmatic change to include information on each of the four groups, but the suggestions demonstrate different and conflicting priorities, information bases and implementation schedules so that the overall impact is confusing, even intimidating. Simply adding these databases to curricula already suffering from information overload is untenable; and adding even several of the suggested electives presents impossible logistical problems in the current overstructured, rigid training programs. An unrealistic but highly desirable further research effort would engage all the authors in a Delphic probe to arrive at a consensus to clarify the most essential information to add and to arrive at unity

regarding the sequence in which to add it.

Until that fantasy is realized, the readers can perhaps profit most from those contributions written from the cross-cultural, rather than the ethnically specific, perspective. Realistically, the therapist is always immersed in a matrix of cross-cultural definition: one client is Asian, elderly, urban, female, and Catholic, while the next may be a young, rural, Anglo male married to a Chicana with a higher educational level than he has attained. How and where does the therapist in training learn to weigh the relative impact of these identity components? For which clients does gender, or age, or degree of disability form more salient identity than ethnicity?

While supplementary training workshops are one current response to the need for training in this area, several of the authors advocate the establishment of regional cross-cultural training centers as a more stable long-range solution. The major drawback to their proposal would be the temptation for educational institutions to deny their own responsibility for reform, essentially "farming out" that portion of the training program to specialized centers in areas of ethnic group concentration. Most educational institutions would then have minimum involvement in devising solutions to issues of ethnic group dissatisfaction with service provision, and would be denied the insights that result from considering the commonalities and differences of specific client populations.

A serious review of the goals of a truly American psychology, integrating an "empirical knowledge base . . . rooted in the social reality of a variety of individuals and groups" (70) is clearly in order. The authors advocate persuasively for the training of nonracist practitioners, and here they provide a needed stimulus for continued commitment to the changes necessary to realization of this crucial objective.

— Linda M. C. Abbott  
California School of  
Professional Psychology, Fresno

**Dino Cinel. *From Italy to San Francisco: The Immigrant Experience.* (Stanford: Stanford University Press, 1982) viii, 347 pp., \$25.00.**

Examination of Dino Cinel's *From Italy to San Francisco* will take the watchful coordination of both eyes. His introductory chapter draws one eye to clear professional "social history," supported by an extensive bibliography, dominated by Italian sources including official provincial

and national records and punctuated by a comprehensive bibliographical essay. The other eye is painfully drawn to some questionable scholarship.

"This study in Social History deals with the change and continuity in the lives of Italians who immigrated to the United States" (1). A focus on "returnees" and questions about their "effect . . . on their native land after returning" and "how . . . returnees [were] changed by American society" aptly manages the key to "The Immigrant Experience" (1). Book jacket diplomacy leads a reader to believe the study will make direct use of the "2,000 family sample" and anecdotes and interviews with "three generations of Italian families," but his study is not in any way a personal study of families in San Francisco or Italy. It is a discussion of campanilismo, ethnic rivalry, assimilation, and the effects of immigration on families as told through a wide variety of statistics. Also, a presumptuous attempt to reflect upon historical immigration scholarship permeates the work, aiding the author's own conclusions.

Cinel's statistics favor northern Italian fidelity, family closeness, literacy, and economic conditions. Liguria, Tuscany, Calabria, and Sicily represent north and south as "almost half" of San Francisco's Italians originated from these regions. Exclusively ignored by Cinel is Campania, which delivered 26% of America's Italians. The lack of any disclaimer about this absence creates questions about his corollary statements. Eighty-five percent of northern Italians were directed to the Western United States. San Francisco was never 20% southern Italians. This foundation, though professionally rationalized, makes his conclusions, especially about southern Italians, ethereal.

His work's bias shows in this quote: "Family problems in San Francisco had to be attributed to the corrupting influence of America, but in reality family life was far from idyllic in Italy, especially in the south" (195). Cinel's conclusions come from cumulative records indicating infidelity of wives in regions of high emigration. Can we blame today's fidelity norms on historical immigration stress as well? Further he says, "In the South the constant competition to secure the best land available affected family relations, especially between fathers and sons since southern children never remained with their parents after marriage" (177). This fact is simply logical since southern families lived three persons to one room. Cinel resorts to elaborate contrivance to ignore this simplicity.

Sicilian latecomers rivaled northerners for jobs with northern-born employers, but Cinel attributes this to campanilismo ignoring the explicit implications of class and racial discrimination. About Edna Dessary's statement, "Northerners are capable of great progress in the social organization of a modern society," he says, "Notwithstanding the discredited racial assumptions of her study, northerners were indeed likely to have more exposure than southerners to the urban industrial world" (116).

Unfortunately Cinel's work is an example of how Scientific Racism can infect modern scholarship with ancient prejudices retarding us into the 19th century. According to William De Marco, *Ethnics and Enclaves* (Ann Arbor: UMI Press, 1980), "prejudices [between north and south] were deeply rooted and often bore racial overtones" (1). Dino Cinel recognized this, but has failed to remove the enigma from his research.

—Jay Avellino  
Iowa State University

**David Cook and Michael Okenimkpe. *Ngugi wa Thiong'O: An Exploration of His Writings*. (Exeter, NH: Heinemann Educational Books, Inc., 1983) 250 pp., \$11.50.**

The two professors of English at Nigerian universities who jointly prepared this small book did three things well. They produced an excellent critical study of Ngugi's writings, amply footnoted and indexed; they presented interesting facts about the Kenyan author's life, and they included enough information to let the works speak for themselves for and about Africa—a welcome change from non-African interpretations.

Ngugi's four novels tell much about the social and political change in his country and about the changes the writer underwent as well. Born in the so-called "White Highlands," he studied British literature at Uganda's Makerere University and at Leeds where he began writing his first novel, *The River Between*. This novel is set in colonial times when tribal customs were still intact, but when Kenyan society was at a crossroads. His next novel, *Weep Not, Child*, deals in part with the Mau Mau. *A Grain of Wheat* "centres on the struggle to free men's minds from the constraints of colonialism" and is a "passionate examination of heroism and treachery." A fourth novel, *Petals of Blood*, is his first one about independent Kenya and makes outright denunciation of capitalist practices through his leading characters. "The savageness of the attack [upon social injustice and calculated corruption] brings 'A Modest Proposal' to mind."

As chairman of Nairobi University's English Department, Ngugi suggested that the department be abolished and that a Department of African Literature and Languages be set up in its place. "We reject the primacy of English literature and culture," he stated. "We must in fact wholly Africanize and socialize our political and economic life."

Cook and Okenimkpe write: "It is significant that one of the subtlest



and shrewdest special police cadres in Africa left Ngugi free to publish *Petals of Blood*. . . but swooped quickly and selectively when at length he turned to rouse his own people through drama in an indigenous language. They knew their business: and by that time Ngugi knew his." Early in 1977 *Petals of Blood* was released. On December 31 of that year Ngugi was taken into custody for "questioning." He remained in prison for nearly twelve months. He was not reinstated at the university and no longer lives in Kenya.

Ngugi, according to this study, is a dramatist as well as novelist, "who has dared challenge our established assumptions about literary genres," and "seems at all times to have sought the ultimate goals of any committed writer: to harness the 'laws' of art to the dictates of his own conscience."

—Jean Bright  
Greensboro, NC

**John R. Cooley.** *Savages and Naturals: Black Portraits by White Writers in Modern American Literature*. (Newark: University of Delaware Press, 1982) 206 pp., \$21.50.

John R. Cooley's *Savages and Naturals* is a critical analysis of the ways in which "modern" American writers have depicted black characters. His thesis, briefly stated, is that in their fiction white American writers portray black Americans as primitives—as "savages" or as "naturals." "Savages" are those who are perceived as intrinsically evil and who consequently represent a threat to civilized society. "Naturals" are those who are simple, essentially rustic folk (the term is only roughly synonymous to the traditional "noble savage").

The eight writers Cooley has chosen for his study represent varied literary schools and genres. Some are not really a part of the standard literary canon (Waldo Frank); some remain firmly entrenched among the masters of American literature (Eugene O'Neill, William Faulkner); some are major writers represented through lesser known works (Stephen Crane's "The Monster"). But they are all writers with intellectual and artistic reputations for developing three-dimensional, lifelike characters. The fact, then, that even foremost writers (such as Faulkner) almost invariably produce fictional black American characters who lack real-life complexity confirms Cooley's sense of the depth of cultural racism in America. Indeed, he concludes his detailed analysis of Faulkner with the comment that "Nowhere in his writing is there a black character who is

articulate enough to express his or her life from inside out, to speak for black people in some larger or comprehensive sense." White writers, Cooley contends, have been unable to visualize black characters in other than generally accepted stereotypical ways. "Whites create their blacks to fit their own scenarios." White writers "have seldom really looked at blacks as individuals . . . [They] have been more interested in blacks as symbols or mirrors than as human entities."

Of the writers Cooley discusses, only Norman Mailer and Kurt Vonnegut attempt "to replace stereotyped naturals with more complex and lifelike black portraits." But Mailer, he feels, "has always been more interested in an intellectual conception of black life than in blacks themselves." In *Cat's Cradle* he believes Vonnegut has produced "one of the few white novels in which there is some real sense of a black mind at work." Yet even here the praise is somewhat muted by the assertion that Vonnegut keeps his reader from genuinely "direct contact with black characters."

Both a major strength and a weakness of the book is Cooley's heavy reliance on a classification of black characters as savages and naturals. That categorization is marked by the especially careful definitions Cooley has developed. Certainly such an ordering of things is useful in organizing his discussion. But it also has an important and inherent weakness: Except in a few of the works, the black characters he has analyzed do not fit neatly into the either-or categories of savages or naturals. Rather, they overlap, sometimes significantly. Nevertheless, Cooley's method remains useful, for his concern is not ultimately with a mere classification, but with a detailed examination of how well white writers have managed to depict black characters. And he properly finds that their portrayals have severe limitations.

*Savages and Naturals* is an interesting and clearly written book. It is, I think, largely a "preliminary" investigation of a subject that is distinctly worthy of further, more comprehensive examination.

—Richard L. Herrnstadt  
Iowa State University

Phillips G. Davies. *The Welsh in Wisconsin* (Madison: State Historical Society of Wisconsin, 1982) 37 pp., \$2.00 paper.

Phillips G. Davies, part Welsh himself, has taught in the English Department at Iowa State University in Ames, Iowa, since 1954. He has recently published translations of accounts of Welsh settlements, mostly in the Middle West.

This pamphlet provides background material for anyone planning to do research on the Welsh in Wisconsin or in the United States. It suggests places one might look for documented information. The format of the State Historical Society of Wisconsin pamphlets does not allow footnotes, endnotes or citations, so the only sources fully identified are found in the selected bibliography which lists nine publications, two of them articles, the rest books. A map of Welsh settlements in Southern Wisconsin is included along with nine pages of photographs showing church gatherings, song fests, farms, and one group of lead miners.

Great stress is given to the Welsh desire to remain together and apart from others, to maintain their own language, to establish their own churches and to avoid cities, sin, and the English, German and Scandinavian immigrants in the United States. Despite interest in owning land and a keen desire to remain apart from the mainstream of American life and in spite of printed warnings against town life, a fair number of Welsh did settle in the cities of Milwaukee and Racine, where they entered the business community. Richard Griffith Owens, for example, established the first brewery in Milwaukee in 1840. Facts of this nature are scattered throughout the pamphlet. However, no subdivisions or headings are provided, and the organization follows no clear pattern. The following topics are dealt with in a sort of pastiche: the reasons for emigration and difficulties of immigration, the principal difficulty facing the Welsh in having to learn a foreign and hated language; the extent of Welsh immigration to Wisconsin based on census data; Welsh values including sobriety, piety, education, frugality, community and ethnic separateness; religious denominations and practices; singing and speaking festivals; the Welsh newspapers in the United States. Since no attempt has been made to produce a scholarly record here, no fault can be ascribed to the makers for its lack. The pamphlet is useful as an overview of Welsh immigration to this country, particularly in Wisconsin.

—Marilyn Meisenheimer  
University of Wisconsin, LaCrosse

Susan Schaefer Davis. *Patience and Power, Women's Lives in a Moroccan Village*. (Cambridge: Schenkman Publishing Company, 1983) xi, 198 pp., \$15.25, \$8.95 paper.

For most Americans, Morocco calls to mind nomadic Berber horsemen, sinister spies in dimly-lit Casbah cafes, the armed intervention of marines in 1801 to subdue marauding pirates. Certainly, except for exotic stereotypical cabaret singers, Moroccan women have played no role in the Hollywood versions of what village life is like in this small, mountainous North African country whose history was shaped by such diverse groups as Arabs, Moors, Frenchmen and Spaniards. Anthropologist Susan Schaefer Davis at Trenton State University has described women's lives in a specific Moroccan village in her skillfully constructed exploration of lifestyle experiences in a collection of impressions entitled *Patience and Power*.

Her title is thematically developed using examples from economics, politics, religion and social organization. Davis not only speaks Moroccan Arabic fluently, but is comfortable in that culture, and she wanted the viewpoint to be that of a scholar using the most systematic research tools to correct the errors made by superficial, frequently masculine accounts.

Patience and power are how women in that male-dominated environment have used manipulative strategy to get what they want. For example, when the author asked a Moroccan girl how she would handle an arranged marriage with a man whom she did not love, the young woman replied, "I'll be patient, like my mother." She would not merely endure a stressful situation, she would wait until all alternatives were explored, and then decide which course of action was the best one to pursue. The mother had concluded that she disliked her betrothed and ran away before the marriage could be consummated. Thus, women have learned to hold their power in check until the right time to take control of an intolerable situation.

The author has compared and contrasted the public and the private domain as they relate to male and female roles and clearly structured charts can be utilized in an insightful way. For example, even if women appear to have limited power in public, their private role in non-formal channels involving marriage arrangements, divorce and inheritance are important. In one case, the wife of a man who had refused to buy her birth control pills used her own manipulative skills to obtain them within a week.

Thus, the female support system has given Moroccan village women methods to secure whatever they need through patient, powerful, self-

assertive methods as Davis' well-researched, documented study reveals. Pictures and a glossary of Moroccan words enhance the value of this volume replete with anecdotes, interviews and observations.

—Edith Blicksilver  
Georgia Institute of Technology

**Vine Deloria, Jr., and Clifford M. Lytle. *American Indians, American Justice.* (Austin: University of Texas Press, 1983) xiii, 262 pp., \$19.95, \$9.95 paper.**

Two attorneys, both professors of political science, have written this book on American Indians and the American legal system to clarify American Indian people's place vis-a-vis the United States system of justice. The first chapter provides a much-needed historical context for the current situations. The authors trace the rather convoluted pattern of Indian-U.S. relationships from first contact with the "great white father" through the treaty system, allotment, the Indian Reorganization Act, termination policies, and self-determination, evaluating the malign or benign effects of several presidents. Franklin Roosevelt, Lyndon Johnson, and Richard Nixon had positive influences on legislation focusing on American Indians; however, during the Eisenhower and Carter administrations, Indians did not fare as well. The Reagan administration has been openly hostile to American Indian rights, and Deloria and Lytle provide the historical background for evaluating recent problems.

The authors outline and discuss the large body of law which regulates the lives of American Indians, explaining the often-conflicting tribal, state, and federal jurisdiction over Indian people. Particularly enlightening are the examples of how traditional tribal law operates differently from either state or federal law, yet ultimately is usually just as successful in adjudicating justice. The traditional emphasis on conciliation and restitution by tribal courts is compared to the American judicial system which relies on determination of guilt and retribution. Deloria and Lytle make the difficult subject of law understandable on a non-technical level.

Readers interested in the various legal interest groups will get information on the Indian Rights Association, the National Congress of American Indians, and the Native American Rights Fund. Separate

chapters focus on the criminal and civil justice systems, giving examples of each type of case. Key terms such as Indian Country and tribal sovereignty are defined, and the impact of important legislation such as the Major Crimes Act, The Indian Civil Rights Act of 1968, and Public Law 280 (termination legislation) is discussed in general terms. The final chapter outlines legal rights of American Indians, including an explanation of the American Indian Religious Freedom Act. Deloria and Lytle make the book particularly useful to the specialist by providing an index of cases to supplement research on specific legal issues, Indian history, or political anthropology.

The final sentence of the discussion repeats what the book has been explaining and what too often is forgotten, that, like all Americans, "Indians are citizens and residents of the United States and the states wherein they reside and as such are entitled to the full benefits and privileges that are offered to all citizens." American Indians did not gain American citizenship until 1924, and even as citizens they have often been accorded only second-class status.

Deloria and Lytle argue cogently that American Indians must be granted American justice in reality as well as in law.

—Gretchen Bataille  
Iowa State University

**Richard J. Fapso. *Norwegians in Wisconsin.* (Madison: State Historical Society of Wisconsin, 1982) 39 pp., \$2.00 paper.**

The pamphlet opens with a description of Norway, the land and its agricultural economy, the increased population that resulted from the industrial revolution, and the development of a cash economy. Three pages of photographs and a map of land use in Norway supplement this section. The fixed classes of the agricultural system included a large number of border or freeholders and husbands or cotters who considered themselves free but who were often landless despite their free status. In 1825, Norwegian migration to America began, by 1835 it had picked up speed, and by 1860 nearly 70,000 Norwegians had emigrated to the U.S. It was largely a migration of agricultural people driven by conditions of land, climate, and the pressures of the Industrial Revolution to search for better lives in the United States.

A description of the typical passage to the New World including the overland journey to Wisconsin takes readers with the Norwegian immigrants to this state. The pattern of Norwegian settlement in

Wisconsin is described at length and is accompanied by a map of Norwegian population in the state in 1890. The effect of swamps, disease, and modern transportation on the movement West and North is traced. Ten pages of photographs show farms, Sunday School gatherings and individuals.

Some of the difficulties the immigrants faced are explored, among them the need to learn English to be employed, often solved through the tradition of working first as hired labor in an American farm to learn both the language and the agricultural methods of the new land; adjusting to the climate; and understanding the customs of clothing, handicraft, and food. Institutions such as churches, schools, and newspapers in the lives of Norwegian Americans in the last century and a half are discussed. Despite the wishes of religious leaders, parents sent their children to public schools so they could become fluent in English. The typical architectural style of the Norwegian dwellings is discussed and illustrated. The demise of traditional architecture in the face of advanced construction methods such as balloon framing is chronicled.

Occasionally interesting juxtapositions of fact are mentioned: "while the total number of Norwegian immigrants is small when compared to the total European immigration to the United States, no other country except Ireland contributed so great a percentage of its population to the United States." Occasionally strong opinions are stated: "Norwegians are one of the most ethnocentric immigrant groups in America, mainly because the church and the ethnic press effectively struggled to preserve Norwegian heritage."

No documentation is offered for either type of claim. There are, in fact, neither footnotes nor a bibliography to help researchers along. However, as a source of basic background information, the pamphlet is useful.

—Marilyn Meisenheimer  
University of Wisconsin, LaCrosse

**John E. Farley. *Majority-Minority Relations*. (Englewood Cliffs, New Jersey: Prentice-Hall, 1982) ix, 452 pp., \$19.95.**

John E. Farley, who is on the faculty of Southern Illinois University (Edwardsville), says that he has written this book because he is concerned about the deteriorating status of minorities and intergroup relations in the United States. His main objective is to increase

awareness of these issues among college students in race relations classes by not only describing but also analyzing and attempting to explain the problems which our society faces.

The book is generally more successful in this endeavor than most race and ethnic relations texts (RET's) on the market today because of the unusually wide range of topics covered. Whereas the book conforms to the norm by concentrating on racial and ethnic problems of the United States, it also discusses problems facing other nations. The nature of oppression is reasonably examined, but it is in the analysis of minority group responses to oppression that the book excels over other textbooks. Negative reactions are studied, but so too are positive responses like civil rights activities and other efforts toward self-determination which are typically ignored. Moreover, the book does not make the same serious mistake which most RET's commit of focusing only on the problems of blacks while ignoring those of Chicanos, Native-Americans, and other minority groups.

*Majority-Minority Relations* is well-researched and organized. Landmark race-relations studies *as well as* the most up-to-date investigations are examined. Rather than hopping from subject-to-subject without any direction as is so often the case with RET's, the book deals with topics in chronological order: the causes of oppression are first examined, followed by the effects of oppression and then the future of intergroup relations. This makes for better organization and understanding of how topics are interrelated. There is also thematic continuity. The author utilizes two major sociological perspectives, the "structural-functional" and "conflict" theories, to study the reasons underlying racial and ethnic problems throughout the book. Despite the sociological focus, the book is more interdisciplinary than most RET's because it covers economic, broad public policy, and non-sociological topics.

There are three significant drawbacks to this book. The most serious is the author's naive acceptance of minority stereotypes which have been proposed by culture-of-poverty theorists and other social scientists. Like so many "liberal" writers of RET's, Farley prefers to explain the supposedly wide array of inferior minority group characteristics as adaptive responses to race-class oppression. It is truly unfortunate that he fails to question the predispositions, research methods, and conclusions of racist social scientists. Second, when solutions are dealt with, "assimilation" and "pluralism" are discussed as philosophical goals which, if attained, might improve the lot of minorities. Yet, concrete institutional methods like school desegregation and bilingual-bicultural education which have been designed to promote each respective philosophical objective have been ignored. Third, in a similar vein, it is unfortunate that the book fails to supply practical suggestions on how students can help bring about social change, and it gives no



encouragement to become active in general. This is problematic because increasing awareness of problems without simultaneously furnishing practical methods for achieving solutions can lead to frustration and anger, especially for minority college students.

Nevertheless, *Majority-Minority Relations* ranks as a generally excellent text which ought to be considered for adoption for introductory-level race and ethnic relations courses in sociology. "Activist" instructors using this book, however, should address the shortcomings of this book in order to promote truly non-stereotypic attitudes, pragmatic political knowledge, and political motivation in all students.

—Homer D.C. Garcia  
The Claremont Colleges

**John E. Fleming, Gerald R. Gill, and David H. Swinton. *The Case for Affirmative Action for Blacks in Higher Education.* (Washington, D.C.: Howard University Press, 1978) xxiv, 416 pp., \$8.95.**

The case for affirmative action has become a major problematic concern within the last several years. Beginning with the notorious *Bakke vs. the Regents of the University of California*, 1978, and cresting with the recent ultraconservative stance taken by at least the most vocal members of the Civil Rights Commission, affirmative action may very well be the tidal wave that washed against the minds of those who are actively involved in obliterating racism, as well as those who remain unmindful of the beast. *The Case For Affirmative Action for Blacks in Higher Education* deserves to once again be taken down from our shelves, dusted, and ruminated intellectually.

The study is well-researched and documented and brings together an exemplary group of scholars dedicated to the pursuit of equality and justice. The three authors, John E. Fleming, Gerald R. Gill, and David H. Swinton, served as Fellows at the Institute for the Study of Social Policy (ISEP). Several precursory works have richly contributed to this study including John E. Fleming's *The Lengthening Shadow of Slavery: A Historical Justification for Affirmative Action for Blacks in Higher Education*, and two papers prepared by one of the most eminent scholars on affirmative action, Kenneth A. Tollett. Included in the study are tables which contain pertinent statistical data for the many inferential analyses made with respect to the progress (or lack of progress) of

affirmative action plans; four case studies, each of which represent one of the four broad categories of institutions of higher education in the United States of America, *viz.* the major state university (Florida State University); the major private research university (Harvard University); a small private liberal arts college (Oberlin College); and the community college (Merritt College); and four appendices which represent an exceptional or rare treatment for any such work since it allows for the readers to get a comprehensive and objective view of the realities of the position of affirmative action without having to consult several supplementary sources outside the study.

The authors admit readily that any attempt at constructing and implementing an affirmative action plan, defined as "a preventive procedure designed to minimize the probability of discrimination" (5), will inevitably be met with a great deal of misunderstanding and, consequently, severe negative reactions. In an effort to aid in the circumvention of such abortive acts and to avoid the miscarriage of justice and fairness, the architects of this study view their accomplishments in this literary piece as polemical. Their support for affirmative action is expressed in a dual manner. First, they see their primary task as a contribution to "clarifying the concept of affirmative action embodied in Executive Order 11246, issued by President Lyndon B. Johnson in 1965" (5). Second, the study is intended to evaluate the effectiveness of implementing regulations concerning that Executive Order, especially as they relate to institutions of higher education and more specifically, as those regulations account for the change in the visible presence of black faculty members in those institutions. With respect to the former, one may conclude that not only is the task *fait accompli*, but that it is a superb and remarkably well-executed literary and scholarly piece of research. The latter, unfortunately, poses some problems which are bound to arise whenever the issue of affirmative action is raised.

The problem with that issue arises from two pertinent questions. On the one hand, one is bombarded with a seemingly simple question—why affirmative action? On the other hand, assuming that that question is answered positively, then—how does one avert the dangers of applying "quotas", and hence run the risk of being accused of "reverse discrimination"? The authors do not stop at a simplistic answer that affirmative action is to be seen as "a peaceful strategy for making the transition to a fair and equitable society (especially for those who have been disenfranchised socially, politically and economically)" (4), but they argue that affirmative action is deemed necessary if validity is to be attached to constitutional rights. Furthermore, they make a water-tight case for the government's assumption of a leadership role in the process service: "philosophically, the government's basic obligation as guarantor of the social contract and the right of all citizens is to take necessary actions to carry out the obligation" (10).

With respect to "quotas" and "reverse discrimination," the story is somewhat different. Running the risk of engaging in a semantic discussion, the authors muster the support of several key personalities in their contention that the *modus operandi* of affirmative action plans does not imply the formulation of quotas, but of goals. The arguments are not convincing, however, and the epitome of that dilemma is evident in their citing of Attorney General Griffin Bell's attempt at a subtle distinction that "a goal is something you do to alleviate past discrimination and looks to the day when the merit system operates. A quota is a fixed position" (87). While the authors advisedly point out that quotas are illegal, they hasten to suggest that quotas are an integral part of goals and may be of extreme importance in the "motivation of an institution" towards fulfillment of their affirmative action goals. The argument either breaks down or undergoes a process of compromise when the authors acknowledge that "a quota system would undoubtedly produce an outcry from the academic institutions. Nonetheless, such a procedure may be required in order to erase the legacy of racism within a reasonable period of time, in view of the projected slack demand, and thus, new temporary guidelines might be required" (262). This, however, may be the harsh reality of affirmative action: "The success of any affirmative action program depends upon individual minority group members and the extent to which they are able to take advantage of opportunities" (12).

This study is extremely important and the subject deserves thorough analysis and serious attention at this time when the ugly head of opposition to affirmative action plans has again arisen. It is comprehensive in terms of the legal battles that have transpired over the years and has sought to wrestle realistically with the gut-level issues which are still the focus of heated debates.

— P. Rudy Mattai  
Lane College

**Jack D. Forbes. *Native Americans and Nixon: Presidential Politics and Minority Self-Determination 1969-1972*. (Los Angeles: American Indian Studies Center, University of California, 1981) 148 pp., \$12.00.**

In *Native Americans and Nixon*, Jack D. Forbes, author of several monographs on the Indian in America's past, has undertaken an

important subject, one also difficult because essential sources are lacking. Forbes therefore employs a number of hedges such as “we can only guess” (116) in his conjecture about the motives and actions of the Nixon administration relative to Indian Americans. In a foreword taking twenty-three of the 124 pages of “text,” Roxanne Dunbar Ortiz of California State University, Hayward, sets the theme of “neocolonialism.” Explaining the background of post-World War II techniques of colonial control, she states that “Hundreds of thousands of democratic groups were executed or imprisoned by United States forces directly or through military training and aid to puppet regimes” (7). Readers receptive to this statement will have little difficulty in speculating with these writers that “Nixon’s words were hollow” when he stated in 1970 that “We must assure the Indian that he can assume control of his own life without being separated involuntarily from the tribal group” (5).

Students have wondered why Nixon made proclamations for Indian self-determination—statements that do not square with other policies favoring special interests that would exploit natural resources on Indian lands. Ortiz and Forbes explain that Nixon’s rhetoric was intended to “stabilize and pacify Indian protests; that is, destroy militancy in order to pave the way for the exploitation of Indian resources” (9). Meanwhile, Nixon’s staff and the Department of the Interior would build a representative but “acceptable” group of Indians with which to work—the National Tribal Chairman’s Association.

Forbes does not prove that Nixon himself was insincere when he spoke of self-determination for the Indian, but makes the valuable point that regardless of what the President intended, the President is not the government. The policies would be translated into action (or inaction) by the bureaucracy of the Department of Interior and Bureau of Indian Affairs. At that level, even the Commissioner of Indian Affairs, Louis R. Bruce, had little influence when he deviated from the policies of the entrenched bureaucrats such as John O. Crow and Harrison Loesch who were closer to Secretary of the Interior Rogers C. B. Morton.

It is understandable why Forbes, after years of studying the machinations of government policies and agents, sees little good when the government gave more than forty “super-grade federal jobs” and “tens of millions of dollars” in grants or contracts to Chicano leaders (115). He claims that “Grants were also made in 1972 to Chicano groups specifically to keep them busy during the election campaign or to, in some cases, set them up for later audits and retaliation” (116). These are serious charges made without adequate evidence in the book.

Forbes is dissatisfied even when progress is made toward Indian “self-administration” because this usually develops a cultural-class interest and political interest aligned with that of the ruling group (123). But Forbes concludes that the Nixon years of 1969-1972 were “probably the

most exciting, innovative period in the BIA's entire history . . ." This conclusion rescues Forbes from any charge that he simply could not be objective about the Nixon administration.

— George W. Sieber  
University of Wisconsin, Oshkosh

**Phillip Foss, ed. *The Clouds Threw This Light: Contemporary Native American Poetry*. (Santa Fe: Institute of American Indian Arts Press, 1983) 351 pp., \$10.00.**

This is a collection of contemporary American Indian poetry in which the total effort is a result of the *poets* making the decisions about content rather than the editor. Foss provided the writers with the opportunity to select their own "best" or "favorite" for inclusion, avoiding perhaps the negative response that artists sometimes have to editors who choose the "wrong" poems! It is interesting to see the choices some made; at times I wished for a discerning editor, but the variety of material provided a cross-section of poetry being written today by American Indians.

Seventy-seven poets are included, resulting in a broad representation of format, style, and subject matter. Well-established poets such as Joseph Bruchac, N. Scott Momaday, Paula Gunn Allen, and Gerald Vizenor as well as younger poets such as Mary Goose, Geraldine Keams, and Roberta Hill Whiteman have poems in the volume. The anthology is massive in size and length, and a bargain for the reader who wishes a diverse sampling of these contemporary poets. My only complaint is that the poets are identified only by tribal affiliation. Brief biographical sketches would have been useful, particularly for those poets who are new to many readers.

It is impossible to do justice to the content of this volume, so these comments will be general and, of necessity, superficial. The range of emotions contained within the collection extends from wistfulness to hope to anger as the poets respond to their individual and tribal past, present, and future. A few specific examples will have to suffice. Some of the poems are decidedly personal and the reader enters into the private world of the writer. In "The Place" Ramson Lomatewama writes:

There is a place  
hidden from most eyes.  
I think of it often  
for it is a part of me

my soul

my existence.

For this place  
that I dream of  
is my cornfield  
where life abounds  
and makes known to me  
that life  
is good (151).

In "Trading Post—Winslow, Arizona" Terri Mayette Wilkins writes of tourists, their lack of understanding, and their impact on the People:

they buy history in a blanket,  
family traditions in a squash blossom necklace,  
and the old lady walks home  
with two bags of flour (332).

In "For the Children" Lila Bird looks to the future hopefully as she writes of Indian youth:

I understand why the power in your life  
is all we will ever need (40).

Foss has performed a tremendous service both to the poets and to those anxious to read contemporary poetry. The Institute of American Indian Arts in Santa Fe has long nurtured the creative talents of American Indian people, and this volume is yet another example of the Institute's philosophy of supporting traditional arts while encouraging experimentation with style and form. All of these writers draw on the stories and songs of their cultures, using contemporary poetic structures to transform the materials.

As with most good poetry, these poems can be read on several levels. Mary Goose, in "Interlude," writes, "We all know the way back." Although she is speaking in the poem of returning home with her dogs, the reader knows that the "way back" involves more than a physical journey. Although some of the journeys are painful—an example is the poetry of Bruce King—most of the writers express their links with the culture, a culture which they know of from grandmothers and other relatives and one which they intend to pass on to their children.

—Gretchen Bataille  
Iowa State University

**Ken Goodwin. *Understanding African Poetry: A Study of Ten Poets.* (Exeter, New Hampshire: Heinemann Educational Books, Inc., 1982) xix, 204 pp., \$12.50 paper, \$25.00 cloth.**

*Understanding African Poetry* is a valuable asset to anyone interested in African anglophone poetry. Goodwin offers textual analysis, evaluation, and supplementary contextual information on each of the ten poets he chose to discuss. Much of the analysis shows a keen insight and the contextual commentary is quite informative. However, Goodwin's evaluation reflects his bias towards British and white American concepts of what constitutes "good" poetry.

In his introduction Goodwin explains that he chose to discuss ten poets who "seemed to me the best African poets writing in English in the last twenty-five years. . . ." He classifies Dennis Brutus, Christopher Okigbo, Lenrie Peters and John Pepper Clark as "Internationalists," still captive to British poetic tradition. Taban-lo Liyong, Kofi Awoonor, and Wole Soyinka are credited with synthesizing indigenous and European traditions; Gabriel Okara, Okot p'Bitek and Mazisi Kunene are viewed as writing with only minimal European influence. The ten poets were arranged, according to Goodwin, "in such a way as to show the trend to Africanization in the poetry of the period." A separate chapter is devoted to each of these poets, discussing his life and the circumstances which influenced his writings. This chronological evolution is quite informative and Goodwin compares each poet's later collections of poems to his earlier publications to trace the growth in taste or thought and his recurring motifs.

Goodwin's major argument is that politicization, radicalization and each poet's increasing professional commitments have reduced the quality of anglophone poetry over the years (1960-1979) covered in this study. However, anglophone poetry is still alive in Africa and moving towards a thorough Africanization of the materials used in poetry. Goodwin thinks indigenous African traditions are "deep mines of almost inexhaustible riches," which the younger set of poets would do well to excavate.

Goodwin's study fails in two respects. He never acknowledges the influence which Afroamerican poets such as Imamu Baraka would have had on the development of modern African poetry. Had Goodwin included poets such as Keorapetse Kgositsile or Jared Angira, both of whom have openly admired Baraka, he would have been forced to broaden his view of the international factors influencing modern African poetry. Secondly, Goodwin does not include any women poets. He contends that there is a "marked dearth of good women poets" in Africa because fewer women are encouraged to seek a higher education and to learn a foreign language. He further suggests that a literary

difficulty in the way of a woman poet is the prevalence of a myth in both anglophone and francophone poetry that presents the land of Africa as a woman. In Goodwin's words "a woman wanting to write on political subjects might have to establish an entirely new symbolism." This is surely not a major obstacle to overcome as the South African women poets have already proven. The African land is mother to both men and women. Poets of both genders can and do lament the land's having been raped by European colonizers. Male and female poets both use Christian symbolism (especially the cross) as a starting point in discussing the changes Europe imposed on Africa. Goodwin seems unwilling to accept as good any poet who cannot demonstrate a mastery of British and white American poetic form or a willingness to move beyond political subject matter. This helps him to exclude women from countries where the political situation is the main focus of the poetry. Goodwin's study would be a good text for study in conjunction with *Toward the Decolonization of African Literature*, Chinweizu et al. (Washington, DC: Howard University Press, 1982), a text which also tries to evaluate the gradual Africanization of African poetry since independence.

—Alice A. Deck  
University of Illinois

**James W. Green. *Cultural Awareness in the Human Services*. (Englewood Cliffs: Prentice-Hall, Inc. 1982) xiii, 257 pp., \$17.95.**

James W. Green has produced a sensitive, thought-provoking book which is based on a multi-ethnic approach in the delivery of human services by social workers. Green is a cultural anthropologist who earned a Ph.D. in anthropology at the University of Washington where he is currently a faculty member.

According to Green, the purpose of the book was an effort to identify the implications of a cross-cultural perspective for social services. The contributing authors have presented theoretical concepts with an emphasis on an ethnographic or anthropological perspective.

The book is divided into two parts. The first part consists of four chapters which were written by Green. This is the strength of the book. Green provides theoretical models and concepts dealing with ethnicity, health-seeking behavior, ethnic competence in cross-cultural social work, and language and communication in cross-cultural social work. There are numerous examples throughout the chapters that show the



applicability of concepts to social work. The content is well documented. Equally important, Green has synthesized the materials into easily understood reading for beginners in the field and built upon these concepts which will surely stimulate the more seasoned educator and practitioner as well as the novice in social work. Green's conceptualizations reflect experience as well as a knowledge base in social work.

Part two has five chapters which are written by Green and the six contributing authors. The chapters present ethnographic information about four ethnic and minority groups in the United States: blacks, Asian and Pacific Americans, American Indians (specifically urban Indians), and Chicanos. Each of the groups is discussed in terms of a brief historical overview, contemporary issues affecting the overall well-being of the group, and the current status of social services with implications and strategies for the delivery of social services to the group. The authors are sensitive to intra-group variations which is a welcomed perspective.

The appendix contains cross-cultural learning activities which can be useful to faculty and students in the acquisition of the knowledge and skills presented in the book. This would be beneficial text for undergraduate and graduate students in social work. Green has presented principles in such a way that the book is not limited to social workers but is also recommended to those in the health professions who practice and prepare others to work in diverse communities among ethnic and minority individuals, families, and groups.

—Cecilia E. Dawkins  
University of Illinois at Chicago

**Rose Basile Green. *Songs of Ourselves*. (East Brunswick, NJ: Cornwall Books, 1982) 50 pp., \$9.95.**

"The time has come to be both joyous and lyrical about the particular exhilaration in the experience of the American immigrants and their descendents," writes Rose Basile Green in the introduction of this volume of poetry. "In lifting harmonized voices, the people of this nation sing in a symphony of one theme—we are all Americans" (4).

The poems that follow are, indeed, joyous. They recount with pride Roman (Italian) contributions to Western civilization. They present pastoral pictures of life in the Italian homeland. They praise the courage

and hard work of the immigrant ancestors. Most important, they celebrate the triumph of today's Italian American. "No more the ushering, the backstage door;/ The time of cueing other stars has passed;/ The opera is ours, for us the score;/ Our chance to hold the stage has come at last" (16).

With an M.A. in Italian Studies from Columbia University and a Ph.D. in American Civilization from the University of Pennsylvania, Green is both an academic and a poet. She knows that prejudice against Italian Americans has not disappeared. A poem called "To the Media" deplores negative stereotyping on the "tubes." Green also recognizes that losses accompany successful assimilation: "Diminished by attempts to imitate/ Our children sense no more the parting grief" (42). Nevertheless, the dominant feeling in the collection is the exultation of the ethnic now accepted into mainstream American society. "For we have married the establishment;/ They father us from their pioneers;/ And we are grateful of their sentiment/ That gracefully has mated us as peers" (14).

Green's poems reflect the recent emphasis on the strengths rather than the problems of ethnic minorities, a necessary corrective to earlier, one-dimensional views of minorities as victims. Nevertheless, Green's vision of ethnic American seems to this reviewer to border on the romantic. Certainly individuals of every ethnic group have succeeded in America, and Italian Americans, who dominate this book, have done especially well. Nevertheless, the doors to the upper echelons of corporate America remain closed to most white ethnics, as well as to people of color. Millions of currently unemployed (or underemployed) ethnic Americans, including many Italian Americans, in our older industrial cities may not share Green's exultation. Nor would Sacco and Vanzetti (mentioned in the poems) or other less radical Italian American reformers, past and present, rejoice with Green that "we have married the establishment."

While Green suggests that "each one catch the tune and cue it to any other person—to sing America," her celebratory lyrics are more applicable to white ethnics and perhaps Asian Americans than to blacks, Native Americans, or Hispanics. Few of the latter are likely to feel as Green does that "we are inside the gate" (43), and that "the anguish has been largely overcome"(7).

A few of the poems appear to present positions about non-white minorities with which many may disagree. In "Plurality" the poet notes with disapproval that "by law the shades [but not white ethnics] are a minority—" and warns that "to fix flight patterns as a legal right,/ A racial group strips out the landing fields" (23). In a poetic plea against extremism, she notes that "The ancients argued well the golden mean/ . . . They would decry the Afro as obscene" (25).

These poems are not intended, however, to make political statements. They are intended to allow us to share the feelings of this particular Italian American woman at this particular time. Read in this way, they contain much that is valid, even moving. They provide memorable descriptions of immigrant men—Green’s father and grandfather singing in the midst of hardship. They give sensitive portrayals of the dreams of immigrant women. They describe the poet’s mother, her Jewish friend, her son on his college commencement—“Now work in greener fields near mountaintops, my son” (31). They show the author’s pride in ethnic background, in America, and in personal achievement. Not all the poems are equally good, but the many that describe personal and very human experiences are the strength of the book. They will ring true to readers of all ethnic groups.

—Maxine S. Seller  
SUNY - Buffalo

**Signe Hammer. *Daughters and Mothers: Mothers and Daughters.* (New York: New American Library, 1976) 173 pp., \$1.75.**

Poet, actress, and author (*Women: Body and Culture*), Signe Hammer here attempts an exploration of the complex bonds and strains between women, their daughters, and their mothers. While it is written for a popular audience, the book’s credibility is strengthened by the inclusion of scholarly chapter notes following the final chapter.

In interviews of seventy-five mothers, daughters, and grandmothers, Ms. Hammer explores the complex contradictions inherent in the issues of separation and dependency. While some socioeconomic variation is apparent in the lives of the women quoted, the subjects of the book are predominantly middle class and white. Rarely do issues of ethnic identity extend her analysis to other segments of the population.

Although Ms. Hammer accepts the psychological premise that both physical and emotional independence are crucial to development, there is little evidence in her subject’s lives of experiences leading to that autonomy. Rather, “. . . the feminine role has had no real room for a strong sense of personal and sexual identity that can be passed on to, and supported in, a daughter” (134). Not only have women traditionally had a poor sense of boundary between self and other, but those most closely adhering to the feminine ideal have truly experienced an absence of self.

The generation now in their late 20s to early 40s is the pivot. For the  
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first time in history, they have been able to choose whether to become mothers. This freedom, together with the contemporary transitions in women's understanding of their role in the world of work, creates great potential for redefining womanhood.

In response to that potential, many of Hammer's subjects are trying to construct a new style of mothering, one in which their own needs are recognized and their daughter's identities are valued as well. In the separation of their own power as mothers from their power as persons, they are overcoming the need earlier female achievers had to be male identified.

Competition and confrontation dominate the chapter discussing adolescence, but the promise of a reconciliation is clear: "... all I can do is to set an example and be my own person, and then she must choose whatever she wants to be" (160). While less intense and personal than the more recent *My Mother, My Self* (Nancy Friday) and *Of Women Born* (Adriene Rich), this examination of mother-daughter bonding is an important contribution to knowledge in this historically neglected area. The major remaining weakness in the literature is the absence of multicultural materials pertaining to the subject.

—Linda M.C. Abbott  
California School of Professional  
Psychology, Fresno

**Wan Hashim. *Race Relations in Malaysia*. Asian Studies Series. (Exeter, NH: Heinemann Educational Books, Inc., 1983) xviii, 127 pp., \$4.95.**

Wan Hashim is presently a lecturer in the Department of Anthropology and Sociology, Universiti Kebangsaan Malaysia, Bangi, Malaysia. He obtained his master's degree in Social Anthropology from Monash University, Australia, and Ph.D. from the University of Manchester.

The book encompasses more than race relations as it is concerned with the historical development and interrelationship between race relations and the formation of the nation of Malaysia. By viewing political activity in Malaysia from an historical perspective, the author brings into sharper focus the cleavage between Malays and non-Malays caused by the manipulation of politics, economics, and ethnicity by the colonial power, Britain, during the seventy-year period between the early 1900s

and early 1970s. He sees it as a "politicization of ethnic differences" for the purpose of achieving wealth and influence. This is an emotional issue for a Malaysian, so it is to the author's credit that he has been able to explore it in an objective manner.

Until the advent of British domination, Malaysia had been able to assimilate immigrants with seemingly little difficulty. This was soon to change as the British saw Malaysia as a source of raw materials, mainly rubber and tin, and as a market for finished goods. The Malays resisted exploitation by the British and British attempts to encourage Indonesian migration proved unsuccessful as Indonesians were easily assimilated into the culture. The British solution was to import, without limitation, Chinese and Indian laborers who were not easily assimilated and thus pressured into forming their own ethnic communities for support and protection. The British had created the classic "divide and conquer" situation, pitting one group against another. This plus other strategies developed for the political and economic domination of a people are amply illustrated. The power of the Malay sultans and elite were supported while the Chinese dominated commercial activities. Non-Malays controlled urban areas and the Malays who dominated the rural areas exerted little influence; they were strangers in their own land. Thus, a pluralistic society had been artificially created.

The rise of nationalism with its concern to throw off colonial powers and then foreign domination during the Japanese occupation drew the various ethnic groups into a tenuous alliance, and their differences were subordinated for the common good. After independence, the elimination of the external threat released old racial feelings and created friction among the groups. This resulted in the race riots of 1969. Malaysia has since had to struggle with solutions to the problem of ethnic pluralism.

The government has launched a program to address this issue and create a Malaysian solution. It is worth looking at the discussion and possible solutions to see if they hold any suggestions for ethnic pluralism that is being discussed in the United States today.

Major shortcomings are that the book encompasses too broad an area in a limited number of pages, providing a broad overview but limited depth. And it seems to be geared toward students of political science, sociology, and history rather than the general reader, although reaching the lay reader was one of its goals.

At times the text is enmeshed with sociological and political concepts and terminology and some sections are filled mainly with dates and names. Charts and tables might have proven helpful at this point to provide an overview of people and events within a specific time frame.

These shortcomings can be overlooked, however, when compared with the clarity with which the author is able to interweave the intricacies of politics, economics and ethnicity to illustrate how a colonial power was able to dominate the country of Malaysia. To attempt to cover a seventy-

year period of race relations in Malaysia in 111 pages is a monumental task, but one which the author has carried off with at least a measure of success.

There are extensive footnotes and references, a Subject Index, and a Name Index, but there is a total lack of maps or charts which would have been helpful to provide an understanding of the location and an overview of people and events. Everything considered, this is a book worth reading, especially for anyone unfamiliar with Malaysia and its history and who needs a concise and comprehensive overview.

— Foster Brown  
Southern Illinois University

**Jamake Highwater. *The Sun, He Dies.* (New York: The New American Library, Inc., 1980) 212 pp., \$2.95.**

How do we ever own our history? How do we ever come to grips with our fairy tales of that history? How do we ever rationalize genocide? *The Sun, He Dies* makes us ask. Aztec Mexico is presented with its intricacies and intrigues, dreams and realities in this fictional piece based on folk history and historical documents. Nanuatzin, the "woodcutter," is the invented character who ties the events together and presents this alternative view of history that we must face. In the "Afterward and Notes on Sources," Highwater states, "History is always the account of events as seen and preserved by the dominant culture . . . *The Sun, He Dies* is an alternative vision of the same history." It is a painful vision from two standpoints: one, to own the *greed*, not grace, which prompted Cortes, and two, to examine the conflicting personal state of Montezuma and his impact on Aztec life and history.

In the first case, the fairytale history, as we have read it in standard texts, generally views the spread of Christianity in a positive and portentous manner. The "heathens" are redeemed and live "happily ever after." In reality, as this work suggests, the disease, destruction and death of a people is a more accurate version of events. The book graphically portrays the mass slaughter of the Aztecs and the single mindedness for gold which overrode all sensibility and humaneness of the conquerors.

They fell flat on their bellies and they  
embraced the gold as if it were a woman.  
They made love to the heaping treasure.

This strange behavior and the contradictory nature of the belief systems of the "new gods" leads to the conclusion that

. . . their magic has no pity. It makes only death.  
It spills the precious food of the gods upon the ground.

This statement comes from the annals of a people often depicted as holding beating hearts to the sun! This novel forces us to look again at these people, to surrender our preconceived notions and expand our knowledge of the reality of conquest. It is a difficult and necessary journey.

The second point concerns Montezuma himself. Two perspectives bear closer examination, although neither is given resolution within the work. The first concerns the impact of two opposing forces on Montezuma symbolized by the warrior Huitzilopochtli and the gentle Quetzacoatl. In his own words,

The one fills my body with power while  
the other fills me with love. I reach  
out for both, but I can reach neither.

The conflict between these two natures is clear and concise in the work, but the only attempted resolution comes from Nanautzin:

His greatness was smothered. His head  
was split in two and bespoke in two  
voices and could not make up his mind,  
for one part was contrary to the other  
part.

This conflict may be part of the second unresolved issue, although no direct correlation is drawn or implied.

Once the Espanoles have landed and are the subject of numerous reports, the overriding reaction is one of waiting. Even after an envoy has come back with first hand knowledge of the power of Cortes, they still wait.

Must we wait for the world to end and do  
nothing but moan and die?  
"We must wait," Montezuma said in a dry  
voice.  
"For what do we wait, my Lord?"  
"We must see . . . we must discover if these  
strangers will leave us or if they will  
stay. We must find out what they want . . ."

Even when it becomes obvious what they want, no action is taken—waiting is the existing and preferred condition. Why? It is unanswered. We can speculate and perhaps we should. Do we wait for the inevitable

changes in life? What is the process through which the new myth replaces the old myth? Is it the males who are the guardians of the old myth and consequently the ones who wait to see? The novel raises some interesting thoughts on how the gods do beckon us and how we respond, thoughts on how we change and perceive our realities.

The stones remember, and only men forget.  
We have lost our little dreams and have  
awakened together into a reality that  
destroys us.

What could be more significant for us to contemplate in the 20th century?

Jamake Highwater, one of the most popular writers today, has given us a winner. Complete with maps, an appendix of Aztec names and pronunciations, and other resource materials, *The Sun, He Dies* has a place in not only the area of ethnic studies but in any subject that seeks to know the ultimate question—what is the nature of the human being?

— Mic Denfeld  
Iowa State University

**Jane Katz. *Artists in Exile: American Odyssey.* (New York: Stein & Day, 1983) xxiii, 304 pp., \$17.95.**

The major accomplishment of this collection of first-person reminiscences and third-person authorial interjection is its presentation of an impressive collection of imported talents, all of whom suffer (often gladly) the intellectual and spiritual privations of the West in exchange for its relative economic and social largess. To paraphrase Churchill, democracy (read “capitalism”) is the worst form of government except for all the others. This book says this geometrically, with the lines and curves formed by the various interviews forming a final, however planular, shape.

The value of oppression in the artist's world is good food for thought. It is important to keep in mind that many of the various transplantations documented here are enamoured of the West even as a hayseed is enamoured of a Manhattan night. The grim realities in a neon shadow are shielded from these artists in exile, and perhaps because of this they retain an innocent faith in our systems, both of life and art.

Only in certain instances, as in Alexander Goudinov's reluctance to discuss the effect of his defection on his marriage, is an edge of ice forming on these placid people, like new winter fringing a summer lake.



As artists, these men and women are still new. It is certainly heart-warming reading for those least cynical of us, yet for the most part these narrations are merely touching. The various artists included here are not hard enough, or hard enough in the right sense, to become essentially American. And the question the book fails to answer is if these transplanted orchids will survive under frigid (that is coolly sterile) capitalism. If these very talented men and women can retain their culture and their art here, they are artists indeed, and if they manage to help create an American art, (which may or may not be an ideal) they are the stuff of genius.

Perhaps the most obvious nit picking is that there are so many artists in the book. There are 24. Mr. Bashevis Singer alone could fill a volume on his conception of his art. As well, tomes could be written on Christo, the Bulgarian sculptor of Running Fence fame, South African Dennis Brutus, the Nazi-hunting Elie Wiesel (who seems more of a political celebre than a writer), Natalia Makarova, and Fionulla Flanagan. These are people whose superficial stories have been told through the media and their own work.

To be sure, Katz's spare rendering of these often dramatic lives deserves admiration for its control. It is certainly remote from certain feature journalism. It's an intriguing sort of tabloid-midwestern-academic-conservative style of writing. Such prose can have the appearance of monotony. What may appear as an antiseptic treatment of these people's personal lives is heightened by the use of the present-tense, which removes the reader primarily by including only the author and the subject in one prose time frame, and here experienced through the first-person at that.

The author seldom stood in the way of her subjects. The subjects' digressions appear to have been intelligently edited and reined in, for instance in the case of Wiesel, who has shown elsewhere a tendency to ramble. Yet in the cases of some of the nonverbal artists (Christo being the exception), the monologues can become trying. Often these subjects enjoy only limited success expressing themselves verbally. This was difficult if not impossible for subjects like dancer Ze'eva Cohen and musician Masayuki Koga, this last a shakuhachi player from Japan. Although intriguing, their speeches do not communicate the essence of their art. It can be argued that they should not be expected to do so, but perhaps it is the responsibility of Katz to produce in these cases, prose road markers to guide those of us too inexperienced to share a feeling with these exponentially abstracted persons: they are artists, they are exiles, and often their art, though fascinating, remains remote. Such remoteness coupled with the number of entries in this book make a person who wishes to share these remarkable lives soon exiled himself.

The portraits of the artists are telling and add monumentally to the

impact of the interviews. Katz has dated the interviews, and she includes pertinent, politic, and historic commentary throughout. The book is accessible graphically and verbally. Readability is certainly not a big problem here. But the piece seems to fall prey to a kind of editorial tentativeness prevalent among publishers these days. The prose counterpoint to these often very human stories is crisp but not thrilling.

—Charles Mueller  
Chicago, Illinois

**Ambrose Y. C. King and Rance P. L. Lee, eds. *Social Life and Development in Hong Kong*. (Seattle: University of Washington Press, 1981) xxv, 366 pp., \$25.00.**

This book is a collection of research papers on the political and social conditions of Hong Kong sponsored by the Social Research Centre of The Chinese University of Hong Kong. The collection is not a comprehensive coverage of such conditions in Hong Kong. It is a selective report with the purpose of updating existing information. The new information will provide a better understanding of Hong Kong's problems and serve as a resource in coping with these problems.

The problems of Hong Kong are not, of course, unique to just this community. Other metropolitan communities which have undergone rapid growth and change in population and industry have experienced similar problems. Thus, the researchers of this collection make comparisons with other metropolitan communities and utilize the accepted sociological tools of validity. The circumstances of Hong Kong are, however, unique. It is a British Crown Colony with a population of 99% Chinese. At the root of many of the colony's problems—which include housing, medical, health services, water supply, and social welfare, as well as political pressures—lies the pressure of the rapid increase in population upon its limited land area and its resources. Hong Kong is particularly intriguing to the sociologist in the interplay between the forces of modernization and political integration, and between the ideas and values of East and West. Hong Kong is also unique in its proximity to China.

The research papers are grouped into two sections: metropolitan structural development and institutional characteristics and their change. The former deals with topics such as high-density living, development of new towns, small factories, and population mobility. The latter contains materials related to the political, family, religious,

cultural, and medical institutions in the urban setting. The papers are correct in their research design. The thoroughness of each researcher is evident; however, the collection, as a whole, is a group of papers reflecting specialized interests and not a comprehensive picture.

In all the papers, there is the stated or implied conclusion of limited involvement of the majority population in the planning and decision-making of the Hong Kong community. Thus, there is the suggestion for the need of greater participation by the Chinese community in solving the problems of Hong Kong which can only worsen if the majority is not involved. Two papers (Chapters 7 and 8) suggest apathy on the part of the majority due to a feeling of political impotence; however, there is considerable hesitation by the majority in changing the *status quo* in the light of relative prosperity which Hong Kong currently enjoys and the security provided by the British. Surprisingly, there is no mention of the expiration in 1977 of the 99-year lease of the New Territories with China. That there must be great anxiety concerning the expiration can be seen in some exodus of people and money from Hong Kong.

— Richard Doi  
Ellensburg, WA

**Mazisi Kunene. *The Ancestors and the Sacred Mountain*. African Writers Series 235. (Exeter, NH: Heinemann Educational Books, Inc., 1982) xix, 75 pp., \$5.50.**

Mazisi Kunene is admirably qualified to transmit both the traditional and his original Zulu poetry to an anglophone audience. He is a scholar and a performer of Zulu oral folk poetry. As leader for his own people, for ten years Chief Representative for the African National Congress in Europe and in the United States, he can interpret the heroic epics of ancestral worth. He has translated into English the great epic poem of the Zulu hero Shaka. Long an exile from South Africa, Kunene was a founder member of the Anti-Apartheid Movement in Britain. He has been Lecturer of African Literature at Roma in Lesotho, at Stanford and the University of California, and most recently at Nairobi. Thus he can reach audiences with his translations even though the originals in Zulu are banned in his homeland.

*The Ancestors and the Sacred Mountain* comprises one-hundred and five of his most recent poems. As the title implies, most of the poems allude to ancestral values. In his own introduction, Kunene sets out his purpose. He does not seek his *roots* in dreamy nostalgia for a past Africa. He does not lament his exile condition as one of uprooted, purposeless wandering. He voices vitality and affirmation. He urges that Africans

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today heed traditional values and put ethics before materialism: "The elevation of social action and social cohesiveness [is] the highest ideal of society." His poems as "Literary comments on heroism . . . become a way of celebrating the efforts of man in enriching human life." Literature becomes: "The imaginative dramatization of the society's vast social experience."

Kunene's Zulu poems addressed to his own people can also speak through translation to a foreign audience in his authentic voice. The ancestors he celebrates are models who undertook great deeds for the common good. The values by which they lived could obtain today and can be attained tomorrow:

Even now the forefathers still live . . .  
They are the power that shall unite us . . .  
We sing the anthems that celebrate their great eras . . . (74).

\* \* \*

Those chosen before us showed us the way.  
They led us silently to the sacred mountains (8).

The many free verse songs of praise include quite lovely images of the beloved land: ancient rivers, impending rocks, mountain caves, encircling horizons.

Now and then Kunene does make specific reference to the actual terrorism in Southern Africa today. In a poem ironically entitled "Progress," he cries out: "The madman has entered our house with violence, / Defiling our sacred grounds" (26). In "Visions of Peace," he laments the present loss. "Yes, it is the children who die in wars, / Their minds moulded for death, they sing the songs of death" (68). He speaks for the witnesses of the Soweto massacre of school children: "We who have seen our children die in the morning / Deserve to be listened to . . . There is nothing more we can fear" (69-70).

Only rarely does Kunene show his "Bitter Thoughts in Exile": "The mornings are bitter. / The tormented voices invade my horizon" (34). For the most part, his positive conviction that the African belief in traditional ethical strength can build the future prevails. He expresses his own faith in humanism and in African unity in lyrical and didactic verse. From a distant land he foresees the deliverance of his country from its present horrors.

And the Ancestors came to the river and said,  
The alien prophets of fire shall perish.  
They shall be devoured by the violence in their eyes;  
And the survivor shall come to the cleansing place,  
To the creation of a new earth (55)!

— Charlotte H. Bruner  
Iowa State University

**Robert G. Lake, Jr. *Chilula: People from the Ancient Redwoods.* (Washington, D.C.: University Press of America, Inc., 1982) xvi, 186 pp., \$26.25 cloth, \$12.00 paper.**

Since information concerning the northern California Chilula has rarely appeared in print and some observers have maintained that they no longer exist as a tribe, Robert G. Lake, Jr., attempts to provide a comprehensive account of the people. He not only demonstrates that they do, indeed, exist but also that much of their traditional culture remains intact. Using relevant archaeological and ethnographic literature, as well as on-site field study of village and ceremonial locations and the collection of a number of personal interviews from elderly Chilulas, the author draws a relatively detailed picture of hunting practices, fishing techniques, gathering, food sources, medicinal herbs, animal cosmology, religion, and life cycle. The reader learns about the Chilula's lack of susceptibility to poison ivy, about how animals convey good and evil power, and about healing rituals. Lake's detail with respect to religion, which he asserts was "functionally integrated into every fiber" of the Chilula cultural system, is especially noteworthy.

Lake, himself a Baltimore-born mixed blood (Cherokee/Seneca/White) who currently teaches at Humboldt State University, is well aware that Anglo anthropologists have often ignored the full dimensions of American Indian religious experience and concentrates his effort upon redressing this oversight. A shaman, he does an excellent job of synthesizing the religious and moral objectives inherent within Chilula folktales and myths—that oral literature which imparts appropriate values to children.

Notwithstanding these successes, however, *Chilula* does have considerable problems. It is rather disjointed—in part because some of the chapters have appeared previously as articles. For all the valuable material it contains about spiritual and material culture, the book contains little about the contemporary quality of life for the Chilula and next-to-nothing on the nature of interpersonal relations. The Chilula as people are strangely missing from this work. Lake supplies thirty photographs, but none of these show Chilula dealing with one another in play or work. Only six of the photographs contain actual people; the remainder are of buildings (4), artifacts (5), and natural formations (15), including sacred places.

The photographs set the tone for the book. We learn almost nothing about what the Chilula thought (and think) about neighboring tribes, how they raised their children, or how social tensions were resolved. We learn that the Chilula sought sorcerers to relieve a sense of jealousy and sometimes considered jealous tribesmen to live in neighboring villages, but we are not really told why the people from the ancient redwoods were

jealous. There is one clue: a male doctor is said to be envious of a female doctor's capacity to earn money. But how common was this and did envy of material possessions or abilities profoundly influence the way Chilulas perceived one another?

Internal evidence from Lake's work suggests that he wishes to avoid describing social attitudes or dislocations, those aspects which might disturb his harmonious rendering of a people. He does a poor job on women, in particular. He states that "women had a significant and contributing role within Chilula culture," but fails to indicate whether men acknowledged that important role. The fact that a few women became shamans does not prove that women were much respected. After all, only female doctors could touch the sacred eagle feathers, while men who had not achieved shaman status could do so. The woman could not control her own child-bearing, for abortion and infanticide were "sacrilege." She might have to endure—as a wife or daughter—being given to a male doctor for sex or labor in payment for his services. Sharp segregation of tools, weapons, gambling devices, and religious items existed, as neither sex was allowed to touch the possessions of the other. Women's vaginas were considered so unclean that they could affect the performance of men (even when such women were not menstruating). What women thought about such attitudes, prohibitions, and inequalities is unknown, for Lake neglected to ask either men or women how they felt about gender identity and social interaction.

Lake's effort to praise the "woman warrior" while covering up violence directed at women reflects his tendency to cast a good light on a bad action. After one Chilula woman describes how her grandfather shot a woman in the back and smashed her two year old's head against a log during one raid, Lake attributes this shocking incident to the fact that "'woman warriors' in various tribes were considered more dangerous than average men because they had 'special powers.'" Yet, Lake provides no proof that the woman's slayer thought she was a medicine woman. (Indeed, among most tribes where women become shamans, it is usually only women past their child-bearing years who are eligible.) Nor does the author justify his conclusion that she could not have even been a "woman warrior," for he states in another place that only the Chilula and the Yurok—not the Yuki (the tribe to which the slain woman belonged)—possessed female warriors. Moreover, he does not even demonstrate the existence of "woman warriors" among the Chilula! His one cited instance is not actually a warrior at all, but a Chilula woman who made war medicine (and did not fight).

*Chilula's* utility is further limited by the fact that Lake ignores any treatment of problems produced by Anglo cultural intrusions. He does not even bother to interview the younger generation, those whom the elders claim are not learning the "sacred songs" or participating in the

“sacred dances.” To what extent Chilula culture is changing is only minimally dwelt upon. Thus, despite its credible analysis of religion and myth, *Chilula* is a work which does not really much illuminate the position of the contemporary people of the ancient redwoods.

—Lyle Koehler  
University of Cincinnati

**Arnoldo De León. *The Tejano Community, 1836-1900.* (Albuquerque: University of New Mexico Press, 1982) xix, 277 pp., \$19.95.**

De León's pioneering effort is a most welcome volume to Chicano Studies. The historian's findings in the history of the Mexicans in Texas during most of the last century present a major addition to our knowledge of how agrarian Tejanos lived from the Texas Revolution to the turn of the century.

The author attempts “to define *Tejano culture*” and to seek answers to “a fundamental question: what did Mexican Americans in Texas do for themselves, and how did they do it . . .?” He stresses the emancipatory development of a flexible bicultural existence as a means of survival and a major achievement for an oppressed people. Sixteen rare photos and a host of tables are included in the text. In nine chapters any reader interested in historical, sociological, religious, socio-political matters or in issues pertaining to folklore will profit from the book. De León has drawn from an impressive amount of source material. The problems raised by his work derive from the geographical vastness of Texas, the highly varied social strata of Tejano society, and the inclusiveness of his approach and time span. Each one of his chapters could ask for a full-fledged book, e.g. “Politics and Tejanos,” “The Urban Scene,” “Religion and Life Experience,” “Culture and Community.” Frequently the reader has to be content with lists of names of individuals or publications involved in an activity relevant to the community, but then is left with an appetite for more information and, above all, more of an analytical approach. The delicate balance between descriptive detail and statistics, analysis and information, which characterizes the great masters, is often lacking.

Arnoldo De León does very well in giving Texan geography and Tejano cultural zones their due. Most of all, ample proof is furnished that Tejanos were bicultural at an early date after the Anglo take-over, a fact

which is of importance for our perception of present-day Chicano culture. The same goes for rural skills and political awareness and participation. It is of prime significance to grasp this basis of the Chicano struggle in its historical continuity and discard the notion of a spontaneous outburst of a long dormant, defeated people in the late 1960s. A wealth of generally inaccessible material, given especially in Chapters Two to Five and in Chapter Nine, justify De León's work as an important study despite its diffused and occasional self-congratulatory tone.

—Wolfgang Binder  
University of Erlangen, West Germany

**Nancy Oestreich Lurie. *Wisconsin Indians*. (Madison: The State Historical Society of Wisconsin, 1982) 66 pp., \$2.00 paper.**

The author, Nancy Oestreich Lurie, is a native of Wisconsin born in Milwaukee, where she is now the Head Curator of Anthropology of the Milwaukee Public Museum. Prior to this position she was the Chair of the Department of Anthropology at the University of Wisconsin, Milwaukee. Lurie is author of *The American Indian Today*, which received an award for scholarship and has written *Mountain Wolf Woman*, the autobiography of a Winnebago woman, and numerous articles.

*Wisconsin Indians* is not "another anthropology book," but more of a political history of Wisconsin people. It is a small book, packed with information. The material covered is presented in crystalline passages in a factual style which I found very easy to comprehend. Opinions and interpretations which may have tended to flesh out the book are not provided so do not obscure the facts offered. It is a good summary of Indian life in Wisconsin and provides a spectrum of topics for further study. It also contains a reference list of more detailed resources.

The book describes, very briefly, the initial contacts of whites and Indians and the subsequent efforts of the Indians to disengage and find space, in terms of land and society, to maintain their cultural and racial integrity. The heritage of Indians now living in Wisconsin is sketched. It is a history and catalog of treaties set aside, broken or, at best, badly bent.

The text becomes a bit more detailed as it arrives at more recent events, from the mid-thirties onward. It is a chronicle of slow, determined progress. There were disastrous setbacks, to be certain, but in total there has been some progress for the Wisconsin Indian.



A variety of Indian movements and their goals are discussed, in a national context and especially as they bear on the Indians of Wisconsin. There has been a tendency to believe that eventually all Indians would be assimilated and thereby disappear. Plans and efforts to facilitate the disappearance of the Indians are documented. In the short run, however, this may have resulted in more coherence among Indian peoples. In fact the "urbanized" American Indians may have developed more awareness and joy about their unique heritage as well as more interest in other American Indians.

The text avoids taking sides, permitting the data to speak for itself. While the text tends to give one the image of silent, stoical Indians coping with their situation, the photo section supplies an insight into human sensitivity which negates the stereotype. And, for this writer, the text and pictures both brought memories of old acquaintances, many now gone. Not heroes: good people.

This is a small book which fills a large gap in many other Wisconsin histories. It is scholarly and objective. My friends keep walking off with it. When they bring it back, they seem quite thoughtful.

—John Heimerl  
Chippewa Falls, Wisconsin

**J. Fred MacDonald, *Blacks and White TV/Afro-Americans in Television since 1948.* (Chicago: Nelson-Hall Publishers, 1983) xvi, 288 pp., \$23.95 cloth, \$11.95 paper.**

Perhaps the most insightful statement MacDonald makes has not so much to do with blacks and television as it does with television itself: "TV . . . was subject to program decisions wherein commercial realities outweighed social ideas." To understand how black Americans have fared on television, one *must* understand the economic realities that underlie the medium. If a program cannot be sold to advertisers, it is not likely to be on television. Although one can deplore that state of affairs, it is difficult to argue that it is not the case.

The strength of this book is in its cataloging of program information; it apparently is the first book-length treatment of blacks in television. It is thorough, with an index of programs in addition to footnotes, bibliography, and standard index. The body of the book is clearly the work of an historian with a sense of the need to gather together from

disparate sources such who-what-when information. This information, however, is coupled with comments that too often leave the reader wishing the author would have gone further to help us understand "why" —why television, which some saw as promising so much, has delivered so little. Instead, the reader is asked to accept sweeping generalizations: "In the postwar United States, blacks exerted unprecedented influence in domestic politics. The integration of the armed services made black servicemen more influential in military affairs." Or one is left to puzzle over the implied significance of a statement such as, "One of the few programs to spotlight black talent regularly was American Bandstand." Or to wonder why, with so many "revolutionary" programs or programs that "radically" changed perceptions, television's record is judged so poor. One also wonders if MacDonald fully recognizes the medium-program-viewer relationship. Equally as important as what is on the screen is how it is received. There is little consideration of that in this book.

MacDonald is a professor of history at Northeastern Illinois University and a past president of the Popular Culture Association. What he provides with his book is a wealth of facts. For that we should be grateful. What we might also hope for is a subsequent analysis, for which MacDonald has provided the foundation.

— Barbara F. Luebke  
University of Missouri, Columbia

**Roger Mais. *Black Lightning*. (Exeter, NH: Heinemann Educational Books, Inc., 1983) 159 pp., \$4.95.**

Upon first opening *Black Lightning*, the reader is surprised to find a fifteen-page introduction to a 136-page novel. Suspicions arise that here is a story that does not speak for itself! Careful examination reveals the introduction to be a scholarly, thorough (if a bit repetitious) review of the novel by Jean D'Costa of Hamilton College in New York. First published in 1955 (the same year Mais died at the age of fifty), *Black Lightning* was published again in 1983 as part of the Caribbean Writers Series with the introduction by D'Costa included. After reading the novel, one suspects that the introduction has been added in an attempt to elevate or justify a poorly-constructed work.

*Black Lightning* tells the story of Jake, an artist-blacksmith who is deserted by his wife, and subsequently by his talent, health, and finally his desire to live. Jake is engrossed in carving a likeness of Sampson, and the author would have us find a parallel between Jake's tragedy and that of the biblical character. (Struck by lightning, Jake even shares Sampson's blindness.) Eventually Jake destroys the carving before finally destroying himself. Interweaving Jake's tale are other personalities too alienated from themselves and isolated from each other to effect a change in Jake's despair.

There is much to criticize in Mais's third and final novel of the Jamaican working class, and little to satisfy. The characters are simply, shallowly drawn. Although the story is told from multiple viewpoints, the reader never has access to the individual's thoughts that are the most pertinent. (For example, not once after her disappearance does Jake think of or speak of the wife whose desertion precipitates his downfall.) There is no realistic detail to engage the reader's visualization of the characters or the setting. Except for a banana tree or a dialectal "bwoy" here and there, the Jamaican setting is unacknowledged.

Between virtually all the characters in this story there exists a tension and a veiled violence. None of them has the self-confidence or the ability to relate effectively with another. D'Costa contends that this alienation and lack of community are a reflection of the Jamaican culture; I suspect the violence is as well. In spite of the book's shortcomings, the reader can't help but respond to the tension with a confused echo of emotion. And *because* of the book's shortcomings, the confusion is never resolved.

*Black Lightning* touches on the nature of love and friendship, the artist as destroyer as well as creator, the risk of attaching sense of purpose to someone outside self. But the simplicity of description produces scenes without resonance, analogies that are acutely trite, and a frustrated reader. The impressionistic pictures the story paints are rather like lightning itself, providing a flat brief illumination with little substance.

— Anne Freitas  
Stockton, CA

Ellen Matthews. *Culture Clash* (Chicago: Intercultural Press, Inc., 1982) viii, 135 pp., \$7.50.

One tragedy of war is a people uprooted—torn from their land, history, and culture to seek a haven in a foreign country. *Culture Clash* is such a story. Ellen Matthews describes a Vietnamese family's struggle to adapt to American culture and yet retain their autonomy and self-respect. As a free-lance writer and sponsor of Quang and his family, the author is well-qualified to write this unpretentious account of their mutual experience. Composed from a diary the author kept between 1975-1979, the text is a detailed subjective study of the day-to-day events and conflicts between herself and the Quang family.

This book succeeds on a number of levels. The author's main contribution is the honesty and force of her own conflict with Vietnamese culture and the subsequent insights she develops regarding American treatment and response to the Vietnamese refugees. Through a juxtaposition of her cultural attitudes and those of the Quangs, the conflict between their world-views is clearly brought to the reader's attention. For example, the Quang's inability to postpone expensive material goods for used items such as clothing and furniture came into direct conflict with the author's propagation of the American work ethic. By describing such conflicts, Matthews demonstrates how misperceptions, differing attitudes, and hard feeling develop as the Vietnamese try to adjust their own life style to the rhythm of American life. The author's inability to initially accept Quang's values and behavior can be viewed as a reflection of the dominant culture and how it impacts on Vietnamese refugees.

In retrospect, the probable value of the sponsorship program was its ability to sustain the refugee population until other factors prompted self-sufficiency. According to Matthews, these were: overcoming a language barrier, the birth of children, and the influx of new Vietnamese families into the area. As English language competence increased, the Quangs experienced greater mobility and self-confidence. The birth of Quang's son symbolized the establishment of roots and a commitment of the family toward the future. But the most important factor favoring self-sufficiency was the family's proximity to other Vietnamese.

Unlike other immigrant groups which settled in large enclaves in the United States, the Vietnamese were dispersed throughout the country. The mid-1970s was a period of social unrest and economic turmoil. America had just suffered a defeat in Vietnam. It was also a time of high inflation and the beginning of rising unemployment. The country wanted a respite. National policy toward the refugees, according to Matthews, was "to shotgun them throughout the country, to keep them from becoming a noticeable blight." Because of the political and social climate, the Vietnamese were denied access to familiar cultural

experiences they so desperately needed. Local sponsors were unprepared to cope with the anxiety and trauma that the Vietnamese suffered from such isolation.

As a critique of American ethnocentrism, Matthews attempts to set forth the cultural differences between the dominant culture and the Vietnamese. For the Vietnamese, who are group-centered as opposed to individualistic, self-sufficiency and security develop within the context of the group. When Vietnamese refugees did come into contact with others of similar background, cooperation, support, and extended helping networks developed. This helped foster individual motivation leading to independence and autonomy. Interestingly, nationalities that were ferociously antagonistic in southeast Asia, e.g. Vietnamese and Cambodians, finding themselves placed in our alien culture, cooperated in order to survive.

If public and private organizations sponsoring Vietnamese refugees had been more sensitive to the cultural needs of this population, the program's goals may have been accomplished more readily. One need only examine the history of other minorities in this country to understand how well-intentioned goals become contradictory. Since the early 1960s, blacks, Latinos, and women have sought a greater voice in various decision-making processes that have affected their lives. This process was to ensure that certain needs and aspirations would be met. Public policy has not brought this process to fruition. Evidence suggests that the greater the involvement people have in the decisions that affect their lives, the greater the prospects for change which may lead to increased personal dignity and self-actualization. This book is suggestive of such an emancipatory project.

With minor flaws—the work is not documented, which precludes drawing many generalizations and there is no distinction made between the first wave of refugees who were more well-to-do from the later “boat people”—Matthews has done a creditable job in bringing to life this human drama. Many would benefit from a reading of this book, especially human service workers and students who may work with Vietnamese or other minority groups where ethnic sensitivity is an issue.

— Robert Warshawsky  
Southern Illinois University

Pamela Mordecai and Mervyn Morris, eds. *Jamaica Woman: An Anthology of Poems*. (Exeter, NH: Heinemann Educational Books, Inc., 1982) xi, 110 pp., \$5.00.

The history of the Americas, one first of imperialism, second of slavery, is one of which we are aware. Whether accepted or rejected, the colonial heritage has had a hypnotizing effect on many writers in this hemisphere as is abundantly displayed in this anthology, *Jamaica Women*. The major part of the poetry here is social protest or "message" poetry as opposed to that involved in the structure of language, although we do find both in the surprising variety of subjects considered, some personal—love, family—others cultural and collective—nature, freedom, poverty, work, strength or lack of it. The best of these poems refrain from plunging into nostalgia for a non-existent history (Arawaks, Africa) or indulging in racial self-assertion, both of which undermine the very point to be made, that is, finding an identity unrestrained by race or class.

Olive Senior prays for her deceased father who spent his life working hard in the fields, a man who reminds us that although abolition came to Jamaica in the nineteenth century, slaves were freed only to become low-cost agricultural free labor. Yet she comes to terms with what today brings:

Now against the rhythms  
of subway trains my  
heartbeats still drum  
worksongs. Some wheels  
sing freedom, the others:  
home.  
Still, if I could balance  
water on my head I can  
juggle worlds  
on my shoulders.

We should not miss the subtlety here that brings us first to Jamaican culture, then reaches to things out there.

As one would expect and hope for in such an anthology, there are many poems about women. Again the absence of self-indulgence makes some poems better than others. It is life-giving to see, as Christine Craig does, the deference and pliancy of past generations of mothers and grandmothers as a "silent legacy," a compost set aside to nourish freedom for the present generation of women,

until we could speak out

. . .

loud enough to hear ourselves  
and believe our own words.

Some of the "women" poems in this anthology stop with a lamentation of powerlessness against males or "the system" and do not have for this reader the same strong effect.

The poems in this volume that make use of the Creole patois are extraordinarily effective. They seem almost an act of reverence, calling to mind the fact that this may have been the speech of many of these writers as they were growing up. Lorna Goodison's poem, "The Road of Dread," is so universally applicable that it could have been written in any language, yet with her particular use of superstition and mythology much would be lost in translation. This is an example of her use of patois at a point in the poem when the traveller rhetorically asks: "Den why I tread it brother?"

well mek I tell you bout the day dem  
when the father send some little bird  
that swallow flute fi trill me  
and when him instruct the sun fi smile pan me first.

and the sky calm like sea when it sleep  
and a breeze like a laugh follow mi.  
or the man find a stream that pure like baby mind  
and the water ease down yu throat  
and quiet yu inside.

and better still when yu meet another traveller  
who have flour and yu have water and man and man  
make bread together.

And dem time dey the road run straight and sure  
like a young horse that can't tire  
and yu catch a glimpse of the end  
through the water in yu eye  
I won't tell yu what I spy  
but is fi dat alone I tread the road.

In this poem, one true moment lessens the horrors of much of life. This is called hope. I cannot imagine the language here being improved upon.

As it turns out the poems written in Creole patois deal very often with the ghetto, bringing to our attention the huge gap between the left-overs of the colonial master class and the mass of people still living in the deepest poverty. Cyrene Tomlinson is particularly effective in "Foam Foment Ferment," "Dis Hypocrisy," and "Message from the Grave," all of which deal with those in Jamaica who are outside society and forgotten and what this condition will reap for the island as a whole.

While a Jamaican colonel is strolling around Grenada heading up yet another puppet "peace-keeping" force, these poets in *Jamaica Women* attest to a different force in Jamaica, one truer, we suspect, to the attitudes of the people on that island. These poets are, with few exceptions, associated with the University of the West Indies, a school as

new as 1948, in a country which even in the 1920s held that education should not be available to the populace for it would spoil them for work. If these women poets had been born earlier in the century they probably would not be in their present position of speaking for the many still unsung voices in Jamaica.

— Faythe Turner  
Nichols College

**Ann Hodges Morgan and Rennard Strickland, eds. *Oklahoma Memories*. (Norman: University of Oklahoma Press, 1981) xii, 308 pp., \$12.95.**

Oklahoma looms large in the legends and imagination of westering Americans. Much more than one of the most northeastern of the Southwestern states, Oklahoma in the hearts and minds of many amounts to the fiction of Edna Ferber's *Cimarron* or John Steinbeck's *Grapes of Wrath*. "Okies" assuredly have their own mystique if not their own stereotype. Anne Hodges Morgan and Rennard Strickland, the editors of *Oklahoma Memories*, seek to document that the "history" of Oklahoma, as recorded by people who have traveled across it and settled it from Indian Territory days to the present, is just as fascinating as its "story." And much of that fascination, as this collection of first-hand reminiscences and reporting shows, focuses on the various Native American peoples—generally the so-named Five Civilized Tribes—who have played every bit as large a part in defining Oklahoma as place, idea, and myth, as the oil derricks which stake the state and various and sundry millionaires wheeling and dealing in Tulsa.

Certainly Oklahoma's history, like that of the larger Southwest and nation, is multi-racial and multi-cultural. And this volume attests to that too. We find selections which portray—in terms that many will find rather too sentimental and cloying—the nostalgic regionalism of a Colonel native-son surviving the punishments of captivity as a prisoner of war in Vietnam because of fond thoughts of Thanksgiving at home. And we read the more or less random listings of first impressions by newcomers to Oklahoma City during the (for some reason) specific year of 1978—all of which sound as promotional as Sunbelt Chamber of Commerce or Welcome Wagon brochures.

Other selections from the more contemporary period which are every bit as human but more critical and convincing include accounts by the president of the University of Oklahoma during the 1970s concerning the



rise and fall of segregation in state-supported graduate schools like those at OU, as well as Clara Luper's explanation of the NAACP's struggle for civil rights during the 1960s by staging lunch-counter sit-ins and other demonstrations in Oklahoma City. Luper's remembering of how the segregated walls of the Katz Drugstores came tumbling down is by itself worth turning to first for the feeling of triumph over bigotry which it evokes.

For the most part, however, the main proportion and attraction of the volume are the selections which deal with the early, frontier era in Oklahoma history. Alice Mary Robertson's "Christmas Time in Indian Territory"; Emma Ervin Christian's "Memories of My Childhood Days in Choctaw Nation"; J.H. Beadle's "Indian Territory in the 1870s"—such accounts as these verify just how intrinsically Native American Oklahoma is in its ancestry and atmosphere. Outside of Beadle, who was the western correspondent for the *Cincinnati Commercial* and wrote for an audience of prospective settlers, most if not all of the authors are average men and women who wrote these reminiscences in a straightforward way, based on keen observation and a spirit of inquiry. Thus *Oklahoma Memories* is representative of people's history and shines all the more for its blemishes and bumps.

Ann Hodges Morgan, now Vice President for Programs at the Kerr Foundation in Oklahoma City, and Rennard Strickland, Research Professor of History and Law at the University of Tulsa, deserve the reader's gratitude for their good taste and sense in selecting, arranging, and commenting on twenty-seven "memories" of interest to both professional historians and amateur buffs.

— Robert Gish  
University of Northern Iowa

**Ngugi wa Thiong'O. *Detained: A Writer's Prison Diary*. African Writers Series, No. 240. (Exeter, NH: Heinemann Educational Books, 1982) xxiii, 232 pp., \$6.00 paper.**

In December, 1977, one of Africa's most celebrated novelists, Ngugi wa Thiong'O, was arrested by the government of Kenya and imprisoned for a year without being charged, tried or convicted of any crime. *Detained* is his prison diary.

It is not only an account of his "preventive detention," but is also a harsh indictment of the government of Kenya. Ngugi indicts Kenya for being controlled by "foreign capital" and "foreign economic interests,"

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but he claims the real tragedy is the resulting western cultural domination of the Kenyan people. Since the early 1970s, Ngugi has put himself in the forefront of the struggle to help preserve traditional Kenyan culture in face of the onslaught of western culture. He argues that the present Kenyan elite are today's neo-colonialists; in fact, they simply replaced and became the tools of their former British rulers. He adds that even though some of Kenya's leaders were involved in the Mau Mau rebellion of the 1950s, many have, since independence in 1963, sought to protect their power and status by allying with western economic interests. In a compelling statement, Ngugi says how ironic it is that former detainees are now detainers and how former freedom fighters are now denying freedom to others. Ngugi makes it very clear that he is allying himself with the workers and peasants who are struggling against the vast inequity of wealth between rich and poor.

*Detained* also includes a brief history of colonial and post-colonial Kenya from an underclass perspective. Ngugi praises the peasants and workers for their tradition of resistance. He praises not only the resistance of the past against "the colonial culture of silence and fear" but also the present resistance against the "mental colonialism" of the ruling elite. He especially praises resistance through the perpetuation of traditional values in the form of song, poetry, and drama. Ngugi places himself within this tradition of cultural resistance.

The clash between Ngugi, a professor at the University of Nairobi, and the government began when he started to use his art as a weapon against the present rulers. He describes it well in *Detained*. In 1977, he put on a play he wrote entitled *Ngaahika Ndeenda (I Will Marry When I Want)*, Heinemann, 1982). The play was originally written in Gikuyu for Kenya's workers and peasants as an exposé of the ruling elite. In order to put on the play, Ngugi organized the Kamiriithu Culture Centre. Neither the play nor the author survived for long. The government banned the play as a threat to public security, then arrested and jailed Ngugi.

In prison, Ngugi began keeping a diary on toilet paper, the only available writing material. As far as prison diaries go, it is not untypical. It is written in brief episodic form and recounts his experiences with the guards, with the regimentation, the treatment, health care, the solidarity of the detainees and the lack of contact with the outside world. Yet his emotions go much deeper. He describes feelings of despair and psychological terror. He describes the paralyzing anxiety of political prisoners everywhere. Will he be released tomorrow or in fifty years? In addition to the diary, Ngugi also finished a novel while in prison. Using toilet paper and writing in Gikuyu he completed *Devil On The Cross* (Heinemann, 1982) a novel of corruption and the ruling elite.

In December, 1978, after worldwide protests, Ngugi was freed. He tried to regain his teaching post but was refused. In 1981, he tried to re-open the Kamiriithu theatre in order to produce another of his plays. The

government refused to issue him a stage license. As a result of a speech he made protesting the decision, government troops destroyed the theatre. Later in 1982, when Ngugi was in England, he learned that he would not be allowed to return home. He was now a writer in exile.

Ngugi was not alone in this treatment. Since his release other scholars have been detained without charges and others have fled the country. The government was still unable to stem the tide of protest that flowed from the universities. Finally in frustration the government closed several universities.

Ngugi, the artist, has emerged as an activist struggling for the economic liberation of his people. His work, in the form of literature, frees the human spirit from cultural oppression.

— Thomas C. Maroukis  
Capital University

**Ngugi wa Thiong 'O. *Devil on the Cross*. African Writers Series 200. (Exeter, NH: Heinemann Educational Books, 1982) 254 pp., \$6.00, \$21.00 cloth.**

James Ngugi without question is Kenya's most prominent and most highly regarded novelist to date. Of the same generation of writers as Achebe, Armah, Soyinka, and Owoonor of West Africa, Ngugi, like them, after a local university education, went abroad for advanced work. In 1964 at Leeds, Ngugi published his novel *Weep Not, Child*, written when he was a student at Makerere. Shortly thereafter, in 1965, he published *The River Between* which he had composed even earlier. With *A Grain of Wheat* the writer completed in 1967 a kind of trilogy, depicting for a western readership a literary explanation and clarification of the historic Kenyan struggle for independence. These novels, written in English, and some plays and short stories brought Ngugi an award in 1965 at the Dakar Festival of Negro Arts and subsequent critical acclaim and broad readership.

Ngugi faced problems common to many African writers: the chosen audience, the means of communication and language, the political message. Like others, protesting colonialism, he sought to downplay his Christian upbringing. He changed his name to Ngugi Wa Thiong 'O. He decided to address the Kenyan masses, mainly illiterate and non-anglophone. He undertook to criticize his own government after independence as elitist and partisan. As a consequence, he suffered harassment, imprisonment without charge, and loss of his academic

position. He did gain open backing not only from such literary organizations as the African Literature Association but also from Amnesty International and politically concerned civil rights groups. Upon his release after a year of detainment, Ngugi openly criticized the Kenyan government of the mid-seventies in his plays, his prison accounts, and in a subsequent novel, *Petals of Blood*. This novel is set in mythical Ilmorog (all Africa) and displays many techniques of oral folk art. On several levels Ngugi here proclaimed his commitment to the Kenyan masses. The controversy raised by his writings have made him the subject of much discussion in academe and even entire conferences have been devoted to his writings.

*Devil on the Cross* is actually his own translation into English of a work in Gikuyu, written on toilet paper in prison, confiscated, but eventually published in East Africa in 1980. The story frame is minimal. The plot action is relayed mainly through the eyes of the *new* Kenyan woman, Jacinta Wariinga, who grows from her traditional dependent, sex-object role to become an active auto mechanic and spokeswoman for the workers. The main part of the novel is a collection of supposed public speeches by the local and foreign exploiters of the people. They meet in Ilmorog at "The Devil's Feast; A Devil-Sponsored Competition to Choose Seven Experts in Theft and Robbery." The contestants' speeches are a combination of proverbial wisdom and invective against capitalistic chicanery and hypocrisy. The Thieves' testimonies are verbose and highly ironic: "I don't have much to tell. Too much of anything is poison. But a little is often sweet . . . My actions are the trumpet that sounds my abilities as a thief and robber. I myself am the best possible illustration of the sayings . . . that tallness is not a misfortune and a hero is not known by the size of his calves. For, indeed, I am the cock that crows in the morning and silences all the others. I am the lion that roars in the forest, making elephants urinate . . ." (109). Ngugi piles detail upon detail, using all the technological jargon in four languages to spice his attack. But, at least in translation, his invention seems somewhat stale, his imagery trite. The characters are stereotypes. The "good guys" are identified as the student union leader, the workers' union representative, and the peasant leader. These three are betrayed not only by the politicians but also by the corrupted police.

The story ends with an epilogue, set two years after the Devil's feast. Wariinga kills her first seducer, the rich old man who had connived with foreign experts and the local black elite to defraud the people.

Ngugi takes his title from Wariinga's dream in which she sees the Devil, first crucified by the people, later cut down by the bourgeois elite just in time to allow him to continue to betray any idealistic reformers or agents for positive social and political reform. Ngugi takes again the mythical Ilmorog, the all-Africa of his preceding novel for his setting.

The Gikuyu version of this story went into three printings in East

Africa, and apparently was enthusiastically received. But Ngugi has made a difficult choice, one many African writers, like Armah, are deliberating. In choosing to write for his own people in their own tongue, is he risking losing the Western readership once so admiring of his works?

Certainly, Ngugi's medium is difficult, but not necessarily impossible. Gabriel Garcia Marquez in his *The Autumn of a Patriarch* (1975) has more successfully argued a similar populist message using similar techniques: a fictionalized geographic setting common to other novels, a backward time view, political diatribe with heavy irony and Rabelasian exaggeration. Marquez, however, has produced a major work. In *The Devil on the Cross*, Ngugi has not.

— Charlotte H. Bruner  
Iowa State University

**William Oandasan. *A Branch of California Redwood*. Native American Series, No. 4. (Los Angeles: American Indian Studies Center, UCLA, 1980) x, 62 pp., \$5.00.**

One of the best ways to introduce readers to the diversity of Indian literatures (and, by implication, Indian experiences) is to expose them to poetry written in English by Indians. One-dimensional stereotypes about Nobel Savages simply cannot withstand the rich variety of a literature that extends at least back to the 19th-century attempts of a few Indian poets—such as William Wilson (Anishinabe), Emily Pauline Johnson (Mohawk), and Alexander Posey (Creek)—to imitate and modify English language poetic models up through the recent poems of hundreds of Indian writers whose backgrounds and poetic inclinations reflect numerous tribal, reservation, and urban experiences, as well as literary influences ranging from tribal chants and Japanese syllabic verse to 20th-century experiments with open verse and typography.

William Oandasan's *A Branch of California Redwood* is a good case in point. As Kenneth Lincoln's brief but informative foreword reveals, Oandasan's ancestral landscapes include two very different coastal regions: his father's Filipino shores and his mother's Yuki (Ukono'm) homeland in California "where he was raised." He was also influenced by his wife's Laguna Pueblo heritage and his experiences as a railroad worker and a fine arts student in Chicago. (Since the publication of his collection, he has become the editor of the *American Indian Culture and Explorations in Sights and Sounds*. No. 4 (Summer 1984)

*Research Journal*). His literary heritage includes knowledge of his mother's tribal literature and the poetry of Simon Ortiz (Acoma Pueblo) and of many non-Indian and non-American (particularly Japanese) literatures.

Many of these experiential and literary influences find their ways into this brief collection. The opening poem, "New Day," fuses ancient chant rhythms with the visual impact of modern open verse. Section I, "Round Valley Songs," condenses Yuki landscapes, stories, and personal associations into brief, four-line poems. The "Moving Inland" section offers a variety of open verse forms, rural and urban scenes, and tones ranging from the gentle awe of a translated French love poem ("Le Jardin") to the brutal protest of a murder ("Farmington, NM"). The strong influence of Japanese poetry, especially tanka and haiku, surfaces in the short, imagistic poems of the third, "Syrenyu," section, which lead into the surrealism of the closing poem, "The Marvelous Blue Frog."

In spite of the echoes that help to unify this collection—for example, the chanted "blue" of the opening and the blueness of the frog's ending—and the general movement from traditional/personal associations (I) to a mixing of several forms and landscapes (II) to a series of tight sense impressions (III), readers should not expect the organic unities and therapeutic movement of a collection such as Simon Ortiz's *Going for the Rain*. There simply is not enough "material" in Oandasan's gathering to allow for the buildup of sustained unity and development. Moreover, some of the attempts to fuse different forms and images are not successful. The heavy chant rhymes ("blue, blue / fresh as new dew . . .") presented in the isolated open verse lines of the opening poem sound more like fragments of nursery rhymes than the solemn excitement of traditional chants, and several of the powerful images in the "Moving Inland" poems are undercut or overshadowed by unoriginal images (particularly in the urban scenes) or less powerful images, as when the hawk "shits" on a drunkard after this strong and stark glimpse: "His hand snags a piece of tissue / Floating in the gutter."

In the short poems of sections I and III, however, Oandasan often achieves moving fusions of the tribal and personal, Indian and non-Indian. Sometimes these blendings are very private. But the simplicity of the language and Oandasan's ability to see through the immediate experience without diminishing its concreteness and importance allow readers access to this personal world: "homes sleeps 1,000 miles northwest / but when I palm the green jade / found in the stream east of Aunt Mary's / smells of redwood surface again." In other less personal poems Oandasan sometimes selects one of his "Indian" landscapes or a topic frequently associated with Indians and captures a feeling or image utilizing a mixture of non-Indian poetic forms. For instance, his

"rain" poem, "Haiku Au Surreal," combines a slightly modified haiku syllabic form, surreal images, and external and internal rhymes: "Drops of autumn rain / fall like petals of blue flame / through a painless window."

I hope that Oandasan will continue to give us fusions of his many backgrounds. Those who still think in terms of one-dimensional Indian stereotypes need to encounter Oandasan and other contemporary Indian poets in their collections and in the readily available anthologies of poetry mentioned in the essays in *Studies in American Indian Literature*, edited by Paula Gunn Allen (MLA, 1983), and in Andrew O. Wiget's article on contemporary Indian poetry in a forthcoming 1984 issue of *College English*.

— Kenneth M. Roemer  
University of Texas at Arlington

**Joseph Owens. *Dread: The Rastafarians of Jamaica*. (Exeter, NH: Heinemann, Educational Books, Inc., 1982) xix, 282 pp., \$10.00.**

*Dread* is an exploration of the thought world of the Rastafarian Brethren of Jamaica as synthesized by the author. Father Owens, a white American-born Jesuit priest, did several years of intensive visiting with and listening to Rasta thinkers in the slums of western Kingston, Jamaica; most contact was from 1970 to 1972. He originally met the Rastas while he was doing teaching and social work in the area, and he seems to have been accepted by many of them as a sympathetic listener. Through Owens, Rasta thought comes across as a form of revitalization movement based on a unique interpretation of the Christian scriptures. These scriptures are taken by the Brethren as the source of all important knowledge and are the beginning point for many of their arguments. (However, the Rastas assume that not all of the true scriptures are available, since some were suppressed by the white men, and all are subject to mistranslation from their original language, which the Rastas say is Amharic).

The focus of the book is on Rasta theology as systematized by the author, with his discussion supplemented by extensive quotations from tape-recorded interviews with more than sixty accessible, highly articulate black men, whom he identifies by name and location. The Rasta thinkers' positions are hammered out and articulated during long joint

discussions which are sometimes aided by the smoking of the sacred herb ganja (marijuana). Owens is careful to show the assumptions and the logical working-out of the Rasta thinking as a self-consistent scheme, and to keep the flavor of the Rasta thought-process, without critical commentary. He only occasionally comments on other interpretations of the scripture or reactions of other groups to the Rasta conclusions.

The logical working out of the Rasta position has led to many Rasta innovations in language, music, other social behavior, and to the Rastas' ability to thoroughly critique the failures of western civilization and the current Jamaican government. It has also led the Rastas to be disinterested in participating in Jamaican social, economic or political affairs. All of these behaviors have given rise to great discomfort among the government and other Jamaicans, including other Jamaicans from the same class as the majority of Rastas. The result has been friction between the Rastas and other elements of the society; the author finds the Rastas to be peaceful and non-racial in their approach, even though others have accused them of both violent behavior and of being biased against whites.

As befits his interests, the author has given a presentation of Rasta thought, supplemented by limited information on their social and economic behavior. This information comes from Jamaican Radio Service interviews with Rasta speakers and Jamaican newspaper articles on the Rastas, as well as scholarly books and articles on them. In addition, the sociological context of the Rastafarian movement is discussed in the book's Introduction by Rex Nettleford of the University of the West Indies' Kingston campus.

As an anthropologist, I applaud the author's thoughtful and considerate approach to his field work and immersion in the lives of the people, as well as his care to present their viewpoint. What I miss is more details on the social and economic matrix of their lives. Beyond learning that his informants are males with marginal incomes who have trouble getting and keeping jobs, I get no feeling at all for the kinds of marital settings they are creating, the organization of their domestic living situations, the kinds of jobs they have available and participate in, the ways in which they organize themselves as groups (and variations in these organizations), and other details. Without this kind of information, I find it difficult to judge how their theology fits into their overall lives and how it is affected by their lives, since I have usually found that thoughts and actions are mutually interdependent.

In short, *Dread* is an excellent source for information on the Rastafarian movement in Jamaica, with most of its effort devoted to laying out the structure of Rasta thought.

—David M. Johnson  
North Carolina A & T State University



**Sandra Pouchet Paquet. *The Novels of George Lamming.* (Exeter, NH: Heinemann Educational Books, Inc., 1983)130 pp., \$10.00.**

There has been a steady stream of literary output from the Caribbean, much of which has been published first in England, and only later in the U.S. Although such fine writers as V.S. Naipaul, Edgar Mittelholzer, and George Lamming have produced noteworthy novels, relatively little criticism has been written. Therefore, these authors have all too frequently been overlooked in university offerings. That is not to say they have been totally disregarded, but that they have not been given the attention they deserve. For this reason, Sandra Pouchet Paquet's book of criticism *The Novels of George Lamming* as the first of its kind is not only appropriate but long overdue.

Offering an introduction and conclusion in which she makes general comments about Lamming and some comparisons with other Caribbean writers, Paquet concentrates on exegeses of George Lamming's six novels: *In the Castle of My Skin* (1953); *The Emigrants* (1954); *Of Age and Innocence* (1958); *Season of Adventure* (1960); *Water with Berries* (1971); and *Natives of My Person* (1972). The extent of her scholarship is noted by the quantity and quality of notes she offers with each chapter and the excellent bibliography. Reading her criticism, one cannot help but feel the commitment of the author. Her writing on Lamming exemplifies Mario Casello's comments on Cervantes' *Don Quixote*:

True criticism is that alone which rests on interpretation. And in fact, only then, through aesthetic feeling, does the critic succeed in identifying himself with the object he knows and in reliving its poetic reason in order then to come back to *otherness* and distinction, without which it is not possible to give a value judgment.<sup>1</sup>

Having entered fully into the poetic reason, Paquet interprets and explicates Lamming's novels. Although she occasionally offers a value judgment, her primary concern lies in revealing meaning and the art through which meaning is achieved.

Not only does she understand Lamming's intent but she refers often to his own comments about a particular work. In her introduction, she explains that the colonial experience provides the material for all his writings, that "there is no separation of the business of politics and private life." Paquet maintains:

He writes out of an acute social consciousness that is vitally concerned with politics and society, that is, with the function of power in a given society, and its effects on the moral, social, cultural, and even aesthetic values of the people in that society (1).

Lamming's sense of mission and his acceptance of the writer's responsibility to explore the influence of history on the lives of humans provide focus for Paquet's work as she demonstrates how he fulfills his "destiny."

Undertaking Lamming's novels as political acts, she sees, as Lamming had suggested, that each novel explores a "stage in or aspect of the colonial experience." Treating each novel in a separate chapter, she provides her own subtitles which explain significantly the particular aspect of the "colonial experience" being considered: *In the Castle of My Skin*: In Preparation for a New Beginning; *The Emigrants*: A Certain Kind of Death; *Of Age and Innocence*: Colonial Revolt; *Season of Adventure*: The Revolt of the Dreams; *Water with Berries*: Caliban in Albion; and *Natives of My Person*: The European Middle Passage. In every case, the subtitle succinctly captures the essence of the novel. In addition she finds, with reason I believe, that the first four novels are so coordinated as to form a work of epic proportion. Her treatment of the last two novels as allegory is less convincing. She contends that these are political allegory analogous to Shakespeare's *The Tempest*; however, allegory demands constancy in the fixing of symbolic value. Paquet identifies the theme of each novel in accordance with Lamming's concerns: "the drama of redemption, of returning, of cleansing for a commitment towards the future."

While Paquet devotes some time to plot and character development along with elements of style in each novel, her real contribution to Lammingian criticism is the symbolic interpretation she assigns to characters, to events, to language. Finding that style reinforces her symbolic readings, she defends Lamming's use of dialect as appropriate and necessary to content. For the most part her argument holds, although occasionally she stretches too far. In her reviews she does construct the continuum of the epic she believes the first four novels form by revealing the undergirdings which link the works. In her explication of symbolic meanings she gives to the laity a most valuable accompaniment to the novels.

Finally, in this, the first book-length critical review of Lamming's novels, Paquet has published a seminal work. Beyond doubt Lamming is one of the most important of the contemporary Caribbean writers. Perhaps he insists too much on colonialism and the political act as a focus, yet his artistic accomplishment cannot be denied. The further research she suggests and the fine bibliography she provides should encourage further Lammingian research.

—LaVerne González  
San Jose State University

## Note

<sup>1</sup>Mario Casella. "Critical Realism." *Cervantes Across the Centuries*. Angel Flores and M.J. Benardete, eds. (New York: The Dryden Press, 1947) 214.

**The People of the 'Ksan. *Gathering What the Great Nature Provided: Food Traditions of the Gitskan.* (Seattle: University of Washington Press, 1980) 127 pp., \$19.95.**

*Gathering What the Great Nature Provided* is a book about the Gitskan Indian tribe in North Central British Columbia living on the banks of the Skenna River. The book resulted from a project by ninety members of the tribe whose purpose was to document their past for themselves and future generations. This collective authorship shows the commitment and dedication of the people to the goal. Elders were questioned and memories strained to remember the distant past. Their culture is conveyed in a rich oral tradition. The writing was difficult and tedious, accomplished by long hours of interviewing and transcription of taped conversations. Material was first written into the native language and then translated into English, with the final writing done by consensus.

The book is divided into sections on cooking methods and tools, preserving and food preparation, cooking hints, and specific foods consumed. Included among the text are photographs of women performing various skills and beautiful sketches showing cooking techniques and food items. The senior cooks cook by visual memory of what they have seen their elders do and by their own cooking sense gained through long experience. Difficulty thus arose in attempting to write down recipes but, despite this difficulty, a few recipes are provided in the closing chapter.

Throughout the description of food gathering and preserving, the cultural importance of food is emphasized. Food etiquette and the role of food in religion, celebration and play are all briefly discussed. Food has a curative role in the healing of certain illnesses and is symbolic in many ways. Berries are associated with blood in the preparation for war. The arrival of the first salmon each spring triggers a special ceremony, a ceremony of gratitude. There is a feast for almost every occasion and there is humor in the retelling of stories about the mythical food thief Weget. Refusing a neighbor's kind offer of food is not acceptable. Uneaten food is simply packed in a container and taken home without noisy thank yous.

Tradition dictates the restriction of certain foods to specific groups in the tribe. Young pubescent girls are forbidden fresh meat during their menstrual cycle; the hunting season will be spoiled if this is not observed. Similarly, young boys are forbidden to eat certain parts of an animal, such as the head and legs of the bear. Men are served before women and children, although most of the food preparation is done by women, with one exception. Female chiefs or those with special importance, although few, are served first.

European influence on the lives of the Gitskan is mentioned. The Europeans brought sugar, spices, pilot breads, and potatoes and these were incorporated into the people's lifestyle in different ways. The biscuits were fried in grease, sugar was added to berries, and the cans, bottles and boxes of the suspicious new foods were put to good use. Today sugared soft drinks are well-liked. Most traditions have been conserved or only mildly adapted to new situations.

The Gitskan have used most of nature's resources and they take great care that nothing edible is wasted. An example is the usage of every part of the fish, including the head, eyes and offal. They are careful to burn fish bones, or to reassemble fish and return them to the water so that the fish can reincarnate. However, certain animals were sacred to the Gitskan and not eaten. Puzzling is the omission of the entire mushroom family. This is puzzling because mushrooms are abundant in the area and no poisonous varieties exist in the vicinity.

*Gathering What the Great Nature Provided* has value for the people about whom it is written and the younger generation who will benefit by knowing of their heritage. The Gitskan have done a great service by sharing a lifestyle in harmony with nature. In a society with increasing health problems in part associated with changes in food patterns and consumption of refined foods, many people long to understand an alternative lifestyle. The Gitskan people have a deep respect for the land and the environment. All that nature has provided is respected. A book such as this helps us to see a different way of life and to evaluate the direction of our social development. *Gathering What the Great Nature Provided* has its place in multiethnic education showing the food traditions of an American Indian tribe or in a cultural food and nutrition classroom. This book is applicable as a survival manual for similar wilderness areas or simply as enjoyable leisure reading. The authors end with the comment, "We have it in our hearts to create from this treasure a series of books so that our young people can know the stature of their heritage—and share it with the world." I look forward to learning more about the Gitskan's richly abundant culture.

— Caroline Shugart  
University of California, Davis

Robert J. De Pietro and Edward Ifkovic, eds., *Ethnic Perspectives in American Literature: Selected Essays on the European Contribution*. (New York: Modern Language Association of America, 1983) iv, 333 pp., \$22.50, \$12.50 paper.

Because of the present concentrated push to reshape our view of American literature, the battle to include more ethnic and female writers in the traditional stream of our literature is clearly being won, and the salad bowl is replacing the melting pot as a central metaphor in our writing. Correctly, editors DePietro and Ifkovic in this source book emphasize that now various European ethnic groups have been sparked to cultural pluralism by the raising of our consciousness during the past two decades to the riches in black, brown, and red literatures. Further, they indicate that several bibliographies of ethnic writings now exist, a half-dozen decent anthologies of ethnic writing have been made available, and MELUS (Multi-ethnic Literature of the United States) is a solid, sustained entity in the Modern Language Association. The editors could also have added that the MLA has been pushing these frontiers by publishing other pragmatic works such as *Studies in American Indian Literature: Critical Essays and Course Designs*; *Three American Literatures: Essays in Chicano, Native-American and Asian-American Literature*; *Minority Language and Literature: Retrospective and Perspective*; and *Afro-American Literature: The Reconstruction of Instruction*. This accelerating concern has led many universities and colleges to include courses in these hitherto underrated ethnic literatures.

Because of this burgeoning interest, the editors see another vital need: "to make available to the teacher-researcher a handy volume focusing on major writers and themes associated with European ethnic groups in the United States." They have attempted, mainly successfully, to meet this need by having each of twelve white ethnic scholars write about his or her specialty; these are French, German, Greek, Hungarian, Italian, Jewish, Polish, Portuguese, Romanian, Russian, Scandinavian, and three South Slavic-American literatures.

The book is a valuable one. However, it is disappointing because there is some inconsistency as to what writers and writings shall be considered "ethnic"; it seems that not enough editorial control was established to ensure at least minimal uniformity of approach to the problem. Further, the organization of individual essays seems simply idiosyncratic—some essays are genre-oriented, others almost rigidly chronological. The book also would have benefitted strongly if it contained a selective bibliography for each group and a generalized bibliography for each group and a generalized bibliography for the whole field of American ethnic literature.

The level of competency of the essays is high, ranging from an acceptable soundness of scholarship to the sharply insightful. The essays uniformly demonstrate an awareness of the important literary artists in each ethnic group and usually in the notes for each essay are found, rather haphazardly, some important sources for further reading. Of the twelve essays, the most valuable seem to be the four relating to the German, Italian, Portuguese and Russian-American authors.

As a source book this volume could be used effectively by undergraduate students, for it supplies a good short introduction to the literature of each ethnic group; in a basic multi-ethnic American literature course it could supplement a strong anthology such as Faderman and Bradshaw's *Speaking for Ourselves*. However, for the professional scholar the book has minimal value.

—Stewart Rodnon  
Rider College

**A. Portes and C. Hirschman, eds. "Special Issue: Theory and Methods in Migration and Ethnic Research." *International Migration Review* 16 (Summer 1982).**

The summer, 1982, edition of the *International Migration Review* is a special issue. It contains eight articles which are revisions of papers presented at the Conference on Immigration and Ethnicity Theory and Research, held at Duke University in May, 1981. The purpose of this meeting was to assess the state of knowledge in the field, present new findings and ideas, and identify areas for future investigation. Special attention was given to the determinants of migration, the reception of ethnic minorities, and changes over time.

The first four articles focus on migration within the context of the controversy between equilibrium and structural theories. In the first article Wood recommends the household as the unit of analysis in migration studies. He contends that this unit of analysis permits an integration of structural and equilibrium (individual) theories. For Wood the study of households reveals the interactions between structural and behavioral factors that determine migration. The second article by Bach and Schraml criticizes Wood's proposal. They conclude their paper by vaguely suggesting that other alternatives "constructed out of the principles of collective behavior" (339) be explored. Pessar's article on out-migration from the Dominican Republic attempts to

illustrate the importance of the household as a unit of analysis in migration studies. Her analysis shows how households contribute to the migration process. Grasmuck's article deals with the movement of Haitians to the Dominican Republic side of the island to improve their economic position. In sum, the first two articles discuss broad theoretical perspectives on migration and propose frameworks for analysis, while the third and fourth articles study specific migratory patterns. Wood and Pessar present a convincing case for analyzing migration in terms of the household.

Articles five through eight are concerned with varied interests. Cornelius discusses the study of undocumented immigrants in the United States. Referring to his experience with Mexican immigrants, he offers ways to increase the reliability and validity of interviews with these "unofficial" immigrants. Hechter et al., following the suggestion of Bach and Schraml, propose a rational choice theory of collective action among ethnic groups. They focus on the conditions under which collective action is apt to occur, and why it takes a particular form, but not another. Their article is highly theoretical. It would have been beneficial to the reader if this issue contained an article or two that used this approach with a specific group. Tienda stresses the importance of the structural perspective in her analysis of Mexican American occupational and educational status attainment. Interestingly, she found that close ethnic ties did not lower socioeconomic attainment. The last article by Hirschman provides an overview of recent studies of ethnic groups. Following Milton Gordon, he focuses on structural assimilation. Hirschman emphasizes the importance of population characteristics, opportunity structures, and institutional responses to minorities. He also presents a comparison of immigrants and minorities. While he doesn't offer anything new, he does provide a review of old issues and he points to new areas for future research.

This issue of *International Migration Review* should be useful to those readers who wish to become acquainted with migration theory, or those who are interested in the specific topics (undocumented immigrants, Haitians, Dominicans and Mexican Americans) addressed by these writers. Those with different ethnic interests should still keep the *International Migration Review* in mind. It is likely that other issues of this journal contain articles relevant to their research.

— John P. Roche  
Rhode Island College

**Wilma Rudolph. *Wilma*. (New York: New American Library, 1977) 172 pp., \$2.25 paper.**

In 1960 at the 18th modern Olympiad in Rome, Wilma Rudolph, twenty-years-old and black from Clarksville, Tennessee, became the first American woman to win three Olympic gold medals. Having experienced physical handicaps, racial prejudice, and bitter poverty, she had stretched her natural abilities to become the fastest woman runner of her day. Subsequently she received plenty of promotion but little cash, and her message calls attention to the precarious emotional and financial status of black American women, especially black American women athletes. This autobiography (Martin Ralbovsky, author of the excellent *Destiny's Darlings*, a boys-of-summer story of Little League baseball, is listed as "Editorial Associate"—whatever that means) is loaded with common-sense statements, hard looks at cliché responses, and survival techniques in a hostile environment.

For example, in the fifth grade a sadistic teacher was going to use his strap to beat her across the hands; she challenges him by saying, to his threatening query, yes, she'd like to see the principal. The teacher backed off: "I just contented myself with knowing that I had stood up for my rights, and that it worked for me, and it would be a lesson to carry through the rest of my life." Shades of Frederick Douglass.

And further: she probes some assumptions of women's liberation, for she feels that pragmatically the movement has little to offer black women who are forced to work at menial jobs for family survival. Having seen black women in Tennessee work from the time they were twelve to the day they die, she asserts that "it's nothing but a bunch of white women who had certain life-styles and who want to change those life-styles."

Born in 1940, the twentieth of twenty-two children of a railroad porter and a mother who was forced to clean white people's houses to make extra money, Wilma was raised in a family in which her parents' combined income never exceeded \$2,500 during her childhood. In addition, because of early polio she was required to wear a brace on her right leg from her fifth to twelfth years, an experience that she describes as physically painful and psychologically devastating. Because of the infirmity she spent much time alone, daydreaming of being well and being accepted by her peers.

During this childhood she was taught by her parents to "know her place." She says at that time parents told their black children to accept the prejudice and insult "because the parents thought they were protecting the children, protecting them from trouble or from pain." This was reinforced at her schools: "they didn't tell you a lot of things that were the hard truths, because they felt they were protecting us. They were, in effect, protecting us by keeping us stupid, but their



intentions, as they saw them, were good.”

At age five, she watched white gentry riding on fine stallions with fancy saddles at the annual fair, and she thought “white people treat their horses better than they treated us black people.” The racism, she says, caused “deep scars deep inside of you that sometimes never heal . . . I thought at the time that all white people were mean and evil.” It was, she says, the Baptist Church that kept her from being totally embittered.

Sports eventually led to a limited escape, limited because the financial gains from her achievement were minimal within a short time after her Olympic triumphs. The final two chapters, “Retirement” and “Today,” may be Wilma’s most significant, for they depict starkly the economic status of black American women. After the Olympics she ran in several amateur track and field meets; “I was the only woman in history to pack Madison Square Garden in New York, the Forum in Los Angeles, and a lot of other places for track meets. People came to see me run. But the promoters made all of the money, not me. I was strictly an amateur, in more ways than one.”

Soon after, Wilma retired and entered the larger world, working at half a dozen jobs, their rewards never beginning to approach the endorsement money and booming salaries of today’s professional athletes. As she says, “The fact of the matter is that black women athletes are on the bottom rung of the ladder in American sports. Most of them are involved in track and field because that’s the only sport still really open to them. How many black women golfers are there, or how many black women tennis players? When their track careers are over, no matter what they’ve accomplished in the Olympics, there is no place for them to go. They wind up drifting back to where they began, and nobody ever hears from them again.” Wilma, as of the autobiography’s publication, drifted back to Clarksville, Tennessee.

— Stewart Rodnon  
Rider College

**James D. Sexton, ed. *Son of Tecun Uman: A Maya Indian Tells His Life Story.* (Tucson: University of Arizona Press, 1981) 250 pp., \$19.95 cloth, \$8.95 paper.**

Although many Indians north of the Rio Grande have published autobiographies, few Latin American natives have done so. Thus, Northern Arizona University anthropologist James D. Sexton’s

records of interviews with one Tzutuhil Maya from San Jose, Guatemala, and that Indian's preparation of a personal journal (1972-1977) yield incredible promise. The Maya, whom Sexton terms a son of the sixteenth century Quiche warrior prince Tecun Uman, has written a highly readable account of Indian society in one village and his own role in it. Sexton has given the diarist the name Ignacio Bizarro Uipan, "for the sake of anonymity," but Uipan's personality comes richly alive as he records daily events. So do the people he describes.

*Son of Tecun Uman* is unique in several respects. Not only is it a rare account by a Latin American Indian, but it is a chronicle of impressions written as they occurred. In the latter respect, it is much different from the usual autobiographies of older natives remembering their past. Moreover, the writer is not aged, but young—a man in his thirties—and yet one who has encountered a good deal of acculturation within his short lifetime. It is refreshing to read the words of a man neither particularly wise nor nostalgic, but one for whom everyday life, although attenuated by economic misery, political turmoil, and the reality of sorcery, is incredibly vital.

Uipan's account readily enables us to understand the Tzutuhil Maya. We learn of the Indians' fears of doctors and hospitals, of their reliance on fortunetellers and shamans, of ceremonies performed for the spirits of the dead, of frequent drownings being attributed to the water goddess's lust for servant-souls, of witchcraft, and of the secret meanings of dreams. We discover the intense localism of the Tzutuhil—their absorption with their own difficulties, their tensions with a neighboring town, and their effectual isolation from the central government (even to the extent of refusing to supply men for the military reserves). We find out about the economic irritations which often explode in drunkenness and wife abuse. Importantly, we come to know Uipan's idiosyncracies: his political falling-out-of favor, his struggles with drunkenness and his successful effort to join Alcoholics Anonymous, his sometime attempts to seek obsequiously the respect of Ladinos.

While the text of *Son of Tecun Uman* is both revealing and moving, Sexton's introduction and editing leave something to be desired. He deals little with the effects of modernization on Uipan and his people, even though that has been a significant theme of Sexton's previous work. The anthropologist also buries most of the history of political turmoil in Guatemala in his footnotes. Thus, he fails to provide a comprehensive context for the events Uipan describes, even though Sexton states at one point that the Tzutuhil identify strongly as Guatemalans. What, then, does this identification mean? The anthropologist further compares San Jose with a neighboring locale, Panajachel, stating that the San Josenos have lower occupational aspirations, are more fatalistic, accept more traditional beliefs, and

“are more inclined to delay their gratification.” However, Uipan’s account does not yield the evidence for such an interpretation (although it may, of course, be true). Furthermore, Sexton mentions the significant Spanish introduction of *compadrazgo*, without really explaining what such god-parenthood consists of or providing any evidence from Uipan’s interviews or diary that it did, in fact, constitute an important adoption by the Tzutuhil. Nor does the anthropologist adequately explain *susto*, a psychological illness with which Uipan, in the view of some of his contemporaries, was afflicted. There is a considerable literature about how this interesting ailment is tied to sex roles and social status considerations. Lastly, Sexton’s desire to protect Uipan’s identity appears ill-motivated. It is not done so that government officials would be unable to discover who this Tzutuhil really is because internal evidence is sufficient to determine that. Since Third World peoples rarely receive recognition for their significant accomplishments in their native societies, it seems imperative that someone who has produced as excellent a work as this not remain nameless.

These shortcomings do not, however, seriously detract from the book’s value. *Son of Tecun Uman* is a pioneering study which conveys valuable information about a man and his culture.

— Lyle Koehler  
University of Cincinnati

**David Sibley. *Outsiders in Urban Societies*. (New York: St. Martin’s Press, 1981) x, 212 pp., \$25.00**

While minority groups are usually not associated with the locus of social, political, and economic power in a society, some groups may be more marginal than others. Such is the characteristic position of gypsies, a semi-nomadic people found in several parts of the world. In this book, David Sibley, a lecturer in Geography at Hull University, presents a study of British gypsies based on several years of personal experience in gypsy communities.

Sibley examines the economic and social organization of British gypsies and public and governmental reactions to their activities. Gypsies are portrayed as an ethnic minority with a distinct world view and culture. They engage in opportunistic, small-scale economic pursuits, for example scrap metal dealing and the hawking of crafts, that

supply goods and services which represent unfilled gaps in the mainstream economy. Gypsies are often perceived by others as a deviant, deprived group whose disorderly way of life threatens the integrity of British society. Local and national governments have emphasized the regulation of gypsy movement through land use policies that designate areas in which gypsies must reside. These policies incorrectly assume that stable settlement patterns will occur along with subsequent gypsy assimilation.

Sibley's discussion of gypsies is designed to contribute to a general conceptualization of peripheral groups in urban societies. Sibley contends that groups like gypsies should be seen as standing apart from the social and economic fabric of a society. Such groups maintain a high degree of economic self-sufficiency and constantly adapt to changing conditions to preserve their culture, much of which is hidden from the view of others. Sibley compares gypsies with settled, indigenous groups like the North American Eskimo who try to rely on local land or marine resources but are unable to control their economic relations with outsiders. The traditional Eskimo economy has been disrupted because of the intrusion of the capitalist market system and the development of extractive industries which have transformed the Eskimo into laborers and led to their dependence on welfare and social programs. The Eskimo experience, unlike that of the gypsies, closely corresponds to a Marxian interpretation of the exploitation of peripheral groups.

*Outsiders in Urban Societies* accomplishes two types of things. First, it provides material on urban gypsies, an often neglected minority group. However, much of the specific detail will be of greatest interest to those already familiar with gypsies or with British society and politics. Second, this book helps elucidate and broaden the concept of peripheral groups, primarily through its criticism of existing theories and its examination of several aspects of this concept using relevant information on gypsies and Eskimos. However, Sibley's important idea, that some groups remain apart from the mainstream economic and social system does not fit the experience of many minorities, including racial groups in the U.S. The latter, like the Eskimo, are more apt to be within the dominant system though at the bottom as part of a reserve labor force or within a secondary labor market. Unfortunately, Sibley does not go far enough in systematically investigating the similarities between both types of situations which represent different points on the same dimension. Until such an investigation is conducted, the concept of peripheral groups will merely identify a descriptive category rather than a powerful analytic variable.

— Russell Endo  
University of Colorado

**Donald B. Smith. *Long Lance: The True Story of an Imposter.* (Lincoln: University of Nebraska Press, 1982) xii, 304 pp., \$8.95 paper.**

In the 1920s, Chief Buffalo Child Long Lance, reputedly a Blood (or Blackfoot) Indian, was the talk of New York City. A graduate of Carlisle Indian School, a cadet at West Point, a war hero, and a sparring mate for Jack Dempsey, Long Lance was the American Indian made good. He was a journalist of some renown, an eloquent speaker, and a self-ordained "spokesman for the Indians of America." Before the decade was finished he had written a highly popular autobiography of his life on the Canadian Plains, actually chased off wolves and speared a moose for his role as an Ojibwa warrior in a silent movie, and attended New York social functions regularly, sometimes in buckskin, sometimes in full dress tuxedo. He was the authentic Indian hero come to the metropolis. Or was he? As the Great Depression hit full force, various investigations revealed that Long Lance was living a lie. Instead of being a chief of the Blood, he was, in fact, Sylvester Long, originally of Winston, North Carolina. Rumors that he was half-black circulated, with the inevitable result that friends spurned him and he plunged into near-obscure. Despondent, abusive, drunken, suicidal, and broke, Long Lance finally blew his brains out at his patroness' home in 1932. He was only forty-two years of age.

In the first full-length biography of Long Lance, University of Calgary professor Donald B. Smith attempts to make sense of this enigmatic figure's life. Smith's work is a well-written, meticulously researched description of Long Lance's meteoric rise and fall. Interviews with more than sixty people gave the author knowledge of some of the most intimate aspects of the imposter's career. Smith points out that Long Lance's autobiography is an accurate portrayal of Plains Indian culture and that this "Chief" wished to present a true picture of the contemporary Indian, who was not—as many assumed—progressing but was doing "very badly—starving, in fact."

Smith's portrayal of Long Lance is not wholeheartedly sympathetic, however. Instead of dealing with Sylvester Long's motives in creating the image of Chief Buffalo Child Long Lance, Smith occasionally attributes too much to the man's "compulsive lying" or "lying for the sake of lying." Not long after the author had stated that Sylvester's father was mixed white and Indian, while his mother was three-quarters white and one quarter Croatan Indian, he states that Sylvester "was easily mistaken for an Indian" by a traveling circus. But Sylvester Long was an Indian!

Smith has difficulty perceiving Long Lance as an Indian, paying little attention to what Sylvester Long really believed about himself. Speculations about his motives go no further than to reiterate that the

imposter hated being called a “nigger” and to mention that he sought “personal publicity.” My own belief is that Sylvester Long waged a tremendous struggle to assert a sense of identity, and that evidence from Smith’s biography reveals some of the dimensions of this struggle—a struggle of which the author, incidentally, appears unaware. Long Lance was raised in a “colored” neighborhood, experiencing the discrimination to which blacks were heir, even though his father asserted that there was no black blood in his family. Even as a youngster, Sylvester came to realize that less prejudice would be directed at him as an Indian. Unfortunately, he did not have a firm grasp of his Indian background and therefore put together the pieces of identity only when he encountered authentic Indian culture in the Canadian West. He felt “misunderstood and misjudged” by the white world, even though he adopted certain whites as authority figures—at least initially. He sought information from missionaries and Indian agents, believing their view of the Indian world. Only when he met actual Plains Indians did he discover their resentment against the white man. Yet, while sympathizing with that position, he could not simply seek recognition in their world. Therefore, he sought recognition in the culture he knew best, the white man’s, and the more recognition he won, the more he spun stories about his accomplishments in white *and* Plains Indian society. He may ultimately have even come to view himself—from a safe distance—as a real Plains warrior. Long Lance’s chronicle of his own achievements—playing tackle with the great Jim Thorpe, receiving multiple wounds in France and decorations by three governments for gallantry in action, and becoming a chief—as well as his dare-devil stunts and emphasis on maintaining a strong physique remind one of the types of things a modern Plains male, no longer able to count *coup* on opponents or to boast of deeds of bravado, might do to seek status. Wasn’t Long Lance counting *coup* in and on white society? Smith has made no effort to express the impostor’s methods in this or any other meaningful way. For that reason, although *Long Lance* makes good reading, it adds little to our understanding of the functioning of an important Indian’s mind.

— Lyle Koehler  
University of Cincinnati

**Brian Swann, ed. *Smoothing the Ground: Essays on Native American Oral Literature.* (Berkeley: University of California Press, 1983) xix, 364 pp., \$24.95 cloth, \$9.95 paper.**

The red and black Chumash pictograph reproduced on the cover of *Smoothing the Ground* shows an alert human figure poised amidst a group of animal and bird people, all related by the stars that are their hands and feet. As Ken Roemer, one of the contributors to this collection of essays on Native American ethno-poetics, says: "The constellation tales give listeners relatives in the sky." Stories, like starfeet, reflect this kinship.

*Smoothing the Ground*, edited by Northumbrian poet Brian Swann, head of Humanities at The Cooper Union, is a groundbreaking study in the literary arts of North American and Mesoamerican Indians. The twenty full essays comprising this volume raise a variety of questions about the nature of the relationships between tribal people, their land, and their languages.

Swann's anthology has a broader scope than any of the other fine books available, such as *Traditional American Indian Literatures* or *In Vain I Tried to Tell You*, which address many of the same concerns. Discussing tribal cultures as diverse as Clackamas Chinook, Zuni and Nahua, the scholars included in this text employ a variety of approaches to traditional material. Despite there being no Native American scholars represented here, for which Swann apologizes, for the most part these authors have solid literary sensibilities and close contact with native poets and storytellers. Regrettably Swann has not included an index and comprehensive bibliographical resources, but the two essay-specific bibliographies and the Clackamas Chinook and Hopi dual-language texts do provide substance and point the way towards new directions in American Indian literary criticism.

Native American literatures are oral at heart, even when written. These essays show the complexity and durability of oral traditions, countering the popular misconception that Indian stories are childish or quaint. Paul Zolbrod, a scholar of Navajo poetics, says: "One of the lingering effects of racism here in America . . . is that literary critics and trained scholars have not yet understood the important place poetry occupies among Indians. Because most of us have been trained to associate literature with print, we have dealt exclusively with what has been composed in writing." What Zolbrod refers to as "the important place poetry occupies among Indians" is the way in which poetry (song, chant, narrative) is lived, is enacted in the tribal community where the "audience" participates in recreating the event described in the story. Dennis Tedlock considers oral narrative to be dramatic poetry because of this performative dimension to the literature. And Karl Kroeber in his essay "The Wolf Comes: Indian Poetry and Linguistic Criticism,"

makes the point that poetry which often is spoken in a sacred ceremonial context is part of the reality which it voices: "For Indians, there was immediate, practical, continuous back-and-forth flow and interpenetration of actuality and representation of reality . . . Ceremonies are physically continuous with both personal and tribal existence, 'realizing' rather than 'standing for' the actualities they celebrate. Indian 'drama' cannot be separated from Indian 'non-dramatized' life."

These understandings of the centrality of literature to culture and to spiritual life contrast sharply with the Western view of the text as literary artifact, decontextualized, deconstructed, self-referential, speaking to itself only of itself. Thus students of Native American literature need to know the context of a narrative in order to discern meaning within the story. In addition to details of performance, the context of a story always includes the history of the land where the story was born.

Kenneth Lincoln points out in the lead essay for *Smoothing the Ground* that Indians consider poetry "as survival." Indians have sung to maintain their spiritual sense of connectedness with the earth even in the worst of times, enduring relocation, termination, genocide. Serving to critique Euroamerican culture and to reveal life-perpetuating values such as respect for the animal and plant people who provide food and herbs necessary for life, songs and stories are life-affirming as Hymes, Nichols, Ramsey and Kroeber emphasize. Like water, stories flow in the blood of the people, infusing them with the basic life-substances.

In the search for more effective ways to translate oral literature well, and to speak critically from within a field of study that is necessarily interdisciplinary—encompassing linguistics, ethnology, music—the authors here scrutinize diverse issues such as the exploitation of sacred materials for scholarly purposes and the relationship between story and ecological ethics. Although there is some common ground in these enquiries, a healthy debate rages about the degree to which one may appropriate tribal knowledge for academic ends. Swann concludes his anthology with an interchange between Karl Kroeber and H. David Brumble III stressing the importance of this topic, but also leaving the reader with the impression that Brumble's undignified quibblings are somehow acceptable.

It is crucial that people as heavily stereotyped and mythologized as Native Americans speak for themselves—and that others in kinship relations, like badger, elk and grizzly bear, be listened to also. As Swann notes in the introduction, Indian stories are meaningful because they are alive and fluid and help all of us relearn values which bind us to living. The power that the old Cheyenne storytellers received from the natural world as they smoothed the ground in preparation for speaking is the creative life-energy of truth of place. With perhaps a similar



understanding of continuity, a Zuni once asked Dennis Tedlock: "When I tell these stories do you picture it, or do you just write it down?"

— Susan Scarberry-Garcia  
University of Colorado

**Ronald Takaki. *Pau Hana*. (Honolulu: University of Hawaii Press, 1983) 213 pp., \$14.95 cloth, \$7.95.**

*Pau Hana* is a refreshing change from the usual genre of ethnic materials expressing the dynamics of culture set within an historical context; it is an exciting sequential analysis of the various ethnic peoples who provided plantation labor for the Hawaiian cane fields from the 1860s to the 1920s. Using primary resources, songs, historical tracts, and census data, Takaki brings together the various ethnic perspectives into a cogent account of the history, culture, and economy of sugar cane plantation existence.

From early beginnings to the decline of "king sugar," Takaki presents the Euroamerican perception of Native Hawaiians, Chinese, Japanese, Portuguese, Norwegians, and Filipinos and attempts to keep the ethnic groups isolated to prevent any unified strike-action against plantation owners' unfair labor practices. Integrated into this history are ethnic viewpoints of contract labor and the treatment they received by their white bosses, creating a well-balanced presentation. From immigration to plantation, the various ethnic groups entertained the idea of permanency in Hawaii, finding a new home for their families and growing in cross cultural understanding.

*Pau Hana* documents culture retention, transition, and change as Takaki explains the development of Hawaiian pidgin English, plantation economics, social gatherings, religion, and family development. Throughout the story, one becomes involved with the various peoples and the landowners as their experiences unfold. The oppressive labor conditions change. The laborers show strength and ingenuity as they fight management whenever possible. The strength of character and understanding of one's culture crosses ethnic boundaries as the various groups work together for a better living and sense of becoming a part of Hawaii's agricultural economy.

Songs and personal diaries create a moving, live portrait of a vital economic and cultural historical period. By illustrating the unique qualities a multicultural perspective brings to an event, Takaki portrays the multiethnic experience. Clearly, Hawaii's history is replete with both

ethnic diversity and unity as people exhibit their heritage through cultural iconographies and togetherness in sharing an historical past.

*Pau Hana* brings to mind the need for further research in the area of continued discrimination against the native Hawaiian population. Although Takaki points out that ethnic diversity extended beyond "class" even though the various groups were unified over labor disputes, topics left unexplored were what cultural and economic changes were experienced by the laborers once termination of the plantation system was complete or how a dismantling of the plantation lifestyle changed political and economic control on the islands.

—Barbara Hiura  
Sacramento City Unified School District

**Clifford E. Trafzer, *The Kit Carson Campaign: The Last Great Navajo War.* (University of Oklahoma Press, 1982) xviii, 277pp., \$14.95.**

This is Clifford Trafzer's eighth book, the fourth that deals with some aspect of Navajo history. It begins with a brief summary of Navajo history prior to the mid-nineteenth century, covers in some detail the military conflict that culminated in the invasions of the Navajo country in 1863-64 by troops under the command of Colonel Christopher Carson, and concludes with a recounting of the "Long Walk" to the Bosque Redondo, the Navajos' life there, and their return to their homeland in 1868. Trafzer depended on the invaluable federal military and Indian Office records, a number of Navajo accounts and reminiscences, and surveyed the rich secondary literature.

This period of Navajo history is fairly well known. The raids for livestock and captives that New Mexicans and Navajos launched against one another had been going on for two centuries before 1862 when General James H. Carleton was appointed to command the New Mexico Military District. A man dedicated to "civilizing" the "most savage Indians" in the United States, Carleton was a brilliantly successful counter-guerilla tactician. With Carson available to loyally follow his directions, Carleton planned and launched the fall and winter 1863-64 campaign against the Navajos. Carleton was the architect of Carson's war on the Navajo grain fields, fruit orchards, flocks and herds, and it was Carleton who insisted that Carson send his troops through the snow of January 1864 to "clean out" Canyon de Chelly. Hungry and cold

and with a sanctuary no longer available, Navajos surrendered to the promise of food, clothing, and protection at the Bosque Redondo reservation. Their "Long Walk" across New Mexico led the Navajos to a life on the reservation marked by hunger, illness, and federal "constipation." The failure of the reservation experiment was so patently obvious that in 1868 the United States agreed to permit the Navajos to return to their homeland, circumscribed now by boundaries determined in a treaty negotiated that year between Navajo band leaders and the United States Peace Commission. Thus ended what is widely recognized as the most traumatic experience in Navajo history.

Trafzer's book does not contribute much that is new to this story. Its focus shifts back and forth between the army and the Navajos, it is more anecdotal than analytical, and it is conceptually and stylistically pedestrian. Trafzer constantly foreshadows with the future tense, he calls Carson Kit about half the time, and he is too liberal in his use of adjectives like "noble" and "brave" when discussing the Navajos and "ruthless" when describing the New Mexicans. And who cares how much homosexuality occurred among the troopers at Fort Canby?

This is yesterday's book. Like so many of the recent offerings from the University of Oklahoma Press, it represents the "good guy/bad guy" approach to the history of Indian-white relations that the best of current scholarship has passed by.

Michael D. Green  
Dartmouth College

**Robert Yeo, ed. *Asean Short Stories*. (Exeter, NH: Heinemann Educational Books, Inc., 1982) xiv, 246 pp., \$7.50 paper.**

Indonesia, Malaysia, the Philippines, Singapore, and Thailand are the five Asean nations represented in this volume of short stories. Yeo chose four authors from each country for the collection.

Asean short stories are similar in subject matter to prose fiction the world over. They are about getting-even, vice, morality, maintaining traditions, getting ahead, identity, laziness, and ideology. Some are better than others.

At least one seems pointless. "Dama de Noche" by F. Sionil Jose (100-129), the longest in the collection, has no meaning. "The Short Happy Life of Conat" (1-5) is easily the best. The shortest story in the book, it tells the story of a young man who gave his life for the regime and would

have been happy to know that he had done something worthwhile for his country.

Yeo suggests that the twenty stories contained in the volume be read for pleasure, and he hoped that readers would have more than a hazy impression of the Asean region as a result of the book. For the most part, it is not a chore to read the book, and the reading is pleasurable. But the book does nothing to clarify where and what the Asean region is. A map of the individual countries or the region would have helped the reader to clarify location.

In addition to the lack of clarity of location, one must wonder about the translations. Nearly all of the stories have been translated into English from a number of languages—Tamil, Visayan, Bahasa Indonesia, Thai, Bahasa Malaysia, Mandarin, Malay, and Tagalog. In Archin Panjaphan's "The Last Laugh" (translated from Thai), the translation reads: "Uncle had ordered it built like that so people had to walk Indian file" (230). Indian file? Someone has seen too many Hollywood westerns or read too many "dime novels" of the nineteenth century.

The biographical sketches of the writers suggest that they are prolific in their own countries and their own languages. Yeo is to be commended for gathering this diverse group of writers together in one volume, but the subtleties of language and cultural expressions impose a hardship on the reader unfamiliar with the context of the stories.

—Charles C. Irby  
Ames, Iowa

**Barbara Bryant, Producer. *Just an Overnight Guest.* (New York: Phoenix/BFA Films and Video, Inc., 1983). 16mm, 30 minutes, color, rental fee \$60.00, purchase price \$575.00 (Available in 1/2" or 3/4" videotape, \$340.00).**

Based on Eleanora E. Tate's book, *Just An Overnight Guest* tells the story of a family faced with an unexpected "guest." Rosalind Cash and Richard Roundtree portray the parents of ten-year old Margie who cannot understand why her mother has brought home a ragged six-year-old to live with them. The mother, a teacher, recognizes that little Ethel has been neglected and lacks any semblance of middle-class manners, but her impulse is to help the child. As it turns out, Ethel has not only been neglected but also mistreated as the marks on her back bear out. The two girls fight and are miserable together, but eventually Margie begins

to understand that not all children have had the loving environment she takes for granted.

This film is short and to the point, almost too short. It poses more questions than it answers, making it excellent for use with classes and community groups interested in foster care and adoption. This film would make an excellent training film for volunteers in community agencies dealing with children or family conflicts. The conflicts within the family are the focal point, but the film also treats opposing values in its examination of the differing life styles of the two girls. Although racial issues are not emphasized, it is significant that the family is black and Ethel is described as interracial. In fact, her home environment and her features suggest she might be Hispanic, adding another dimension to any discussion about the film. The social worker is white, as is the janitor who seems prepared to give Ethel a beating early in the film. But this is not a film of racial conflict, for it is clear that the filmmakers are looking to reaffirm a positive attitude toward children and family no matter what the racial background.

I have viewed this film with two audiences, and in each case the reaction was positive. The Des Moines (Iowa) Public Library premiered the film in 1983. The producer, Barbara Bryant; the author of the book, Eleanora E. Tate; and one of the stars, Richard Roundtree, were there. The large audience was excited by the success of former Des Moines resident Tate and the appearance of those involved in the filming, but they also responded positively to the film. On another occasion, I saw the film with participants at the Conference on Ethnic and Minority Studies in 1984. Mostly academics, they raised many questions about similarities to the book, the open-ended conclusions, and the "authenticity" of the situation. Still, in the final analysis, the film was deemed worth showing in a number of academic situations. I liked the film and found it thought-provoking. It provided a realistic look into the difficulties of ensuring every child a stable family life.

—Gretchen Bataille  
Iowa State University

**Carol Munday Lawrence, Producer. *Oscar Micheaux, Film Pioneer.* (Nguzo Saba Films, Inc., 1981) 16mm film, 29 minutes, color, rental fee \$19.75; purchase \$650.00. Distributor: Beacon Films, P.O. Box 575, Norwood, MA 02062 (617/762-0811).**

*Oscar Micheaux, Film Pioneer* is one of seven films in the "Were You There" series produced by Carol Lawrence (the others include *The Black West, The Cotton Club, The Facts of Life, Portrait of Two Artists, Sports Profile, and When the Animals Talked*). This film's story revolves around Bee Freeman's (the Sepia Mae West) and Lorenzo Tucker's (the black Valentino) recollections of their relationships with Micheaux and their perceptions of his character. Danny Glover plays the role of Oscar Micheaux, Richard Harder is shown as the young Lorenzo Tucker, and Janice Morgan portrays the vamp that was Bee Freeman in *Shuffle Along*.

The film is technologically superior—better than anything that Micheaux ever produced between 1918 and 1948—and visually pleasing. The only significant problem with *Oscar Micheaux, Film Pioneer* is the overall veracity of the information provided by Freeman and Tucker. Three examples will suffice: Freeman says that "In South America they went crazy over all [of Micheaux's] pictures"; what she probably meant was the Southern United States, which is the truth. Tucker says that Paul Robeson was in the *Homesteader* (1918); Robeson was in only one Micheaux film and that was *Body and Soul* (1925). He also says that *God's Step Children* (1938) was Micheaux's final film, but there were at least three others after *God's Step Children*, including *The Notorious Elinor Lee* (1940), *Lying Lips* (1940), and *The Betrayal* (1948), which was a flop. The problems are serious, but not fatal.

The viewer can easily relate to the high esteem held by these artists for Micheaux. Freeman says:

Oscar Micheaux was the first negro producer of moving pictures of any note at all. He wrote the story, directed the story, he did all of the booking, and he wouldn't let anybody, anybody tell him what to do . . . . He was a pioneer . . . [who would use] anybody's house, church, dance hall, farm, anyplace he could get for his story . . . . He was all business, and that's what I liked about him.

Freeman admits that the movie stories were corny, but the excitement of seeing a colored cast not picking cotton or not playing comedy parts—really dressed up, really living, and talking like people talk—was uplifting.

Tucker says Micheaux thought that

Having a type like me . . . to play a decent . . . clean-type of young fellow in a picture . . . would sort of uplift the black of the South.

And of course this is why . . . he wanted beautiful girls, chorus girls, in his shows, because he thought this would give them something they didn't have down South and in the rural districts . . .—a smart showman.

Tucker also movingly describes how Micheaux helped him survive between pictures.

Carol Lawrence is to be commended for recording Freeman and Tucker in this documentary, because the film medium is a powerful vehicle in constructing history and forming images in the minds of people. She has made it possible for millions to learn something that "Hollywood" has yet to admit: blacks are people, no better or worse than any other folk.

—Charles C. Irby  
Ames, Iowa

**Editor's Note:** As one of the viewers of *The Last of the Caddoes*, I invited David Gradwohl to write a review essay of the film. Although we are not in the habit of publishing such lengthy reviews, I believe the review will serve the membership, for our responsibility as an Association is to help eliminate social injustice (Charles C. Irby).

**Ken Harrison, Producer.** *The Last of the Caddoes*. 1982. 16mm film, 29 minutes, color, one-day rental \$52.50; purchase \$525.00, order #22180. Distributor: Phoenix Films, 468 Park Avenue South, New York, NY 10016. (212/684-5910).

Several staff members and students in anthropology and Indian Studies programs at Iowa State University had the opportunity to view the film, *The Last of the Caddoes*, during the spring of 1984. The University's Media Resource Center had obtained the film on approval and sought our advice as to whether it should be purchased for on-campus classroom use and for rental to interest groups off campus. The film came with a respectable-looking pedigree: it was based on a short story by William Humphrey, an author of considerable repute in Texas; it was produced by Ken Harrison with funding from the Texas Committee for the Humanities, a state program of the National Endowment for the Humanities; and it was being distributed by Phoenix Films whose flyer advertised the film's subject area as "American Indian Folklore and Literature, Anthropology, Language Arts-Secondary, Social Studies,

## Guidance-Secondary, Homelife."

Phoenix Films touted the moving picture as "... an exploration of not only a part of our American Indian heritage but of the coming of age of a young boy as well. It captures the essence of life in the thirties for parents and child alike, while evoking the spirit and beauty of American folklore." Credits at the end of the film acknowledge assistance from the following institutions: Clarksville Wagon Club, Dallas Historic Preservation League, Dallas Museum of Natural History, East Texas University, El Centro College, Paris Junior College, Southern Methodist University Department of Anthropology, and Southern Methodist University Department of Fine Arts.

*The Last of the Caddoes* originally appeared as a short story in *Esquire* and was subsequently included in an anthology of William Humphrey's stories [*A Time and Place*. (New York: Alfred A. Knopf Publishers, 1968) 179-208]. The story-line of the film closely follows that of the short story. Jimmy Hawkins, age 12, lives in the Red River Valley in Texas and is "crazy about Indians": he reads books about Indians, makes beadwork belts, and sews his own moccasins. One day Jimmy is impudent to his mother. The shrew-like woman slaps her son and shrieks that his bad behavior "must be the Indian in you coming out." Voila! Jimmy discovers he is part Indian on his father's side. Mrs. Hawkins is careful to point out that the Indian ancestry is not in *her* lineage. So Jimmy asks his father about their Indian ancestors and pointedly inquires, "Daddy, when did you stop being an Indian?" Daddy does not answer. But the Hawkins family soon takes off to visit grandfather Hawkins who is identified as "half Indian" and portrayed as a scruffy, unshaved, tobacco-spitting farmer.

Grandfather Hawkins is surprised to find out that Jimmy knows of their Indian ancestry. He asks, "Who told you?" When Jimmy indicates that his mother let the fact slip out, grandfather Hawkins retorts defensively: "Well, sonnyboy, our side of the family is ever bit as good as your mother's, and you can tell her I said so." He then disparages the Tyler kinfolk of Mrs. Hawkins. When Jimmy then asks about grandfather Hawkins' father, he finds out very little: "Well, he was not what you would call a big man. Neither was he a little man. More what you could call middling-sized. Bothered with stomach trouble all his life." Jimmy asks the tribe to which his great grandfather belonged. Grandfather Hawkins responds: "Oh. Well, I wouldn't know nothin about that. Indin, that's all I can tell you, boy." Grandfather Hawkins also expresses relief that somebody named Hawkins was "in the woodpile back somewheres along the line" because he would not want to go through life with a name like George P. Crazy Horse. So much for the Hawkins family attitudes about Indians.

From his reading, Jimmy decides that his ancestors were Caddo



Indians who once resided in what is now Texas, Oklahoma, Arkansas, and Louisiana. Some of the books he had read suggested that the large earthen platform mounds in this region might have been built by prehistoric Caddo Indians. Voila! (Again). Grandfather Hawkins just happens to have one of those Indian earthworks on his farm. So Jimmy spends the summer at the farm and sets up his own little archaeological excavations on top of the mound. Somewhere Jimmy has learned to set up a grid system, to use various kinds of excavating tools, and to sift the excavated soil through fine mesh wire screen to recover small artifacts—perhaps he attended one of the public institutions of higher education credited in Harrison's film. In no time at all, Jimmy is single-handedly fetching "goodies" out of the mound: pottery, stone tools, beads, and human bones. Most of the pottery vessels are miraculously complete. Human skulls are carefully placed on shelves within a burlap enclosure which Jimmy has built as a field laboratory on top of the mound. Jimmy picks up one of the skulls and exclaims "This could be my great-great grandfather!" Grandfather Hawkins is not particularly impressed with Jimmy's treasure hunt: "The Indins, why, they were all so piss-pore they never hardly had enough to eat, much less any silver and gold. What have you found? Just what I told you you'd find. Nothing but skeletons and a lot of old broken crocks."

What, indeed, has Jimmy found? Professional archaeological standards and ethics notwithstanding, Jimmy is in the process of searching for his identity and being transformed during the summer from a boy with "baby fat" to a man with thickened muscles and deepening voice. As part of this rite of passage, Jimmy takes on the name Snake-in-his-mother's bosom. In the end, this is all that Mrs. Hawkins can stand. Although grandfather Hawkins sort of enjoys having his grandson around on the farm, and although Mr. Hawkins is typically ambivalent, Jimmy is forced to put the artifacts and skeletons back in the mound and backfill his excavations. As usual, Mrs. Hawkins' demands reign rampant over the males in the Hawkins family. Jimmy forsakes his newly-acquired Indian name, says goodbye to the last of his Caddo ancestors, and resigns himself to being James Hawkins.

My immediate reaction after sitting through the film for half an hour was one of complete disbelief, dismay, and disgust. Was this indeed one of the worst films I had viewed in recent years? Not wanting to be intemperate, I viewed the film a second time. My initial feelings, however, were not abated and a number of vexing questions came to mind. Was "our" American Indian heritage being accurately portrayed? Were the Caddo people actually extinct? Was the essence of life for all people in the thirties really captured? Is that the essence of life today? While racism, racist folklore, and literature may have "spirit," do they also have "beauty" as advertised in the Phoenix flyer? Should state

humanities boards sponsor racist films without any appropriate context? Should government funds be used, even inadvertently, to foster fallacious views of American history and pander to racist stereotypes? Should public institutions and sodalities allow their names to be credited to a film which portrays archaeology in unprofessional and unethical terms?

My questions and concerns will probably seem miniscule when compared to those of the extant Caddo when they find out they are extinct. Without debating all the nuances of "who is an Indian" and "who is a Caddo," suffice it to say that there are a good many people around today who identify or are identified as Caddo. Some are even relatively easy to find—they live in Caddo County, Oklahoma; others reside elsewhere in Oklahoma, Texas, and throughout the United States. It is estimated that there were some 8,500 Caddos in 1690 and that their numbers, along with those of most American Indian groups, were drastically reduced during the early historic period; by 1910 there were approximately 550; and as of 1978 about 2,000 Caddo were enumerated [Douglas R. Parks, Margot Liberty, and Andrea Ferenci. "Peoples of the Plains." *Anthropology on the Great Plains*. W.R. Wood and M. Liberty, ed. (Lincoln: University of Nebraska Press, 1980) 287-289]. Following World War II and the establishment of the Indian Land Claims Commission a good deal of research on Caddo Indian lands and history was accomplished. [See, for example: David A. Horr, ed. *Caddo Indians, I*. (New York: Garland Publishing Inc., 1974)]. A more recent statement indicates that "In the 1970s, the Caddo descendants in Oklahoma numbered around 800. Although they had essentially been assimilated into the rest of society, they had retained many of their songs and dances and still conducted traditional ceremonies throughout the year" [Barbara A. Leitch. *A Concise Dictionary of Indian Tribes from North America*. (Algonac, MI: Reference Publications Inc., 1979)]. So much for the extant Caddo—except to comment that if they are still conducting traditional ceremonies, singing Caddo songs, and dancing Caddo dances, I would quibble with the term "assimilated" in terms of their present ethnic identity.

With my personal and professional questions about this film unresolved, I decided to write a friend and former teacher of mine, E. Mott Davis (Professor of Anthropology, University of Texas at Austin), who is a well-known proponent of professional standards and ethics and also an experienced researcher in the Caddoan culture area. He forwarded my letter of concern to James F. Veninga, Executive Director of the Texas Committee for the Humanities. Veninga responded to Davis on 22 February 1984 and sent a carbon copy of the letter directly to me.

In his letter Veninga made the following points: (1) The Texas Committee for the Humanities selects projects based on the credentials of the applicants but the final products may differ considerably from the

original proposals; (2) The film in question was meant to be an adaptation of a short story by William Humphrey, a person who is “certainly recognized as a leading Texas writer”; (3) The film was not meant “to enlighten Indian studies or archeology”; (4) The film is essentially within the disciplinary domain of literature, and its myths, archetypes, and images may contradict history and scholarship; (5) The film had received some positive reviews as a piece of fiction; and (6) He did not know the reason why *The Last of the Caddoes* was being advertised and distributed as something relevant to American Indian studies and archaeology. Veninga’s letter concluded:

In short, I get the feeling that the film has been promoted in a misleading way. Whether or not the film adequately captures Humphrey’s sketch of the mind of a young lad growing up in East Texas in the 1930s is the real question. I have no doubt that such a mind concluded an image of Indians that we would find abhorrent today. But perhaps knowing that mind—and its images and myths—helps us know the distance we have traveled.

I appreciate the stand Veninga takes concerning the degree to which the Texas Committee for the Humanities can monitor each project which it funds and the fact that freedom of expression in literature and films must be respected. I am, however, not satisfied with this justification for the film in terms of the *context* in which it was produced and is being distributed. I am furthermore not heartened by the apparent refusal of the Texas Committee for the Humanities to take steps to rectify the situation. Given this lack of action on the part of the Texas Committee for the Humanities, I can only resort to this review and other attempts to bring the matter to the attention of my professional colleagues as well as American Indians with whom I work.

I will not debate the question of whether the film and short story are good or enlightening literary pieces. My colleagues in literature can determine that point. Even though the film is racist, it could have some uses in the classroom *if* the context were clearly indicated. On occasions I use racist writings in my classes as do my colleagues in literature and propaganda analysis; but in those instances the evidential nature and social impacts of these pieces are carefully discussed and the writings are offered as examples of biased positions. There are no such explications in *The Last of the Caddoes* or its accompanying flyers. Veninga’s comment that the film is not meant for anthropologists, archaeologists, and Indians is not a satisfactory disclaimer. Would the Texas Committee for the Humanities consider reproducing Ku Klux Klan materials, without editorial comment, and then tell black people, Southeast Asians, Catholics, and others not to use the source because it was not “being promoted as something relevant” to them? Or would it be appropriate to produce, without context, a film on the book *Mein Kampf* by Adolf Hitler

(certainly recognized as a leading German author) and then hope that Jews would not be upset because the production was intended for other audiences? Admittedly, my analogies are overstated; but the moral and ethical implications are not.

From a production standpoint, the film is not without some good points. It does appear to be a faithful rendition of the original short story by William Humphrey. The cinematography is excellent and careful attention was given to appropriate settings dating to the 1930s. The houses, furniture, clothing, and automobiles are all accurate for the time being depicted. The radios, and the music coming from them, are genuine enough to strike a nostalgic feeling in one who was also a boy growing up in the thirties. The acting was also quite good in that the characters are convincing: Mrs. Hawkins is a believable bitch, Mr. Hawkins is an insipid wimp, grandfather Hawkins is a credibly untutored but pragmatic old man, and Jimmy manifests the curiosity and intelligence of a bright young boy who wants to grow up and find out about himself. Unfortunately, as cast in the story, the boy's pubescent dreams and potential discoveries are crushed by the insensitive world around him.

It is unfortunate that the funds from the Texas Committee for the Humanities along with the direction and production abilities of Ken Harrison could not have been used for a more productive film representing concerns in the humanities. The film is based upon fantasies about American Indians and the so-called assimilation of ethnic groups in American society. The stereotypes of Indians are essentially negative and degrading. Racist images are promulgated without labelling them as such. Furthermore the film portrays the discipline of archaeology in an inaccurate manner. The image of an amateur digging into a prehistoric mound will not further the humanities dimension of professional archaeology in the realm of cultural resource management, site preservation, and dialogue with American Indians on the ethics of exhuming burials in the name of "science." Perhaps we should not expect William Humphrey to have been concerned about these matters in the 1960s. But in the 1980s we certainly should expect state humanities boards to be more sensitive in sponsoring projects with racist overtones and in portraying the humanities disciplines which they are entrusted to promote. Otherwise, to use Veninga's parlance, we can be sure we have traveled no distance at all. Or we have perhaps made the journey in vain.

In sum, I cannot recommend the film for colleagues in anthropology, American Indian Studies, education, or other disciplines represented in the National Association for Interdisciplinary Ethnic Studies. As produced and distributed, the film works against the goals of ethnic and racial understanding toward which we strive.

—David M. Gradwohl  
Iowa State University







