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**EXPLORATIONS
IN
SIGHTS AND SOUNDS**

Annual Review Supplement to
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Sameer Y. Abraham and Nabeel Abraham, eds. *Arabs in the New World: Studies on Arab-American Communities.* (Detroit: Wayne State University Center for Urban Studies, 1983) 208 pp., \$5.95 paper.

This book is a collection of sociological essays on immigrant Arab communities in the United States. It is divided into three sections: the first provides historical background to the flow of immigrants from Arab countries; the second is devoted to case studies of Arab communities in the Detroit area (where the greatest concentration of Arab-Americans in the United States is located); and the third provides a useful bibliography of current scholarship about Arab-Americans.

As one of few books attempting to describe the experience of Arabs in the United States, this volume is a welcome addition. The essays in this collection provide insights into the process of immigration and acculturation as experienced by Arabs. The book places the immigration process in an historical context, explaining the particular make-up of early immigrants who were mostly Christians from Mount Lebanon, and later ones which included Palestinians and Yemenis who were for the most part Muslims. Further, the essays show the frictions and tensions, as well as cooperation, which characterize Arab communities in this country.

The essays explore the relationships between the early arrivals (1880s-1940s) who are characterized as being largely "assimilated" into white American culture, and the new immigrants (1950s—1980s) who brought with them strong political ideas (Arab Nationalism) and religious convictions (Revivalist Islam) which set them apart from white American culture. The interaction between the two groups within Arab communities has led to a revitalized interest in affirming the distinctiveness of Arabs as an ethnic minority, as well as opposing the racist stereotypes which are perpetuated against their Arab heritage.

The book seems to falter in that it does not elaborate more extensively on the experience of Arab immigrants with racism. No essay analyzes sufficiently the changes which the tradition and culture of Arab immigrants undergo when they come into contact with a different cultural reality. Consequently, we are left with a more descriptive than analytical view of the process of acculturation. The book, as a whole, does not provide an adequate description or explanation for the basis and form of racism which is directed against Arabs (documented in other works such as Edmund Ghareeb's *Split Vision: The Portrayal of Arabs in the American Media*) nor does it explore possible solutions for the problems posed. This charge, however, is to note the need for such analysis rather than a direct criticism of the book which did not pretend to deal with that issue in the first place. Another point to be raised is that the book does not seriously evaluate the changing roles of women within

Arab communities. The book only hints at the new roles women have adopted, but it never really explores them.

Arabs in the New World serves well as a primer about Arab immigration into the United States and about the process of acculturation. Further, it lays the basic ground for more analytical studies which need to be done about Arab communities, about their changing structures and accompanying changes in socio-political roles within them, and about racism which they encounter as an ethnic group, especially in the wake of the Palestinian and Israeli conflict and its repercussions throughout the Middle East and the rest of the world. For the reasons cited here, I recommend *Arabs in the New World* as a text and as a resource book.

— Akram Khater
University of California, Santa Cruz

Richard D. Alba. *Italian Americans: Into the Twilight of Ethnicity*. (Englewood Cliffs: Prentice-Hall, Inc., 1985) ix, 182 pp., \$15.95, \$12.95 paper.

Rejoice, students of ethnicity and Italian Americans generally! A body of scholarly literature on the Italian American experience is growing. Richard Alba's book, one of the Ethnic Groups in American Life Series (Milton M. Gordon, editor) is a recent addition to the quality social science writings about this ethnic group.

Never mind that Alba quotes only from studies of Italian Americans in the East and Midwest, ignoring research over the past decade, or that he describes only the original culture of the *Mezzogiorno*, still he has summarized the most salient facts and theories about the Italian immigrant experience in this book which, though relatively small (fewer than 200 pages), may be the best summary extant of the general literature about this ethnic group.

Alba, a sociologist, demonstrates that immigration patterns and generational changes have resulted in assimilation of Italians who now have little ethnic cohesion remaining outside the family rituals. He supports his conclusion that Italian Americans are moving into the twilight of ethnicity with evidence including the growing intermarriage rates, the close correspondence between occupational and educational status of Italians and WASPs.

Because Alba has ignored the Western and Southern experiences of

Italian Americans in his extensive set of references, I want to cite several recent works about Italian Americans in other regions. Micaela deLeonardo's *The Varieties of Ethnic Experience: Kinship, Class and Gender among California Italian Americans* (Cornell University Press, 1984) illustrates how history, economy and generation affect the ways in which individuals respond to their ethnicity. An anthropologist, deLeonardo uses excerpts from her interviews and observations of families in the San Francisco area to analyze the class and gender aspects of the ethnic experience.

Other studies overlooked by Alba include Dino Cinel's *From Italy to San Francisco: The Immigrant Experience* (Stanford University Press, 1982) and several dissertations, some published, such as Vincenza Scarpaci, *Italian Immigrants in Louisiana's Sugar Parishes* (Arno Press, 1980), Phylis Cancilla Martinelli, *Ethnicity in the Sunbelt: Italian American Migrants in Scottsdale, Arizona* (Arizona State University, 1984) and my own study, *The Italian American Community of San Francisco: A Descriptive Study* (Arno Press, 1980).

Even though there have been two U.S. Presidents from the West over the past decade, the East Coast still does not know we exist. Although Italians came in relatively small numbers to the West (and current immigration is just a trickle), the experience here was different from that in the East, with a different historical and socio-economic context. Students of ethnicity could learn much by analyzing these regional differences!

— Rose Scherini
University of California, Berkeley

Paula Gunn Allen. *The Woman Who Owned the Shadows*. (San Francisco: Spinsters Ink, 1983) 213 pp., \$8.95 paper.

Paula Gunn Allen's novel, *The Woman Who Owned the Shadows*, is important—one of few written by an American Indian woman focusing on an Indian woman's life. (Other examples are Sophia Alice Callahan's *Wynemia: A Child of the Forest*, 1891, and Mourning Dove's *Cogewea, the Half Blood*, 1927). Allen writes out of her Laguna Pueblo heritage (she says she is Laguna Pueblo/Sioux/Lebanese-American), and gives the reader a view of a contemporary Indian woman's life through her character, Ephanie.

As a mixed-blood, Ephanie exemplifies many of the difficulties facing American Indian women today, a large proportion of whom are mixed-bloods. First, she is alienated from her Pueblo cultural tradition which, like other tribes, is based on the concept that all things inanimate and animate are related and part of the world. Plants, animals, rocks, and people are in a reciprocal relationship, and people must carry on rituals, prayers, and offerings to keep things in balance. In Ephanie's particular case, she has not been allowed by the full-bloods of her tribe to participate fully in the spiritual life of her tribe:

One thing she could not go back to, though she had tried symbolically, in dreams, in books, was the old heathen tradition.

She had never been to a masked dance. Had not been allowed.

Second, she is caught literally in the middle in antagonisms between the Indian and the non-Indian members of her family: "What do you do when you love everybody on every side of the war?" She is also caught in the middle psychologically. She has been to college; yet the old tribal stories and myths told to her as a child keep haunting her.

Third, she comes from a Pueblo tribe in which the major deities are female and which is both matrilineal (descent recognized through the female line) and matrilocal (ownership of houses held by women). However, the tribe has been affected by the non-Indian society surrounding it, and the young Indian veterans back from World War II have "begun to hate the Spider, to ask why their God was not a man." With the passing of respect for the old ways, Ephanie and the other women in her tribe lose their respected status and are even further alienated.

Fourth, Ephanie has to battle with non-Indians' stereotyped views of her as an exotic and a victim. She does not conform to what non-Indians expect of an "Indian Maiden": she does not "keep her eyes cast down," nor does she "say nature loving things." On victimization she says:

Of course we are victims. Who isn't? But we have a history too.

We didn't just stand there and have all this done to us. We helped the cause along. We are not victims. We are co-creators.

Besides the strength of Allen's depiction of some of the difficulties of being a mixed-blood Indian woman, the novel has other important facets. Urban Indians will particularly like that Allen does not glorify the rural reservation at the expense of the city. Her character spends most of her time in San Francisco as opposed to the Pueblo land in New Mexico. Unlike Leslie Silko's *Ceremony* and N. Scott Momaday's *House Made of Dawn*, returning to the reservation is not the answer to the character's spiritual dilemma.

Like Silko's *Ceremony*, *The Woman Who Owned the Shadows* is essentially a curing ceremony in the tradition of Laguna storytelling. It is an attempt to tell a modern story which will help readers make sense out of today's complicated world and yet connect to the important

“stories” or values of the past—to bring things back to balance.

To do this Allen weaves tribal history, cultural traditions, and mythology of the Laguna Pueblo into the novel. If there is a difficulty with the novel, it is that sometimes reading about the inner spiritual journey of the main character in the context of Laguna storytelling and tradition is a difficult task. Often the language of the novel itself reads better aloud than it does on the page which is understandable since Allen is using an oral tradition. The structure of the novel itself is circular and spiraling which also adds to the difficulty. However, those willing to make the effort will find Allen’s novel rich and rewarding. As Judy Grahn says, “if you come with an honest heart, ‘it’ will change the way you think and feel.”

— Annette Van Dyke
St. Paul, Minnesota

American Indian Culture and Research Journal. Special Water Rights Issue, Vol. 7, No. 1 (1983) \$5.00 single issue.

Indian water rights is the subject of most of a “Special Water Rights Issue” of the *American Indian Culture and Research Journal*, published by the American Indian Studies Center of the University of California, Los Angeles. The issue provides valuable materials on this issue, although it is marred by frequent typographical errors (e.g., consistently spelling McCarran wrong in the key article).

An article by Robert Peregoy offers a history of Indian water rights, something assumed by the other articles and essential to an understanding of them. This article explains the following: the origin of *Winters Doctrine* rights in the United States Supreme Court early in this century as a belated recognition of aboriginal rights neither surrendered by treaties or other agreements nor abrogated by Congress; the expansion of this right in subsequent decades to establish the principles that Indian water rights, unlike rights arising under state laws based on the appropriations doctrine, are not limited to irrigation but reserve water for future as well as present uses; the passage by Congress of the McCarran Amendment, which allows state courts to litigate federal (including Indian) water rights as part of comprehensive efforts to determine all water rights on a river system; the issue of whether to quantify future rights. This excellent review of these issues is essential to understand what appears to be a strong, well-established legal basis for

preserving precious Native American water resources.

Peregoy's and two other articles discuss the specifics of several historical cases involving Indian water rights. Although Peregoy does not say much about an important struggle in the 1920s over the licensing of a dam on the Flathead Reservation, there is extensive discussion of recent water litigation involving the Confederated Salish and Kootenai Tribes of the Flathead Reservation. The State of Montana passed a law in 1973 which purported to determine all water rights within the State, including the Reservation's rights, and sought dismissal of federal and tribal suits which had been brought. The Ninth Circuit Court of Appeals, in the *Adsit* case, refused to allow dismissal of the suits, but this decision was appealed to the United States Supreme Court and was undecided at the time of writing. A tribal suit to enjoin application of the Montana law on the Flathead Reservation was temporarily settled by stipulation in a way which did not prejudice Indian rights, in anticipation of a final Supreme Court opinion in the *Adsit* case. Subsequent to publication of this issue, on July 1, 1983, the Supreme Court ruled against the Confederated Tribes (as well as other tribes in Montana and Arizona), holding that the McCarran Act requires the dismissal of tribal and federal suits if the states desire to litigate water rights, even after (as in this case) the other parties have *initiated* litigation. (*Arizona, et al. v. San Carlos Apache Tribe, et al.*, *Montana, et al. v. Northern Cheyenne Tribe, et al.*, 10 *Indian Law Reporter* 1036). The Ninth Circuit Court of Appeals stayed the tribal and federal suits rather than dismissing them, and federal court reviews of the decisions of state courts are possible, but the decision nevertheless means that the water rights of all tribes can be determined by state courts unless states voluntarily refrain from litigating the issue. The Peregoy article also discusses the attempt of the Confederated Tribes to pass their own water ordinance, an action aborted by the refusal of the Interior Department to approve tribal water codes until a national water policy can be developed by regulation.

Micheal L. Lawson provides a case history of the impact of the Pick-Sloan plan approved by Congress in 1944, under which flood control and irrigation facilities have been built along the Missouri River. Specifically, it details impacts on five Sioux reservations in South Dakota of the building of three of the Pick-Sloan dams. Briefly, the tribes lost over 200,000 acres of valuable bottomlands without adequate compensation and have not benefitted in other ways from the construction of the reservoirs, with the partial exception of the Lower Brule Sioux, who have been able to irrigate several thousand acres of land from water supplied from one of the reservoirs. Regrettably, the possession of strong legal rights to water (asserted vigorously by such defenders of Indian rights as William Veeder and by tribal leaders) did not help the tribes in this instance. The Corps of Army Engineers and the Bureau of Reclamation

simply ignored Indian rights and proceeded with plans designed to benefit non-Indians at Indian expense. (Partly, this was possible because of the plenary power doctrine, which gives to Congress almost unlimited authority over Native Americans; no statute affecting Indians has ever been declared unconstitutional.)

The water rights issue also contains several short pieces. Al Logan Slagle, in introductory comments, recognizes that water is the “life’s blood” of Indians and non-Indians alike, there is a brief report of a 1983 decision of the Supreme Court which refused to recognize the water rights of several tribes living along the Colorado River on the weak ground of “judicial economy,” and there is a summary of a report of a national conference on Indian water rights sponsored by the American Indian Lawyer Training Program at the end of 1981.

Although the issue does not provide a comprehensive treatment of this complex and important area, it will be useful for students of Native American life and persons concerned about development of the West, as well as Indians. Unfortunately, although there are important Indian leaders who believe that compromise can save enough water for economic development of reservations, the legal basis for such an outcome has been greatly weakened in recent years. The highest court in the land has allowed states to preempt federal or tribal determination of water rights. While the outcome of this is not certain, no state has recognized the special character of Indian rights, and many of the state judges are elected by non-Indian competitors with tribes for water rights. Moreover, the new reluctance in Washington to spend money on anything but defense has prevented some compromises which require federal expenditures so that tribes can actually use their rights. On the bright side, tribal assertion of water rights has been more vigorous in recent decades and the tribes have demonstrated that their governments possess more ability to deal with non-Indian governments and organizations than was the case in the 1930s and 1940s. However, it becomes harder and harder to accept the view that there has been basic change since Chief Justice John Marshall wrote that “Conquest gives a title which the courts of the conqueror cannot deny” [*Johnson v. McIntosh*, 21 US 543 (1823)].

— Elmer Rusco
University of Nevada, Reno

Elwyn T. Ashton. *The Welsh in the United States*. (Hove, Sussex, England: Caldera House Limited, 1984) 182 pp., \$12.00 paper.

Ashton's mid-sized volume about the Welsh in America joins the first, and very short account by David Williams, *Wales and America* (published in Wales in 1946 as part of a bilingual pamphlet series), and Edward George Hartmann's *Americans from Wales* (nearly three hundred pages, published in 1967 and reprinted in America in 1978).

The three volumes are not difficult to compare. Williams provides a brief overview of the Welsh immigrant experience in America, primarily for British readers. Ashton's book is much more complete, and perhaps its most valuable part deals with Welsh-American developments since the publication of Hartmann's still definitive work, one to which Ashton is greatly indebted, as he acknowledges by his dedication. *Americans from Wales*, then, with its extensive bibliography, list of Welsh-American churches, and of famous Americans of Welsh descent is still the fullest and most detailed account of the subject.

To say that is in no way to denigrate Ashton's new book. It provides a full, although not exhaustive, view of the subject and does so in a lively and readable manner. It will be of value to ethnic students, Welsh or otherwise, who wish to know more than Williams provides, but do not desire the detail included in Hartmann's much more scholarly volume.

Although his section on recent developments (primarily a vogue for learning Welsh and the start of a second Welsh-American newspaper) is useful, there are two rather weak parts. These include a tentative and undetailed section on "Welsh Place-names in the United States," primarily a mere list of Welsh-sounding geographical names. Also of dubious value is a thirty page section of short biographies of Americans of Welsh descent. Although it includes such worthies as Charles Evans Hughes and John L. Lewis (in neither chronological nor alphabetical order), many of the people represented are scarcely famous nor are their lives of great interest. One, for example, was a pirate.

Ashton has lectured widely in British universities and has visited America periodically. His lack of extensive first-hand experience here leads him to some minor errors of fact and omissions. However, what he says will be found almost invariably to be both accurate and interesting to American readers, although it is evident that he, like Williams before him, is writing primarily for a British audience.

The book is softbound with a colorful cover, a good number of interesting photographs and maps, and a brief bibliography. Although it really breaks little new ground and gives few fresh insights, it still should be welcomed in both Welsh-American and ethnic history circles.

— Phillips G. Davies
Iowa State University

Mariama Ba. *So Long A Letter*. African Writers Series. (London: Heinemann Educational Books Ltd., 1981) 90 pp., \$6.00 paper.

So Long A Letter is the story of Ramatoulaye, a recently-widowed Senegalese woman, as she writes to her long-time friend Aissatou. It is the articulate, often anguished narrative of a Muslim woman faced with the sudden second marriage of her husband of twenty-five years. Although polygamy is accepted by her religion and her society, Ramatoulaye feels rejected and betrayed. Yet she chooses to remain in her marriage and prepares to "share equally" her husband with her new co-wife, as dictated by Muslim law. Her husband, however, abandons her completely, to manage their twelve children alone. Upon his death five years later, she is faced not only with grief and confused emotion but also with enormous debts he compiled in wooing his new young wife and her greedy mother. Ramatoulaye's dignity and quiet strength overcome her bitterness and pain, and she is able to begin forging her own happiness again while responding to her family's changing needs.

Mariama Ba's first novel is a sensitive portrayal of an intelligent, progressive woman caught in a slowly-evolving society and age-old traditions. Her courage and self-knowledge provide an honest touchstone for her emotional upheaval. The over-all tone of the story encourages the reader's sympathy and understanding, for it neither smacks of righteousness nor condemnation, but rather follows Ramatoulaye's emotional responses and reflections, and her steps for survival.

Translated from the French, *So Long A Letter* displays a vivid vocabulary, while retaining twenty idioms explained in the "Notes." A slim volume of only ninety pages, its potential for monotony of form (one long letter) is broken by related conversations, a varying of time frames, and a spaced introduction of minor characters.

One of the most powerful themes emerging from Ramatoulaye's story is that of the value of friendship. Indeed, she writes to Aissatou that

Friendship has splendours that love knows not. It grows stronger when crossed, whereas obstacles kill love. Friendship resists time, which wearies and severs couples. It has heights unknown to love.

(54).

Certainly Ramatoulaye's use of the letter itself as a tool of comfort and support reinforces her tribute.

— Anne Freitas
Stockton, California

R. H. Barnes. *Two Crows Denies It: A History of Controversy in Omaha Sociology*. (Lincoln: University of Nebraska Press, 1984) xiii, 272 pp., \$24.95.

The subtitle of this book clearly reflects the scope of work Barnes sets out to accomplish. It also suggests that the study is aimed at a disciplinary readership consisting of anthropologists, sociologists, and some social historians more than an interdisciplinary audience reflected by the membership of the National Association for Ethnic Studies. Specialists in Plains anthropology and world-wide kinship studies will undoubtedly welcome this historical review of the Omaha tribal social system. Non-specialists can glean some insights as well.

The earliest analysis of the social organization of the Omaha tribe was published more than one hundred years ago by James Owen Dorsey (*Omaha Sociology*, 1884). That report of the Bureau of American Ethnology is now considered a "classic" as is the Bureau's 1911 publication of *The Omaha Tribe* by Alice C. Fletcher and Francis La Flesche. The latter ethnographic tome has assumed additional importance since La Flesche, son of Joseph La Flesche (an Omaha tribal chief), is considered to be the first professional American Indian anthropologist. Continuities and changes in Omaha social organization were studied for a short time in the early 1930s by Margaret Mead who was married at the time to Reo Fortune. Her short ethnographic trip to Nebraska, however, was more a function of the time allotted to Fortune's study of secret societies than a continuing or deep involvement with the Omaha *per se*.

For a number of reasons chronicled by Barnes, the Omaha tribe has assumed a rather dominant position in the study of kinship and social structure. Traditionally, the "Omaha type" of organization has been extended to other systems in which (1) descent is patrilineal, and (2) labeling of relatives is classificatory such that the same kinship term links persons of different generations. In the Omaha case, for example, one's father's sister is called "sister" and her son is called by the kin term meaning "sister's son"; at the same time one's mother's brother's son is referred to by a separate term which is the same as for one's "mother's brother." The specific kinship terms, incidentally, are different depending upon the gender of the person (ego) from whom the relationships are being reckoned. The implications of these linguistic categories are significant beyond the exotic and esoteric matters which intrigue anthropologists. They provide a blueprint for kinds of role behavior which are expected or prohibited between members of the social group. In that sense, within the context of the larger cultural system, they spell out one's rights, duties, and obligations to other members of the society.

Much of Barnes's discussion revolves around a description of the ten clans of the Omaha, the sub-clan groupings, and personal names

associated with these specific descent groups. The controversies, from which the book's title and subtitle are derived, arise from a base of conflicting information given by different informants utilized by the various ethnographers. Alternative perceptions of the social system were apparent to Dorsey as he obtained data from Joseph La Flesche and Two Crows (Lewis Morris) who doubted or denied certain information offered by other Omaha informants. Barnes uses this controversy to look at various theoretical models and to point out that the "Omaha type" may not be as accurately known as supposed. For readers of more general interest the important point here may be to underline the fact that no one individual is completely conversant with the total socio-cultural system of which he or she is a member. Thus perceptions of ethnicity or the boundaries of an ethnic group are subject to a good deal of variation depending upon the particular informants providing data; another series of factors, of course, involves the theoretical models or perspectives of the scholar who is recording or interpreting the data.

Barnes assumes that readers have a background in ethnography and kinship studies. Without that background readers may be confused by the use of the term "gens" as well as "clan" and the algebraic-like shorthand for indicating kinship statuses. For readers who are willing to dig into, or transcend, these sorts of technical matters there are valuable insights into the matter of ethnicity and the nature of ethnic groups. Boundary-maintaining mechanisms and relationships of kinship to other aspects of the cultural system are well exemplified in this book. Diametrically opposed mythological concepts, for example, are involved in the naming of the earth moiety and the sky moiety. These moieties and their component clans are reflected spatially in the organization of the camp circle. Personal names and hair styles traditionally announced one's clan or sub-clan. The use or avoidance of personal names as terms of address or references had specific cultural connotations in Omaha culture. For these reasons of propriety, Euro-Americans were considered impolite if not boorish in using personal names rather than appropriate kinship terms in certain social situations. These sorts of examples are useful in our attempt to understand the dimensions of ethnicity, differing social etiquettes, and contrasting world views. General readers interested in ethnicity will have to pull these matters out of the text on their own, however, since Barnes has written this book for a somewhat different purpose. That purpose is indeed justifiable though it may inhibit the use of the book by a wider audience concerned with some of the broader issues at hand.

— David M. Gradwohl
Iowa State University

Gretchen M. Bataille and Kathleen Mullen Sands. *American Indian Women, Telling Their Lives*. (Lincoln: University of Nebraska Press, 1984) 209 pp., \$18.95.

An epigraph to the preface of *American Indian Women, Telling Their Lives* is a traditional Cheyenne saying:

A Nation is not conquered
Until the hearts of its women
Are on the ground.
Then it is done, no matter
How brave its warriors
Nor how strong its weapons.

American Indians are not conquered. The heart of the American Indian woman is not on the ground. In taking over the control of the telling of her life, she preserves the reality and meaning of tribal history and culture. In asserting the reality of her heritage, she establishes and proclaims a unique identity with which she will shape her future.

Examining the work of several disciplines in order to illuminate the development of types, methods, and themes of American Indian women's autobiographical writing, Bataille and Sands make a significant contribution to scholars, students, and general readers interested in autobiography, biography, and oral and written tradition of American Indian literature, literary criticism, history, and ethnographic studies. Despite their wide backgrounds as writers and editors of materials focused on American Indian life, however, it is the writers' enormous ambition that contributes to their book's major weakness: the authors cover so much ground that they stumble occasionally in their attempts at logical organization of the wealth of material. In addition, their focus in the preface is on the need to clarify the centrality of women in American Indian cultures. The reader is misled by these introductory remarks; since Bataille and Sands are as concerned with the types, methodology, and literary quality of the Indian stories as with their content, they do not consistently, nor primarily, focus on the ways in which these narratives erase the popular stereotypes of American Indian women's low status in tribal culture.

In spite of occasional organizational lapses, however, the book's strengths far outweigh its drawbacks. The authors trace both the written tradition of Euro-American autobiography and the oral tradition of American Indian literature which paved the way for the American Indian women's autobiographies they examine. They note the ways in which autobiography was adapted to the New World by such famous autobiographers as Thoreau, Franklin, and Henry Adams and in such forms of personal narrative as the captivity narrative, the western hero autobiography, and the slave narrative. Native American autobio-

graphy was most distinguished from Euro-American tradition by its methodology, that of bicultural composite authorship, and Bataille and Sands depict clearly the role of the editor-collector in both the oral and written processes which led to eventual publication of native autobiography.

American Indian Women chronicles the ways in which the thematic concerns of stories told by American Indian women have changed over a period of a hundred and fifty years. In the stories told to the ethnographers and in the 1936 *Papago Woman*, the traditional Indian woman, engaged wholly in tribal life and family relationships, emerges as a woman aware of herself primarily in terms of her tribal roles. Later narrators represent the Indian woman caught in the beginnings of the process of acculturation. These tellers record the significant changes in Indian life brought by the continual removals and forced migrations of tribes, the influence of Christianity, the impact of reservation life, and the new importance of school education that weakened the informal education or cultural transmission which helped children become responsible adults in Indian society. Still most concerned with the female roles of mother, wife, and grandmother, these tellers, particularly Mountain Wolf Woman, portray women as enjoying greater self-confidence than men in a culture undergoing rapid changes which destroyed its traditions. Bataille and Sands point out that women's roles as caretakers of children and family did not change significantly despite acculturation. Having experience with the institutions of white society, Mountain Wolf Woman nevertheless clung to tradition; like many Indian autobiographers, she came to see herself as a transmitter of culture, a link between the traditional life of her people and the life of future generations.

American Indian Women predicts both change and continuity in the narratives to come. Books written by or about Indians are now frequently reviewed by American Indian people. Indian women trained as scholars in Indian studies will influence the telling of American Indian women's lives and bilingual Indian women will serve an invaluable function as collectors and editors. Improving their writing skills, Indian women will experiment more with style and structure and exercise fuller control over their material; frequently the recorder-editor will be eliminated from the narrative process. The desire to protect the uniqueness of Indian life which created the drama and structure of Indian women's narratives in the past will continue to do so, perhaps with new emphasis. Nevertheless, new alternatives in lifestyles will lead to new themes and modes of expression.

—Carol J. Scott
Simpsonville, South Carolina

Anthony D. Brown, et al. *New Directions in Federal Indian Policy: A Review of the American Indian Policy Review Commission.* (Los Angeles: American Indian Studies Center, University of California, 1979) 134 pp., \$10.00.

This volume consists of an introduction and ten articles which were originally presented as papers at the second annual conference (sponsored by the American Indian Studies Center, UCLA) held to examine contemporary issues of importance to Indian Americans. The conference of 1978 focused on a review of the recently completed work of the American Indian Policy Review Commission (AIPRC), which Congress had created in 1975 in order to study past Indian/federal government relationships and to recommend new national policies and programs.

The ten articles (all relevant to the exploration of solutions to cultural oppression as experienced by Indians) are mostly critical of the AIPRC. The essays run from three to sixteen pages in length. All but three of the articles have endnotes; there is no index. The volume constitutes a book of reviews by scholars who vary considerably in maturity and background. For most students, however, the volume is probably the best publication available on its subject.

Anthony D. Brown in the Introduction, and reviewers Mark Thompson and Donald A. Grinde, Jr., explain that five of the eleven AIPRC commissioners were Indian and how the National Tribal Chairman's Association attempted to block their selections because the five did not truly represent the Indian tribes. True- the Indians chosen were not from the largest tribes, nor those with the most pressing problems.

Cecilia Gallerito's essay setting the issue of Indian health in an evolutionary perspective is good, but perhaps too broad a subject to escape criticism; she seems to credit President Nixon's statement on Indian "self-determination" with more good results than occurred.

Susan Guyette and Margaret Baba Cooper state that Task Force Eleven slighted the problem of drug abuse. Grayson Noley is also convincing when he states that the report on Indian education lacked new data, that site visits were inadequate, and that little was added to existing literature.

David L. Beaulieu charges that the urban Indian task force did not detect their concerns, much less translate data into creative policy recommendations, and Joseph H. Straus adds that the task force on non-reservation Indians utilized only limited sources and failed to interpret available data, but he does praise some commission recommendations.

Jerry Muskrat explains that the Supreme Court in *Santa Clara Pueblo v. Martinez* confirmed commission recommendations with reference to the Indian Civil Rights Act. He is optimistic about future legal matters.

Al Logan Slagle's essay on repercussions and aftermath wraps up the prevailing thought of the authors that the negative aspects of the AIPRC outweigh the positive. The authors substantiate this view. The AIPRC was expected to be important, to make a comprehensive study, to find new directions for federal Indian policy, and to inspire positive and constructive Congressional action. As of 1984 it has failed. Yet the effort may be praised. The Meriam Report of 1928 was criticized because Indians participated little in the preparation. The AIPRC included Indians as full commissioners and as the majority of staff members. The AIPRC made 206 recommendations. By the time of publication, however, the mood of Congress had shifted to the usual indifference mixed with desire to exploit Indian-owned natural resources. Even Indians are apprehensive about possible changes. As copies of the AIPRC report gather dust, a new Indian policy seems as far beyond reach as ever.

— George Sieber
University of Wisconsin, Oshkosh

Joseph Bruchac, ed. *Songs from This Earth on Turtle's Back: Contemporary American Indian Poetry*. (Greenfield Center, NY: The Greenfield Review Press, 1983), xvi, 294 pp., \$9.95.

Poetry by American Indians may be traced to the writings of John Rollin Ridge, a Cherokee who came to California in the early 1850s, edited several northern California newspapers, and helped create the legend of Joaquin Murieta, and to the works of Alexander Posey, a Creek who wrote romantic nature poems and dialect stories in the style of the local colorists. Nonetheless, few Indian poets existed prior to the 1970s. Since then, there has been a tremendous surge in the numbers of Indians writing poetry, and their work has received a great deal of critical acclaim, as evidenced by the attention given to James Welch's *Riding the Earthboy*, Wendy Rose's *Lost Copper*, and Maurice Kenny's *The Mama Poems*, which garnered the American Book Award for 1984.

Much of this surge may be accounted for by the development of small presses, such as the Strawberry Press, the Blue Cloud Abbey Press, and the Greenfield Review Press, which have taken a proprietary interest in the promotion of American Indian poetry. Joseph Bruchac and the Greenfield Review Press, especially, are to be commended for *Songs from This Earth on Turtle's Back*. Bruchac, himself an Abenaki Indian and an accomplished poet, has brought together fifty-two Indian writers into a

juxtaposition rich in memory, image, and language. Of all the Indian poets who have contributed significantly over the last decade, only Carter Revard, Carol Sanchez and Bruchac himself are absent.

This collection is rich in a number of ways: in its diversity of styles, of tribal backgrounds, of personal experiences and visions, of landscape and geography, of varying proficiency in language. Such diversity challenges classification, yet there is a thread that holds the poems together. Each of the poets writes about those perilous margins of existence, where memory and dream, space and motion, person and event, past and present, earth and sky, reveal the essence of our beings. They tell us what it is like to be human, and to be Indian, in contemporary American society; they show us how to inhabit a particular moment and embrace all its confusions and contradictions. These poems help us to remember obligations to the earth and to those whose lives over many generations have made this a sacred land.

The most compelling poems are those that compute losses, measure gains, and make equations in human terms. "Combing," by Gladys Cardiff, is about the "simple act" of a mother and daughter preparing each other's hair, "Something/Women do for each other/Plaiting the generations." In "Wild Strawberry," Maurice Kenny describes his memory of an earlier visit home to upstate New York, to the color and sweetness of berries grown naturally in the sun, and to his mother who wrapped "the wounds of the world/with a sassafras poultice and we ate/wild berries with their juices running down/ down the roots of our mouths and our joy." Kenny then contrasts these wild berries with those he eats in Brooklyn, imported from Mexico when they are still green and tasteless.

These poems have other messages. Frank LaPena's "Stone of Many Colors" suggests that our relation to the natural world has been obscured but that we remain, nonetheless, a part of that world and are sacred as well. The poet affirms that he, and all of us, are like a stone of many colors. "Some colors heal/while others/speak of madness." In Wendy Rose's "Loo-wit," or Mount St. Helens, there is a confirmation of the power of the earth to purify itself. Before the time of invasion, Loo-wit had been bound to the earth by "centuries of berries," but since the coming of the whites she had been pummeled by machinery and her slopes abused. With her most recent explosion, she has, once more, begun to sing, "trembling all of the sky about her."

This is indeed an excellent collection of poetry, made richer by the biographical statements that precede each of the sets of poems, and it now stands as the best introduction to the works of this most recent generation of American Indian poets.

— Charles E. Roberts
California State University
Sacramento

John Buenker, Ron Podeschi, and Paul Sendry (Co-Producers). *Immigrants, Minorities and School: Clash of Culture*, (1983). Video cassette, 34 minutes, color, VHS \$41.00 plus shipping; ¾ inch or ½ inch \$56.00; no rentals. Educational Communications Division, University of Wisconsin-Milwaukee, P.O. Box 413, Milwaukee, Wisconsin, 53201; (414) 963-4788.

The video program *Immigrants, Minorities and School* raises a number of important issues related to the school experiences of today's racial and ethnic minority groups (Asian, Black, Hispanic, and Native American) when compared with the school experiences of the earlier white European ethnic groups who immigrated to the United States within the last century. There are both similarities and differences in the experiences of each racial and ethnic minority group.

Some of the similarities include the need for both groups to adjust to new languages, the subtle or not so subtle hostility of members of the majority culture toward intruders/outsideers, and the ambiguity of attitude by the school as a social institution toward the new student population groups. The majority culture used the schools against the minorities through improper use of IQ tests; the lack of sensitivity toward language usage, religious observances, and cultural traditions; and the invisibility of minorities in the curriculum, in the choice of instructional materials and as members of the faculty and staff. These same difficulties continue today as schools frequently fail to recognize ethnic identity and often discourage a celebration of cultural pluralism.

The parents of each minority group held a strong faith in education as a means for their children to get ahead both socially and economically. The difficulties and obstacles encountered by many minority youth in school often hinder their development of self-concept and a positive self-image. Frequently the schools failed to respect the values of the family and child. Conflict was almost inevitable. For the most part both groups wanted to retain traditional religious and cultural values so as to maintain some type of group cohesion and group identity in order to secure mutual support. Families ties were strong, although tensions did exist and estrangement between generations soon developed. Parents wanted to hold on to long standing family and cultural traditions, while at the same time the youth were being assimilated into United States society and customs through the school and other social institutions. Many times youth had to explain the new American ways to parents. Discontent with the family structure often developed.

Some of the differing experiences include the ability of white European ethnics to "blend" into American culture over a period of time and not be so readily identified as are today's racial and ethnic groups who are easily recognized because of distinguishing physical characteristics and

skin color. Today many of the racial and ethnic groups are regarded as having castelike status with little opportunity to advance economically and socially due to technology and the changing opportunity structure. In the last half of this century the number of jobs needing unskilled labor has declined and today are virtually non-existent. Minorities today must not only compete against members of the majority culture for an overall declining number of jobs, but especially for those jobs which are generally regarded as unskilled and hence undesirable.

A number of important questions are addressed in the film but not necessarily resolved. Two of the questions which require ongoing discussion are the following: 1) Is the school a connector or disconnecter between and among members of racial and ethnic groups and the majority culture? 2) Must ethnic and racial minorities give up something (culture, values, tradition, language, beliefs, and so forth) in order to be something or become someone?

The film concludes that educators need to overcome their own lack of knowledge of other cultures by recognizing the need to learn from other cultures. Educators need to view the schools as centers of learning for the benefit of all students. Clearly the schools should not educate students for planned failure.

The film is useful for social science and education classes at the college/university level, for civic groups, and all who are interested in recognizing cultural pluralism and promoting human dignity. Teachers at all grade levels and disciplines are able to gain new perspectives about minority youth. The film lends itself to thoughtful discussion concerning the school experiences and expectations of minority background students and their parents.

— Margaret Laughlin
University of Wisconsin, Green Bay

Angus Calder, Jack Mapanje, and Cosmo Pieterse, eds. *Summer Fires, New Poetry of Africa*. (London: Heinemann, 1983) 116 pp., \$7.00 paper.

When Angus Calder, Jack Mapanje, and Cosmo Pieterse sat as judges for the BBC Arts and Africa Poetry Award of 1981, they were faced with some 3,000 entries from more than 700 contestants from which they were to award three cash prizes and a number of book prizes. In the introduction to the book which they subsequently edited, consisting of

eighty-two poems from forty-five writers from thirteen countries in Africa, they explain that they had told all entrants they were looking for “originality and imagination as well as evidence of technical skill.” They state, also, that they “strove to deliberate dispassionately . . . without regard to geographical origin or to the author’s previous reputations.” They conclude that the book “represents the remarkable vitality of verse in English all over the continent,” and leave their choices of poems “to speak for themselves, as they do so well.”

The BBC-sponsored competition and its consequent book of selected poems are both commendable and interest-stimulating. Certainly they offer encouragement to writers in English-speaking Africa and help to create a better world-understanding of current ideas, beliefs, and aspirations of peoples in contemporary African nations. One must be somewhat cautious in generalizing, however; eighty-two is but a small fraction of 3,000 and the poems chosen necessarily represent cultural and esthetic biases of the judges-editors, to some extent. The judges have been well-chosen, however; they are serious persons of extensive experience in African cultures. Calder was formerly a lecturer at the University of Nairobi; Mapanje is now a lecturer at the University of Malawi; Pieterse is currently teaching English in Bulawayo, Zimbabwe.

Whether readers agree with the editors’ judgments concerning the relative merits of the poems included is not important. Vitality and variety are evident. The range of subject matter is larger than it might have been in a similar anthology one or two decades ago. Although there are poems of social and political protest, denunciations of corrupt officialdom, attacks upon urban crowding and confusion, and laments for the loss of power of the older cultures, there are also personal statements of family cohesion, marital health, and appreciated natural phenomena. There are variations in style and poetic techniques. Even though all of the poems are, roughly, “free-verse,” there are stylistic differences among them. One poem (“Fertility Game” by Kofi Anyidoho of Ghana) makes use of a refrain intended for recitation by an audience at a public reading. Another poem (“Shairi La Ukombozi” by Majorie Oludhe Macgoye of Kenya) is identified as written in the Swahili mode. Many poems employ transferred epithets and oblique metaphors, even to the point of obscurity; other poems are simply direct and explicit. Throughout, one does find an abundance of fresh images, like the one concluding “Siren” (by Niyi Osundare of Nigeria). After castigating the haughty official who makes a noisome spectacle of himself, the poet hints to the future in four short lines:

But babies contorted
in mother’s backs
are question marks
for tomorrow’s answer.

A dominant tone of the collection is difficult to identify. There is a good deal of forceful criticism of contemporary behavior, but the criticism does not reflect an attitude of despair or resignation. Many poems are personal rather than political.

Although *Summer Fires* may not be a comprehensive picture of contemporary African poetry, it is a very worthwhile addition to the African literary record. Similar collections ought to be produced from time to time, perhaps even biennially.

— David K. Bruner
Iowa State University

Stephen Castles (with Heather Booth and Tina Wallace). *Here for Good: Western Europe's New Ethnic Minorities*. (Dover, NH: Pluto Press, 1984) viii, 259 pp., \$11.25.

A disturbing, extremely important book. The wealth of information provided by the authors illuminates the present circumstances of ethnic minorities in Western Europe, principally West Germany, and points to potential dangers and repercussions in the future. The thesis of *Here for Good* posits the change in status of the guest worker from that of migrant or temporary resident to that of immigrant or permanent settler in one of seven major host countries in Western Europe. This shift should mark a parallel shift in the political and economic policies which address the needs of the immigrants and their impact upon the host countries. The adaptation of political and economic strategies, however, is slow in coming, breeding complex problems at every level. Castles examines the most relevant aspects of the crisis, and it is a crisis, letting the statistical data spell out authoritatively the seriousness of the situation. The book is organized according to seven major concerns, each discussed in a separate chapter and thoroughly documented with statistical tables.

After an introductory chapter in which Castles clarifies the structure and concerns of the book, the discussion turns to the history behind the guest worker system. Castles describes the migration of laborers from Southern Europe, the Third World, and less developed countries to several highly industrialized nations of Europe, beginning with the post-war era and ending in the early eighties. In the next chapter, the history and particular circumstances of migration and settlement in each nation are analyzed. Castles provides meticulously detailed data for understanding the development of new ethnic minorities in Britain, Belgium,

The Netherlands, Sweden, Switzerland and West Germany. Britain and West Germany are seen to be at opposite ends of the spectrum of patterns and, therefore, each is examined most thoroughly.

In the next two chapters, the formation of ethnic minorities is analyzed and the specific nature of the migrants' roles in the labor force studied. Among the topics explored are demographic structure, social mobility, deskilling and work intensification, concentration of minorities in inner cities, and trade union responses. The problems faced by the second generation of immigrants are outlined in the following chapter. One of the most influential chapters in the text, since the educational and socio-economic status of minority youth will have the most pronounced effects on the political and social futures of these nations, the material focuses upon the typical migration history of families, especially the impact on the young people of family reunification and deunification according to governmental policies, and it includes an analysis of the peculiar educational patterns experienced by foreign children. The difficulties faced by immigrant youth in schooling and vocational training are exacerbated by growing hostility toward foreign settlers.

Because of economic recession and ever-increasing social disruptions, created in part by the deliberate ignoring of problems, an upsurge of hatred and racism throughout Western Europe has developed. The nature of this racism, its definitions and confirmation, becomes the focus of the next chapter. The conditions leading to racism are carefully detailed and the various forms by which it is expressed analyzed. Castles describes attitudes toward foreign workers in several segments of society and discusses the methods by which racism is becoming respectable. One of the most valuable aspects of the chapter on racism is Castles's discussion of the attitude itself and the varying terms used to express it. The conclusions drawn are, not surprisingly, disquieting, for they are applicable everywhere. In the final chapter of the book, Castles evaluates the culture of emigration and class consciousness. He comments on the anti-racist movement and the political left in Europe, and concludes his treatise by emphasizing some of the foreseeable consequences of present conditions and circumstances.

Stephen Castles is professor of political economy at the Fachhochschule in Frankfurt and has co-authored *Immigrant Workers and Class in Western Europe* and *The Education of the Future*. His work on this significant topic is laudatory: the material is thorough and objectively presented, the compiled data clearly and meticulously organized, the prose fluent and persuasive. In certain discussions, Castles's Marxist perspective can be traced, but it is never grating, and interpretation of the data is as neutrally presented as possible. The text should become a mainstay in every course on ethnic minorities, for the data presented documents a recent, observed and observable, massive phenomenon: the transforma-

tion of millions of migrants, who once intended to return to the countries of their origin, into settlers and ethnic minorities in different nations. The circumstances, the problems, the tragedies, the successes, the consequences are all before us.

— Zora Devrnja Zimmerman
Iowa State University

John R. Chavez. *The Lost Land: The Chicano Image of the Southwest.* (Albuquerque: University of New Mexico Press, 1984) 199 pp., \$9.95 paper.

The Lost Land is a fine example of ethnic cultural history. Chavez contends that various attitudes of Spanish, Mexican, and Anglo settlers who migrated to the Southwest (the states of California, Arizona, Colorado, New Mexico and Texas) have shaped the sense of identity of contemporary Chicanos in terms of where they live. Many Chicanos feel like “strangers in their own land,” and certain features of non-indigenous cultures have fostered a sense of alienation.

Some Anglo immigrants believe that God has given the Southwest to them. They saw local inhabitants as inferiors and believed that it was their place to take the land. Chicanos had to respond to certain stereotypes which carry over today. They have to encourage group cohesion, advocate ethnic loyalty and pay attention to where a community is in the Southwest.

The Lost Land underscores how traditional interpretations of United States history are often uni-directional—from the eastern seaboard west to glory. Chavez suggests that Chicanos understand the Southwest and thus themselves in terms of another axis of movement. Indigenous people moved through the Southwest from north to south and vice versa. Spaniards and Mexicans moved into the area from the south. In 1848 with the Treaty of Guadalupe Hidalgo, Mexico surrendered most of the Southwest to the United States. Mexicans who opted to stay in the newly acquired territory were guaranteed the rights of citizenship. However, the victors used the issues of land rights, cultural superiority, religious pre-eminence, and mastery of the English language as a means to remind former Mexicans they were second class citizens in a land they had lost through conquest.

Chicanos and other ethnic groups do need to correct a view of United

States history which is Euro-centric. Blacks have pointed out that their origins and development are an afterthought in certain surveys of American history. Japanese, Chinese and other Asian citizens, Philipinos and Pacific Islanders have their own sense of place which includes movements of people from the Pacific to the western United States and vice versa.

Furthermore, the ways in which Chavez uses the concept of ethnicity as a means to critique how a sense of place relates to a sense of peoplehood raises questions about traditional scholarship. No fact, interpretation of history, or discussion of a region can be separated from the point of view of a culture or of a people. Once the concept of ethnicity appears in discourse about the United States, different points of view emerge. Ethnic individuals have at least two perspectives: the vista from an indigenous culture and that of a "majority" culture which sets them apart. For Chicanos, a sense of place refers to a homeland and a lost land.

The Lost Land calls attention to how ethnic scholarship modifies traditional methods of working with ideas. Chavez clarifies how facts, data, and concepts about Chicanos are not value free nor "objective" but spring from an ethnic point of view. Moreover, symbols, facts, and concepts are not hermetic and set apart from people but shape behavior and relationships. Chavez shows how a sense of place, an image of the Southwest, keys differing notions of social cohesion, group loyalty, and self-definition among Chicanos.

Finally, *The Lost Land* is complex and sophisticated in scope and method. Some scholars might disagree with the weight Chavez gives certain sources of information, with the way he integrates certain types of data and with the implicit polemic that shapes his point of view. It is nonetheless, an important work which integrates scholarship and ethnicity.

— Joe Rodriguez
California State University, San Diego

Jeffrey J. Crow and Flora J. Hatley, eds. *Black Americans in North Carolina and the South*. (Chapel Hill: The University of North Carolina Press, 1984) xix, 200 pp., \$19.95.

Current trends in Afroamerican history toward local, regional, and quantitative history accentuate the prior preoccupation of historians of the Afroamerican experience with considerations of national significance to the all but total disregard of local black history. This volume is consistent with the present drift. With the exception of the concluding essay, *Black Americans in North Carolina and the South* is an historiographical exercise. It is a result of a 1981 symposium, of the same title, sponsored by the North Carolina Division of Archives and History. Another historiographical volume on North Carolinian history, also co-edited by Jeffrey Crow, resulted from the second of the two preceding symposia. That volume received excellent reviews. This one should receive similar acceptance. The editors justify the latest volume by asserting that traditional historiography paid scant attention to the history of North Carolina and that archaeology remains a virtually untapped, if not unappreciated, source of Afroamerican history.

The papers that make up this volume are written in good and lucid prose. The majority of the papers rely heavily on previously published secondary sources. Nonetheless, they contain an abundance of new information that should serve not only economic, social and intellectual historians but historians of science and ethno-historians as well. For example, Todd L. Savitt in an exceptionally well-constructed paper demonstrates how financial shortages and the reform of curricula, with other changes designed to make the practice of medicine professional, converged to lead to a drastic reduction in the number of black medical schools. Leland Ferguson, a specialist in historical archaeology, uses the methodology of both disciplines to offer an interdisciplinary approach to Southern black history. The entire volume is amply illustrated with charts, maps, photographs, and tables.

All of the essays are individual case studies and thus a unifying theme is not always apparent. But the primary purposes of the book are to emphasize the need for new directions in local Southern history in general and the history of North Carolina in particular as well as the need for innovative methodological techniques to assist in the reconstruction of black history. The editors begin the book with an introduction designed to bind the essays together. The introduction commences with a brief survey of efforts, launched in the mid-1970s, by the North Carolina Division of Archives and History to encourage new research and interpretation of the state's history.

The strength of this volume lies in its accenting of local black history. It is not faultless. It is a compliment as well as a criticism that one wishes

that the book had been more extensive or had been limited to North Carolina. It is difficult to accept that this volume contains the totality of the papers from the symposium which “assembled some of the leading scholars in the field of black history.” All of the essayists agree that local black southern history is in its infancy. One can only hope that others will pick up the gauntlet thrown by Crow and Hatley not only for North Carolina but for the entire region.

— Ashton Wesley Welch
Creighton University

Betty Sue Cummings. *Say These Names (Remember Them)*. (Englewood, FL: Pineapple Press, 1984) 282 pp., \$14.95.

The mid-nineteenth century was a time of turmoil for many American Indian tribes, but two groups stand out as vivid examples of attempts by tribes to maintain their place along the eastern seaboard: the Cherokee and the collection of peoples that historians have called the Seminole. Betty Sue Cummings has used historical facts about Seminoles to craft a novel about a Miccosukee Indian woman in Florida who stands as a representative of her people. The novel begins in 1835 and See-ho-kee, only a young girl at the beginning of the novel, marries Fixonechee rather than the younger Yaha Chatee who has been her friend and lover. Fixonechee dies after they are married only one month, and See-ho-kee faces four years of mourning. She must confront more than the deprivation of a widow, however, for her people are fighting to retain their land in Florida. Apayaka, her great uncle and one of the few “real” characters in the book, is a hero of the Seminole wars and an inspiration to those who have enough faith to listen to him. When See-ho-kee’s mother dies in childbirth, the young girl must take over raising her sister, a duty she takes seriously. Her most fervent hope for peace is “so the babies won’t die.”

The novel is, above all, an historical romance told from the point of view of a young Indian woman. Two paths lead the reader through the book, one a journey of the Miccosukee from their ancestral home to the Everglades and the other a convoluted romance between See-ho-kee and Yaha Chatee. Throughout the story, See-ho-kee is guided by her grandmother’s advice and her own thoughts about survival: “It was the duty of the warriors to defend their people, and it was the duty of the women to

save the children so that the Miccosukees would live.”

The title reflects the advice of her grandmother; See-ho-kee must learn the names of the villages of her people and must remember the past. So too must she pass on this information to the children. At times it seems that all hope is lost, but then “the whispers” of the songs would grow stronger and the people would be sustained for yet a while longer.

This novel is significant because it is another in a growing list of books which portray Indian experience from a woman’s point of view. Some critics will object to yet another view of Indian experience told by a writer outside the tribe; however, Cummings seems careful to avoid generalizations or stereotypes which might grossly misrepresent the experiences of the Miccosukees during the mid-nineteenth century. She takes pains to point out (perhaps at the expense of the storyline) that the whites never seemed to understand that there were several different tribal groups in Florida, preferring to lump them all together as Seminole. She also weaves into the narrative black characters, many of whom were indeed slaves of the Indians, but who ultimately chose to fight with them to defend their territory.

This novel is interesting reading, and it would be a good book to use in a history class studying the events of the period. Readers interested in the stories of women’s lives will find this story of See-ho-kee’s brave journey places her and women like her in a history which often neglects the role of women in the story of America.

— Gretchen M. Bataille
Iowa State University

Vine Deloria, Jr., and Clifford M. Lytle. *The Nations Within: The Past and Future of American Indian Sovereignty.* (New York: Pantheon Books, 1984) 293 pp., \$11.95 paper.

The relationship between federal policy and Indian needs has been a tortured one, at best, and to illuminate the various dimensions of that relationship is a necessary, but by no means easy, task. Vine Deloria, Jr., and Clifford M. Lytle have fortunately provided us with a creditable analysis of one aspect of the complex interaction between the concerns of U.S. Officials and those of Indian groups. The authors focus on the idea of self-government, tracing it from the paternalism of nineteenth century reservation procedures through New Deal reformism, termination, and the contemporary emergence of Indian nationalism. They differentiate

nationhood—"a process of decision making that is free and uninhibited"—from self-government, which "implies a recognition by the superior political power that some measure of local decision making is necessary." Deloria and Lytle realize that Indian sovereignty has been historically undermined to such an extent that present-day Indians can only hope to establish a measure of self-government instead of any feasible federal recognition of their nationhood.

The two attorneys who compiled *The Nations Within* have utilized mimeographed reports and Congressional records to present a comprehensive analysis of the friction between different factions of the federal government, of John Collier's economic reforms under the rubric of self-determination, and of the many "cosmetic" programs enacted in the 1970s. The treatment of Indian Commissioner Collier, in particular, is very balanced—a refreshing alternative to the picture painted of him by recent revisionist historians. Indeed, in their treatment of the Washington wrangling over Indian policy, Deloria and Lytle are uniformly fair. There is none of the rich but angry sarcasm which has characterized some of Deloria's earlier work. *The Nations Within* is a straight-forward, scholarship study, using sources virtually ignored by previous historians.

This work is, however, more than an examination of white policy. It is also a celebration of the role of Indians in shaping their destiny within the context of federal regulations and implementation. It is a further call to Indians to continue playing a vital role in the reform of tribal governments, the search for economic stability, cultural renewal, and the changing definition of federal/state relations with red peoples. Indians, Deloria and Lytle affirm, must exercise responsibility in governing their own communities before blaming the federal government. As red men and women of many tribes "preserved their own version of self-government by innovation," participated in arguing about the justice of Collier's programs, and took concerted action to meld different peoples into one nationalistic movement during the 1970s, so too, the authors observe, is a continued "melding" an absolute necessity to achieve "Indian" goals. Deloria and Lytle are certainly well aware of the complexity and incredible variety of different tribes, as well as factions within tribes, but view that diversity as a potential source of strength.

The Nations Within is well-researched, succinctly written, and coherently argued. With a sound index and an adequate bibliography, it is a book that can be enjoyed by the specialist and the novice.

— Lyle Koehler
University of Cincinnati

Gilbert C. Din and Abraham P. Nasatir. *The Imperial Osages: Spanish-Indian Diplomacy in the Mississippi Valley*. (Norman: University of Oklahoma Press, 1983) 432 pp., \$39.95.

In a sixty-year career Abraham P. Nasatir collected 200,000 sheets of transcripts, photostats, and notes on the Spanish regime in the upper Mississippi Valley. His colleague Gilbert C. Din is also a student of the Spanish-Indian (primarily Osage) relations on the west bank of the Mississippi before 1808. Their study, *The Imperial Osages*, contains an excellent description of Osage culture (including the important economic role played by women), a fine examination of the impact of U.S. policy on the Osages after the demise of Spanish rule, and a good conclusion, bibliography, and index. However, the remainder of the book consists of a never-ending chronicle of Osage attacks on hunters and traders, internecine fighting between the commanders of different Spanish posts, and Spanish efforts to preserve the peace when faced with pressure from the French, English, and finally the Americans. Although the title of the work suggests that the vantage point of the Osages is a crucial consideration, the story is told from the Spanish point of view. Indian motives are little elaborated upon, and no evidence is advanced to indicate that the Osages were, indeed, “imperialists”—at least in any European sense of the word. The Osages actually controlled very little territory (in comparison with the influence of other contemporary native peoples, such as the Iroquois and Comanche). And even Spanish motives and techniques are described in an unclear way. One wonders, for example, how the “Spaniards maintained the loyalty of most of the Indians residing within their jurisdiction,” when those Europeans suffered from a “chronic scarcity in merchandise and Indian presents.” Moreover, it appears rather naive to state that “Spanish policy in Louisiana displayed a humane attitude in the treatment of the Osages” when the Spanish—few in numbers and fearing the French, English, and Americans at different times—had no other choice but to ignore Osage killings.

The Imperial Osages is essentially a chronicle of little use to non-military historians. Good analysis is often missing. The repetitiveness of the year-by-year accounts stifles interest. Complete listings of large medals, small medals, gorgets, commissions of the first class, and commissions of captains to Osages listed by Indian name and “common names” appears excessive, unless such lists serve to illustrate some point. Overall, *The Imperial Osages* reads more like a doctoral dissertation than a narrative in which the best information has been culled from the available material—which evidently the authors had at their disposal—and that presented in an illuminating contextual way.

— Lyle Koehler
University of Cincinnati

Gilbert C. Fite. *Cotton Fields No More: Southern Agriculture 1865-1980*. (Lexington: University Press of Kentucky, 1984) xiii, 273 pp., \$28.00, \$10.00 paper.

Cotton Fields No More... should be required reading for all individuals associated with the development of agricultural policies in the U.S. Congress, because their perceptions of farming are probably influenced to a large degree by the ideology of Jeffersonian agrarianism. Although Fite's purpose is to analyze commercial agricultural development in the eleven former Confederate States since the end of the Civil War (stretching from Virginia to Texas), he successfully captures the essence of contemporary agricultural problems throughout the United States: Farming as a way of life died after World War II and agribusiness was the successor, but too many people do not understand the new reality.

Fite's portrait of agriculture in the South is comprehensive. His balanced account shows how black and white society was retarded: (1) lack of capital for expansion, i.e., "The living standard of so many farmers in the South was not a relative matter but one of absolute poverty" (34); (2) poor diets, e.g., "A study in four rural counties in South Carolina in the 1920s found that 41 percent of the white children from one to five years old, and 71 percent of the blacks, existed on deficient diets" (38); (3) religion and church membership but almost no formal secular education; and (4) racism as the keystone for maintaining a segregated existence, i.e., "Keeping the black 'in his place' was not only a goal in plantation areas, where blacks outnumbered whites, but in the larger farm society as well" (46). He also provides illustrations of what the situation was for southern farm women: "They worked longer and harder than other members of the family and enjoyed the least recreation and social life" (45).

Fite notes how southern rural society remained relatively static between the 1880s and 1940, and how the combination of science and technology in agriculture destroyed the old patterns of farm life (209). Mechanization and grass were the two developments that destroyed the old-fashioned sharecropping system and drove most small southern farmers out of farming as a fulltime occupation. Blacks were affected more than whites because a larger percentage of black farmers had been on small acreages (208). *Thousands of southern farm families were unable to make the transition to either industrial employment or profitable farming*. Where did they go and what are they doing?

Cotton Fields No More... is not easy to read. The book is worthy of study, nonetheless. Not only are statistics used profusely but they are presented in such a manner that questions arise about all of the movies "Hollywood" produced romanticizing the "Old South." A creative writer can find no fewer than eighty good leads for producing well-rounded

accounts about an “Old South” which remain veiled in a literary context. Consequently, Fite’s study has the power to become a classic.

— Charles C. Irby
Davis, California

David M. Gradwohl and Nancy M. Osborn. *Exploring Buried Buxton*. (Ames: Iowa State University Press) xvi, 207 pp., \$19.95.

Readers of *Explorations In Sights and Sounds* are in for a welcome surprise, especially if they have an occasion to wade through a professional monograph outside their own area of interest or expertise. *Exploring Buried Buxton* is a rigorous, specialized archaeological monograph that should be read by all who wish to learn of ethnic relations in the United States. It is also readable, comprehensive, interesting, and important. Moreover, *Exploring Buried Buxton* is significant as the record of a model academic process. As a result of the activities centering on Buxton, Iowa, over the past few years, professors have published, students have learned, the non-academic community has been involved in its past, grant monies have been well spent, and the nation has gained precious insight into a forgotten chapter of its multi-ethnic past. All of this is done in an understated style, in a very well-organized format, and, yes, even with humor.

Buxton may be buried now, but for twenty-five years it was a vigorous planned community established for mining Iowa coal. Buxton is remarkable mainly for its deserved reputation as a place where people of many ethnic backgrounds lived in relative peace and harmony during a time when racism was particularly virulent. Buxton faded away when the economics of the coal industry changed. Farming activities have obliterated most casually visible traces of the townsite that was home to nearly six thousand people at its peak.

When archaeologists were introduced to Buxton in 1980 by a lay historian whose mother had been born and reared there, cattle, pastures, cultivated fields, and scattered farmsteads greeted them. That summer an interdisciplinary team of archaeologists, sociologists, and historians from Iowa State University began work. They used oral histories of former Buxton residents and their descendents, archival materials from many sources, and archaeological techniques to piece together the story of Buxton. They came to reconstruct its history, to give its descendents an opportunity to learn about their cultural heritage, and

to bring Buxton recognition and protection.

Throughout the book assumptions are identified, inferences cautiously stated, and conclusions drawn carefully from multiple sources of evidence. An illustration of the thoroughness of the authors' work is revealed in the presentation of their finding about just one of many structures, the YMCA building. Ten pages are devoted to the building. Included are four full-page sectional diagrams and two other drawings, five contemporary and archival photographs, eleven archival newspaper accounts, references to a 1915 source book and a manuscript, information from six interviews, and descriptions of some of the hundreds of artifacts uncovered. Later, in a summary chapter, a page and a half is given to the significance of the YMCA building in the recreational and relaxation life of Buxton. Unfortunately, they were unable to learn the name of the basketball team's mascot dog, a feat they accomplished in another instance.

Evidence that the actual excavation remained a labor of precise professional expertise is shown by the 4,866 portable artifacts dug from the soil, sifted through mesh, cleaned, sorted, identified, labeled, catalogued to international standards, and stored for further study and dispersal to interested parties. That the team's efforts remained a labor of love is shown in the authors' commentary concerning nearby Feature 1—a 3.1 foot-deep pit excavated to reveal its contents: "Yes, Feature 1 ultimately was inferred to be an outhouse, or cesspit, and the highly organic matrix was taken to be 'night soil.' This onetime privy was subsequently filled with trash at the time it—and perhaps the whole town of Buxton—was abandoned."

Such is the human record of occupation, no matter the place or time. The methods used to learn the story of everyday life of its people and their relationship to the rest of their civilization in Buxton were much the same as were used to learn about the societies of Mexico and Peru, including the use of oral histories.

Readers of *Exploring Buried Buxton* can decide if it was a black utopian community, as some of its former residents claimed. I am pleased to note that Buxton's national significance was recognized in 1983 when it was included on the National Register of Historic Places.

— Dennis Stewart
Davis, California

Henry Greenberg and Georgia Greenberg. *Carl Gorman's World*. (Albuquerque: University of New Mexico Press, 1984) 195 pp., \$45.00.

Henry and Georgia Greenberg weave an interesting fabric with the story of the life of Carl Gorman. The warp threads give insight into the history and background of Navajo culture while the weft threads that move between the warp tell us about Carl Gorman. The events of his life add color and texture to the warp. At times the weave is tight while at others quite loose, sometimes with holes or gaps that seem to contradict. Significant highlights add bright color or rough texture to the life of this man who is artist, educator, soldier, administrator, father, and husband.

Among the colorful highlights is an early rebellious act of speaking the forbidden Navajo language at the Reboth Mission School. He had been sent there rather than to a government school because his mother thought the latter would be too harsh for an eight year old. Punishment, at the Reboth School, for his act of speaking Navajo was to be chained in a dark basement and fed only bread and water for a week. Upon release, instead of conforming as expected, he escaped, taking his cousin and younger brother with him. The walk home from the school over snow-covered mountains took three days. The surprised parents listened to his story with horror. They allowed Carl to remain at home but made the other two return to school.

These two acts of rebellion: speaking Navajo when forbidden and escaping from the school when expected to conform, offer a basis for understanding Carl Gorman. The first sparked his life-long interest in Navajo culture and the second may have been the seed of creative development that led him to become an artist. His father once objected to him wasting time drawing pictures, but his mother encouraged him in his art and also introduced him to classical music. The father's support of his escape from school may have been related to "The Long Walk," an infamous period in Navajo history which had been told to him by his father, Carl's grandfather.

At the command of Kit Carson, 7000 Navajos were rounded up and marched from Ft. Defiance to Bosque Redondo, 300 miles away. Two thousand escaped but several hundred died enroute; 2000 died in the camp of dysentery, pneumonia, and malnutrition. Four years later, General Sherman met with the Indians and agreed to return them to their homeland. One part of this agreement required Indians between the ages of six and sixteen be sent to government or mission school. This is why Carl had been sent to Reboth and why he later went to the Santa Fe Indian School where his mother had gone. Here her interest in classical music had begun.

Carl's parents lived comfortably. His father had land, cattle, and two

trading posts. His mother, a weaver, supplied the Babbitt Trading Post with her rugs and those of women she trained to weave. Both of Carl's grandparents were leaders in the Navajo community; his mother's father was a noted jeweler in New Mexico.

Gorman was not a good student; his interest was in sports. Upon graduation from Santa Fe, he received a certification instead of a diploma. He returned to work on his father's ranch at the age of twenty. A year later he married Adelle Brown and the following year their son Rudy, to be known as R. C., was born. Carl predicted R. C. would become a great artist.

After working several jobs, Carl became an interpreter for the Government. Later Carl was fired, as were all Navajos, leaving only Anglos and bitter feelings among the Navajos. After being fired, Carl volunteered for the Marine Corps to get away from it all. This event became a bright color in his life fabric. He helped organize the Navajo Code Talkers. Their codes, which were never deciphered, helped turn the tide of war against Japan. He gained pride and self-respect through developing these codes using language for which he had been punished as a student.

An incident at Guadacanal made him more conscious of his cultural background. A friendly sergeant asked what was his religion; he answered, "Presbyterian." The sergeant called that a "white man's religion" and wanted to know about Indian religion, asking Carl, "Are you trying to be White Gorman?" Much of the book, *Carl Gorman's World*, is about Carl's search for a sense of self as a Navajo, an understanding of his cultural background, and a quest for knowledge about Navajo religion.

Following the war, with his marriage to Adelle dissolved, Carl enrolled in the Otis Art Institute in Los Angeles. He encountered other Navajos in Los Angeles and with them began the Navajo Club which consumed much of his time. He married an Anglo, whose father had at first befriended him but who bitterly opposed the marriage until the birth of their son. This son, Kee, grew to be a precocious youngster and was quite talented. He exhibited his paintings with his father and was destined for a bright future until an auto accident snuffed out his life. This was definitely a low spot in the life of Carl Gorman. Until this time he had been exhibiting and selling his work. After the death of Kee he stopped painting for a long time. His first son, R. C., had become well known as an artist and persuaded his father to return to painting. Together they held several shows. As he painted again, Carl became active as a teacher and arts administrator. He helped develop a program of Indian Studies at the University of California at Davis and became an important lecturer on Navajo Culture. He also served in a number of positions with the Navajo Tribe, initiating or becoming part of several research projects to preserve

much of the Navajo culture.

The story of Carl Gorman is the story of an artist whose life has been in search of self-dignity; of teaching young Navajo, as well as other Indians, the importance of their culture; and of promoting the importance of living in harmony with the natural environment.

— Eugene Grigsby, Jr.
Arizona State University

Susan Guyette. *Community-Based Research: A Handbook for Native Americans*. (Los Angeles: American Indian Studies Center, University of California, 1983) xvii, 358 pp., \$15.00 paper.

Community-Based Research has a clear sense of purpose: "This handbook is intended as a practical research guide for an era of self-determination in community development" (xvii). The author seeks to provide the means for research to be planned, designed, and implemented by community members with the research priorities set "by the community that lives the socio-economic conditions, rather than by an outsider who studies the community for informational purposes" (2).

Following a discussion of community development research purposes, the author provides clear but dull introductory chapters for beginners on doing applied social science. These include chapters on the nature of research, needs assessments, survey research, evaluation, social statistics, and cultural arts. The latter outlines the use of tape recordings of oral history and music and the use of still photography, film, and video for data collection and record keeping.

Concise, practical chapters describe familiar nondescript applied social science research with strong echoes of standard textbooks, such as Hubert Blalock's *Social Statistics* and Borg and Gall's *Educational Research*, which are cited as intermediate texts. Indeed, the author's major dilemma is matching the sophistication of the text with the abilities and the needs of the readers. A student of the social sciences will have used the intermediate texts in one of many courses on methods and theories in the social sciences or education during the third or fourth year of college. A genuinely unschooled, community-based researcher, without previous experience with formal, social science research techniques, will find this beginner's textbook rather challenging, albeit a worthwhile

first step. Indeed, the lay researcher, for whom this handbook was written, will find no substitute for personnel talent and hard work.

These routine chapters on research methods are followed by more generally applicable discussions of research and information management concerns. Chapters on computers, library and information services, research proposals and report writing, and on cooperative efforts among researchers are followed by appendices on research and development resources and a sample computer package setup. The discussion on setting up and operating a small community library, written by Velma Salabiye, is especially valuable and could stand by itself. The other chapters are concerned more with the ambiguous realms of administration, bureaucracy, and grantsmanship. Unfortunately, the chapter on computers is devoted solely to the use of large, corporate mainframes. Obviously, it predates the advent of the powerful and relatively inexpensive personal computers. With this exception, the latter portion of this handbook can serve as a general reference for community-based researchers, Indian and non-Indian.

This handbook is primarily concerned with conducting applied social scientific research in Indian communities rather than with the process of community development itself. With the exception of the chapter on community libraries, the author's concerns are those of the researcher, working for or based in "the community." This book is a worthwhile but sometimes difficult beginner's text that can challenge novice community researchers or can be placed on the reference shelf next to such books as *The Reporter's Handbook: An Investigator's Guide to Documents and Techniques*, edited by John Ullmann and Steve Honeyman.

Then, there are the community-based, Native American researchers who do not accept the validity of honky social science in the first place....

— Terry Simmons
Vancouver, British Columbia

Frederick Hale. *The Swedes in Wisconsin*. (Madison: The State Historical Society of Wisconsin, 1983) 32 pp., \$2.00 paper.

The Swedes in Wisconsin, Frederick Hale concludes, were the "invisible immigrants" of nineteenth and early twentieth-century America, never accounting for more than two percent of the Wisconsin state population. Hale avoids promoting the Swedes and, instead, realistically presents them as a minor part of a major European immigration. Hale's

realism means his primary focus is on the fluctuation and integration which characterized the Wisconsin Swedish presence.

Hale has adopted a loosely chronological, sometimes thematic, organization which allows him to stress the fluctuation of the Swedish community in Wisconsin. The story he tells is not an immigrant "success" story. Even his first narrative on the arrival of "six young Swedes and one hunting dog" (3) from Gavle, Sweden, in 1841, leads not to a report on the flourishing of the community they founded—New Uppsala—but to an account of its gradual disintegration. The immigrants' mixed reasons for coming to Wisconsin account, in part, for the fluid nature of the communities they formed. Whether it was the result of alluring letters from relatives already in America or of the State of Wisconsin's own recruiting of Swedes, the desire to come was as often negative as positive. The exodus from Sweden (to Wisconsin and other states) was in large part an escape from a poor economy, failing farms, obligatory military service, or the restrictive Lutheran church. The story of Swedish communities founded in Wisconsin is marked by a loss in identity, not a gain. The largest Swedish communities, including Trade Lake, were in the North and West parts of the state, yet rarely—even there —did "exclusively Swedish towns develop" (20). Usually the Swedes quickly assimilated with other immigrant groups which had preceded them to their chosen towns. There are no momentous events in the history of the Swedes in Wisconsin; theirs is a record of fluctuating, limited success and indistinction.

Hale's second and more valuable concern is with the dynamics of the Swedish integration with other cultural groups. For the Swedes as for others, the greatest leveller of their distinct cultural community was war. During the Civil War, when only 673 Swedes lived in Wisconsin, 100 volunteered for and served in the Union Army, many in the Wisconsin "Scandinavian Regiment." Such commitment to the new country was just as pronounced during World War I when the Swedes willingly accepted a *de facto* ban on the speaking of foreign languages. Such examples of integration and cooperation in stressful times were often not sustained in more peaceful moments, however. Hale notes in Wisconsin Swedes, for example, a continuance of old-country prejudices against Jewish and Irish immigrants. He also notes the Swedes' anomalously positive attitude to the Chippewa and Sioux Indian tribes in their areas. Without their old-world racial prejudices to fall back on, the Swedes idealized the "simpler and easier" (21) Indian life; some even learned enough of the Chippewa language to trade and converse.

As he relates the changing and diverse religious affiliations of the Swedes in detail, Hale points out how religious loyalties did perhaps the most to set the pattern of the immigrants' integration. His figures are often surprising. Hale suggests that a majority of the Swedish settlers

had *no* formal religious affiliation and cites the pluralism among immigrants who did express religious commitments: Marinette, with seven Scandinavian churches in 1890, four among them Lutheran, had but one Swedish Lutheran Church. The lack of religious cohesion probably most clearly accounts for the Swedes' weak, unsuccessful attempts to maintain homeland ties. There were often not enough children in any one area for a Swedish-language school, and Swedish-language newspapers were rare (most who read one relied on publications out of Chicago). In the end, Hale connects the lack of unified religious-linguistic ties to the quick integration (too quick?) of Swedes into rural and small-town Wisconsin life. Augustana Synod, the coalition of Swedish Lutheran Churches, made valiant attempts to retain cultural-religious-linguistic ties to Sweden, but had limited success, though in 1908, fifty-three percent of Synod confirmands were still confirmed into the church in Swedish.

Hale's lucid accounts of the Swedish community's fluctuations, dis-integrations, and intersections are marred by several omissions. His is a "traditional" account of wars, occupations, and churches which leaves unanswered questions many have come to consider essential for such a history: what was day-to-day family life like? how did the women function in this culture? what was the life of the children? Hale makes some mention of Swedish women, but his description of the role of women in the Swedes' immigrant economy includes the patronizing comment that rural women "passed along the delights of rural womanhood to their daughters" (23). The landmarks of the book—wars, jobs outside the home, the one famous Swedish American from Wisconsin (Wisconsin US Senator Irvine Lenroot)—are landmarks in men's lives. The Swedish women are the invisible immigrants in Hale's story.

Hale's book is pleasant and insightful. Yet his focus on integration and fluctuation nearly cancels any sense of community, perhaps what one would most expect to read about in such a study. The inclusion in this history of women, children, and their concerns would, perhaps, lead to a fuller investigation of the absence or presence of such community.

The book includes a one-page bibliography, five pages of photographs, and a map with both the 1900 Wisconsin Swedish population, by county, and the location of major Swedish settlements in the state.

— Susan Carlson
Iowa State University

Linda Hogan. *Eclipse*. Native American Series, No. 6. (Los Angeles: University of California, 1983) 63 pp., \$4.95 paper.

Linda Hogan's poetry is of the "world," a word which recurs frequently in *Eclipse*, her latest book of poems. The poems are personal yet not confessional. She speaks of the earth—and for the earth—in the roles of human being, Native American, woman, mother, daughter, and granddaughter. They are not the poems of self absorption, of reduction. Here the superficial idiosyncrasies of individuality are eclipsed by the Great Mystery, by the "light" of creation, of consciousness:

The last time I looked
you were standing in light,
pollen scattering the air.
Even the sky was beginning to burn,
a fireline
above the mountain's blue smoke.

A mixed-blood Chickasaw raised in what was Indian Territory in the contemporary state of Oklahoma, Linda Hogan is well aware of the fickle and too often cold-blooded turns of history:

I think of shining a light through my hands
and how the bones hold to flesh,
of being alive one moment
moving the air,
and the next changed to earth,
a red shadow
whose death went unnoticed.

The book is rife with ruins and bones. The natural order articulated here is free of romance, of innocent animism. We can annihilate ourselves, this poet knows. In one of its six sections especially, and in several other poems, the book confronts with unnerving particularity the real danger of nuclear extermination:

I remember how the Japanese women
turned to go home and were lost
in the disappearances
that touched their innocent lives
as easily as they touched small teacups
rattling away
on shelves.

For survival, then, as fragile and "innocent" as humankind is, we must seek to balance ourselves with each other and with all of creation, this poet believes: poems of the earth and for the earth. We are only one part in the network of creation, a network of bridges:

White scaffolds of bone
bridge the dark water of nothing...

Life is a delicate conjunction of many lives, a confluence of the primal elements—earth, water, air, fire—“symmetry of light and dark.” The poems do not trade cheaply on their Indianness. Sentiment is convincingly and subtly evoked in a tension of opposites: earth/sky, male/female, life/death, traditional/nontraditional, past/present, natural/synthetic, sacred/profane. In life’s dynamism this poet finds promise and obligation. We renew ourselves always in

the ruins of another life
formed by earth
like a scar that makes us beautiful.

The poems are reverent. The poems are anxious. The poems are frightened. The poems are passionate, yet rarely are they strident, never self-righteous. Persuaded into the landscape of lives, one *feels* an urgency for order. This poet says we are “home,” that we share a home, if only we would choose to recognize it. Bridges, not roads, connect us. Together we can dream “all the dark roads/out of the world.”

Linda Hogan’s poems illuminate a natural network and share profound wonder over its mysteries and worry over its vulnerability. They remain insistently concrete. They surprise in the freshness of their language and imagery. Only rarely do the poems relax into the familiar or take an easy way around the complexity of experience. This is a strong book, an authentic voice, a voice so clear and right, for the most part, that it invisibly brings the “world” of the poems to life:

Sweet pollution,
the trees in morning,
black locust,
red willow,
trees and wind moves
move this life,
my voice in the leaves.

— Steve Pett
Iowa State University

Charles C. Irby. *The Celluloid Black: History of Blacks in Film*. Slide-tape program, 12 minutes. (Ames: Iowa State University, 1984). One-day rental \$15.00 (may be applied toward purchase); purchase \$99.00, with resources manual. Order from: Media Resources Center, Iowa State University, Ames, IA 50011. 515/294-8022.

Black actors, and more often than not white actors in blackface, appeared in stereotyped roles in American movies from the beginnings of the industry. Such classic directors as D.W. Griffith and John Ford mindlessly exploited blacks to counterpoint white supremacy and to bear the brunt of the focus of social and political change. Blacks, even more than American Indians, were the recipients of the darker side of western irrationality. For example, intermarriage, long treated as a subtheme of Indian/white confrontation, met with virulent rejection in films which treated black/white relationships. Because of their growing numbers and because of long-standing cultural and social taboos, blacks on film were portrayed with insistent malice.

Although this unfortunate fact of American film and cultural tradition is well known to film scholars and is becoming better known to students of film, almost nothing is known about the parallel existence of a black-feature film tradition, complete with black produced and directed films with a separate distribution system catering mainly to segregationist sections of northern cities and the south. While Hollywood was grinding out racist embarrassments, black filmmakers and producers employing black actors, writers, and technicians were making movies about themselves which (although incorporating some of the cultural attitudes of the dominant white society) give a very different picture of the lives of black Americans. Because of the segregation of the races, especially in the northern cities and the rural South, there existed a circuit of black theaters which catered only to black audiences and provided a steady if narrow market for black films. Unlike other racial minorities who were not as populous nor as firmly segregated, black *de facto* isolation allowed a unique culture expression to grow and for a brief period between the wars, to flourish. The dubious distinction of the lack of social mobility gave us this fascinating artistic expression.

Charles Irby's *The Celluloid Black* introduces both the standard cinematic traditions and provides a starting point for an examination of the cultural phenomenon of blacks in the film medium. In twelve minutes the slide presentation suggests a variety of areas for further study and points to a series of possible approaches. To be used as a tool for further study, the program is designed to be presented by a resource person grounded firmly enough in the subject to provide a context for further study based on the information presented. There are helpful examples

contained in the resource book accompanying the slides and tape which also supplies information on rental sources for black-produced films as well as Hollywood films dealing with blacks which can be used to supplement this introduction. *The Celluloid Black* is a positive beginning for further study of ethnic stereotyping and a segment of black history. Unfortunately, or perhaps fortunately, we end the program wanting more of everything: more visuals, more information about both the Hollywood and black film traditions, and more analysis of stereotypes and of their impact on both the white and black cultures. There is an old show business adage about leaving the audience wanting more. In this case, however, less is not necessarily better. The slide presentation as it is puts too much reliance on the facilitator and is a little short on material. This is really too bad because what is presented is done so very well with interesting and telling visuals, with a literate and concise script, and with clarity.

The study of the impact of film and other non-print media on cultural attitudes is just beginning and racial images on film provide a fascinating and little-explored area. Slide presentations, such as this one, provide an excellent means for initiating such an exploration. Through this and similar programs the vast, untapped world of American history and culture is at last being opened to students and scholars alike. To examine our national heritage in all its ethnic diversity is an exhilarating prospect.

— Charles L.P. Silet
Iowa State University

Eddie Iroh. *The Siren in the Night*. (Exeter, NH: Heinemann Educational Books Inc., 1982) 203 pp., \$5.00 paper.

The historical novel presents many of the same problems of interpretation posed by the docudrama, both genres possessing an ambiguity attributable to the absence of clearly defined distinctions between fact and fiction. Eddie Iroh, author of *The Siren in the Night*, obviates the reader's task of inferring these distinctions by announcing in the "Author's Note" the fidelity of his presentation to both the nature and sequence of actual events and admitting the liberty taken in his creation of a military post that did not exist during the time period covered in the novel. *The Siren in the Night*, the third novel of a war trilogy dramatizing events surrounding the Nigerian Civil War, follows two other historical

novels by Iroh: *Forty-Eight Guns for the General* and *Toads of War*.

Set in Lagos immediately following the Civil War in Nigeria, the novel chronicles the relentless efforts of Colonel Mike Kolawole, Head of Federal Security and Intelligence, to prevent a rebel resurgence. Two background sections are presented, the "Flashback" recounts the secession of the Eastern Region from the Federation in 1967, the former declaring itself the Independent Republic of Biafra. And a section entitled "Return Of A Rebel, 1969," narrates the defection of Biafran Colonel Ben Oda Udaja to the Federal side in 1969, the year before Biafran surrender.

"Orders are orders," the closing words of the novel, accurately depicts the tension-filled postwar atmosphere prevailing in Lagos in 1970. Skeptical of the professed loyalty of returning rebels and critical of what he perceives to be the unnecessary magnanimity of the Amnesty Proclamation enunciated by the Federals, Mike Kolawole creates an elaborate surveillance network to monitor the activities of returning rebels. The primary target of his suspicions is Ben Udaja, whose return to the Federal side before the end of the war allowed him, in Kolawole's view, the unfair advantage of "playing the prodigal son, receiving neither a routine investigation nor a token trial" (67). Moreover, Udaja's rather rapid promotion within the important, highly visible office of Civilian Coordination proves more permanent than Kolawole deems necessary to demonstrate Federal benevolence. Mike Kolawole, however, is not the only one who lives in fear. Ben Udaja, fully cognizant of the determination and military prowess of the Biafrans because he, himself, had trained them well, lives with the constant fear that the Biafrans will ultimately kill him for his desertion. His distorted construction of reality allows his imagined fears of reprisal from former comrades to divert his attention away from the very real threats to his life and safety posed by Federal officers under Kolawole's supervision.

Iroh's treatment of this complex set of circumstances is serious and intricate. The careful reading required by the text derives, in part, from Iroh's detailed descriptions of a highly complex governmental organization, descriptions simplified only minimally by a glossary of military abbreviations and other terms. The glossary has limited value in that it tells only what the abbreviations of the numerous governmental posts stand for, but does not define them or otherwise clarify the relationship obtaining among them. This limitation complicates the immediate identification of locus of control in a given situation.

Yet several instructive features commend the work as one that merits the consideration of readers interested in understanding the nature and emphases of Nigerian life. Iroh presents glimpses of tribal characteristics via the proverbs rather generously interspersed throughout the work. These "common sayings," though frequently dismissed as clichés of

little consequence, quite often represent basic cultural assumptions that influence ideological perspectives. *The Siren in the Night* also describes the nature of tribalism and ethnic loyalty. The author uses the native word “parapo” to present the concept of ethnic affinity. Kolawole, in making crucial appointments, is often reminded of the reality of tribalism noting that the concept of “one Nigeria” was invoked for wartime convenience only, that “collective will” or a “national consensus” had been only a transient phenomenon. “For the first time, North and West banded together in a self-preserving allegiance. Not even self-government in 1957 and independence in 1960 had engendered such unity of purpose.” After the war, however “parapo had returned to power unopposed” (96, 97).

Although the claim cannot be made by this reader that *The Siren in the Night* is a novel so engaging that the reader cannot put it down, the work speaks well for Eddie Iroh’s ability to communicate the moods and motivations of a diverse Nigerian nation. The work is, more accurately, one to which the reader will perhaps return time after time in order to comprehend fully the commendably meticulous presentation of Eddie Iroh and to appreciate the illumination that it lends to our understanding of Nigeria.

— Robbie Jean Walker
Auburn University at Montgomery

Hadley Irwin. *I Be Somebody*. (New York: Atheneum, 1984) 170 pp., \$11.95.

At the turn of this century, a group of American blacks from the midwest migrated to Canada to become homesteaders in the remote town of Athabasca, Alberta. Hadley Irwin’s latest novel for young people focuses on this little-known chapter of American history. The movement of entire towns of blacks north in search of freedom provides Hadley Irwin an ideal setting for a young boy’s search for identity. Rap Davis’ growth toward maturity, his determination to “be somebody” parallels the growth and determination of a people to be somebody.

The ten-year-old protagonist from Clearview, Oklahoma, may be known by the undistinguished nickname of “Rap Davis” *now*: Cassie, who is so smart it is sometimes hard to like her, might say *now*, “Rap Davis! You so dumb!” And Lacey, Rap’s more wily friend, might trick him every time *now*. But some day, Rap knows, he will be called by his real name. He will be Mr. A.J. Davis, or even His Honor Anson J. Davis. He’ll be somebody. With dreams of a future, Rap is inevitably stirred by

town talk of Athabasca as a new beginning. Though he does not understand the meaning of “Athabasca”—not even that it is a place—the word itself becomes the name of his dreams: “The word, whispered, became a poem, a song, a chant, making magic” in Rap’s mind.

Fortunately, Hadley Irwin does not succumb to the temptation to suggest that movement, escape, solves all problems. Rap’s Aunt Spicey realizes that it “ain’t *where* that makes somebody. It’s *who*.” For Clearview’s adults, many of them former slaves, Athabasca symbolizes the place and time where “freedom won’t be a dream no more. It’ll be real.” For Rap, Athabasca means growing up. As adults must recognize that life might not be better somewhere else, Rap must do some of that growing up at home before he can become “Mr. A.J. Davis, Athabasca, Canada.”

Hadley Irwin’s Rap is not just a dreamer. He is a boy all of us recognize and many of us have been—dealing with school’s difficulties, itching to wander off to private places and special people, learning to think, to pay for mistakes, to deal with death. Rap weathers each of these steps toward maturity at home, in Clearview; but it is the trip to Athabasca, on a train “wider than Aunt Spicey’s house and longer than the Pentecostal Church,” that provides his ultimate awakening. It is at the stops along the way that Rap discovers his place in the white world from which the all-black town of Clearview has sheltered him: train stations have special sections for “coloreds,” “coloreds aren’t wanted” in Canada, “coon hunters” aren’t necessarily hunting racoons, some people are nobody.

Rap survives his initiation into both maturity and the white world. On the train he learns about himself and his world, he is forced into independence by Aunt Spicey’s death, and he finds his identity with the revelation that the mysterious Jesse Creek is his father. He emerges in Hadley Irwin’s book with a sense of place, roots, family, and self. He might stay in Athabasca, or he might return eventually to Clearview: either way, the reader is certain that A.J. Davis will be at home, will be somebody.

Despite some minor flaws in narrative technique, the novel lingers in the mind. *I Be Somebody* has as its setting the migration of a people, but it is clearly Rap’s story from beginning to end. A moving tale of initiation and ethnic awakening, the novel offers young readers a portrayal of the frustrations and hopes of youth, and it offers mystery and anticipation, sorrow and laughter. The story is historically authentic; more important, it is authentic as a portrayal of experience—for the young black youth in search of ethnic identity, for all youths in search of themselves, and for all readers (adults as well as children) who remember growing up.

— Linda P. Young
California State University, Sacramento

Evelyn Kallen. *Ethnicity and Human Rights in Canada.* (Toronto: Gage Publishing, Ltd., 1982) xiv, 268 pp., \$12.95 Canadian.

Ethnicity and Human Rights in Canada is a sequel to Kallen's *The Anatomy of Racism: Canadian Dimensions*. Whereas her earlier work sought to clarify the concepts of race and ethnicity as they applied to a neutral, if not tolerant, nation, the social context of the current work is less benign. Factors implicated in the shift to more contentious racial and ethnic relations include a struggling national economy, separatist moves in Quebec and the West, a rapidly expanding nonWhite immigration, and advancement of natural resource claims by aboriginal groups at a time when federal pressure for energy development in the North conflicts with these rights. Although the bulk of *Ethnicity and Human Rights in Canada* is specific to the Canadian context, several sections are more broadly applicable. The introduction provides a brief biological discussion of genetics and race, racism, and human rights. Of particular value in this section is a clear explanation of the impact of continual structural discrimination, in "the self-fulfilling prophecy of White racism." The relationship of race, culture, and ethnicity is explored in chapter three, which uses the Canadian situation to illustrate points of broader significance. Contrasting cultural understandings of land ownership, for example, are problematic beyond Canada's boundaries. In this chapter, Kallen introduces classification schemes, such as the typology of rights and the typology of claims, which clarify the bases for argumentation for protection or advancement of human rights.

A conceptual scheme for analyzing ethnic identity is presented in chapter four with an illustrative Hutterite case. The explanation of the role of ethnicity in the establishment and maintenance of identity is clarified through the inclusion of a table delineating expressive, organizational, and instrumental strengths of ethnic group identity over time. Although these factors are common to all ethnic groups, social stratification introduces a power ranking among ethnic groups. Master and minority status carry powerful social, economic, political, and self-esteem implications.

Of particular value for the non-Canadian is the author's detailed examination of Canada's "vertical ethnic mosaic," comprised, in descending rank, of charter or founding populations (British or French), later immigrant populations, and aboriginal populations (Indians, Metis, and Inuit). Dominant-subgroup relations are explored, with attention to regional variation.

The final three chapters explore the potential of a variety of solution strategies, based on several models of ethnic integration. The Constitutional and legal bases of ethnic group relations are carefully examined, and criticism from a variety of scholarly and advocacy sources is

elaborated. In the author's opinion, current governmental policy falls far short of meeting the instrumental needs of ethnic minorities although expressive rights are largely protected. The *status quo* of Canada's three-class society is preserved by a multicultural policy which focuses on the private sphere.

The text has clear value as an aid to multicultural teaching. Supplements such as chapter film guides, ample notes, an appendix, references, index, and the inclusion of the text of the Universal Declaration of Human Rights strengthen its educational value. The sections on dominant-aboriginal relations point to clear parallels with the U.S., broadening the book's utility. Similarly, the discrimination encountered by recent Asian immigrants to Canada is an issue in Europe and in the U.S. as well. In addition to these applied strengths, the primary value of the work may lie on an abstract level. The introduction of a number of classification schemes is a valuable aid to the analysis of these persistent and troublesome matters.

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

G.M.K. Kpedekpo. *Essentials of Demographic Analysis for Africa*. (Exeter, NH: Heinemann Educational Books, Inc., 1982) xii, 210 pp., \$45.00 cloth, \$24.00 paper.

Based on lecture notes used by Kpedekpo at a number of African universities, this textbook for undergraduates provides an introduction to techniques of demographic analysis. Its twelve chapters are broad in coverage and address such topics as sources of population data; rates of fertility, mortality, and population growth; age and sex standardization; life table analysis; marriage and nuptiality; internal and international migration; methods for projecting population size and structure; stable and quasi-stable population theory; and methods for coping with deficient data. Numerous tables, charts, and worked examples help to illustrate demographic principles and techniques. An index is also included.

What makes *Essentials of Demographic Analysis for Africa* valuable is its uniquely African perspective. The more standard introductions to the field rely heavily on data from the Western industrial democracies and orient their readers to the specific concerns of low-growth societies. Demographic conditions in Africa are very different. The Population

Reference Bureau estimates an annual growth rate for the continent of 2.9 percent in 1984, which if it were to continue unchecked would result in a doubling of population size every twenty-four years. Although net immigration is relevant for some countries, these high growth rates have resulted primarily from an improvement in mortality — life expectancy at birth now averages about fifty years — in combination with high and in some cases rising levels of fertility. These are the conditions that inform Kpedekpo's description of demographic methods and their application. Needless to say, virtually all of the examples use data from African countries.

The demography of Africa is also distinctive for the kind of data problems that arise. Because of the poor quality of many census and vital registration systems, sample surveys have assumed a more prominent role as a data collection vehicle than elsewhere in the world. Given this state of affairs, the review of data sources in Chapter 1 could have discussed in greater detail surveys and their particular limitations. A strength of the book is its attentiveness to errors in the data, and the discussion of age data in Chapter 3 is especially good. The deficiencies characteristic of African data have motivated the development of an array of techniques to obtain reasonable estimates of fertility and mortality despite the presence of substantial error. Kpedekpo has particular expertise in this area, and his treatment of the practical issues involved in the application of stable population models (the latter half of Chapter 11) and indirect methods of estimating vital rates (Chapter 12) is excellent although demanding of the reader. These topics are rarely covered in introductory texts.

— Barbara Entwisle
Dartmouth College

Ken Levine and Ivory Waterworth Levine (Producers). *Becoming American, The Odyssey of a Refugee Family*, (1983). 16 mm film or video cassette, 58 ½ minutes, color, film \$800.00; rental \$85.00; videocassette \$625.00; or 30 minutes condensed version, color, film \$495.00; rental; \$50.00; video cassette \$425.00. Iris Films/WNET - 13 TV, distributed by New Day Films, P.O. Box 315-D, Franklin Lakes, New Jersey, 07417; (201) 891-8240. Preview for purchase available. Special rates to church and refugee groups.

Becoming American is an extraordinary documentary which traces the odyssey of Hang Sou and members of his extended family as they flee the highland hills of war-torn Laos, await resettlement in a refugee camp in Thailand, and eventually resettle in the United States. Sou and his family are preliterate farmers, who served as mercenaries for the CIA's "secret war" in Laos. The Sou family face months of intense culture shock and prejudice after being transported thousands of miles in physical distance from their homeland as they seek to adapt to their new urban and alien environment in Seattle. For the most part they and other displaced persons were not welcome when they arrived in the United States.

Throughout the film elements of the Hmong culture (daily life, rituals, and native music) are carefully and gracefully included in the script, sounds, and photography. The cinematography is outstanding and records the events through the eyes of Sou and his family. The film personalizes the drama of human survival and provides a rare insight into many issues related to resettlement policies and cross-cultural concerns. These are addressed during the film through low key overvoice narration by social scientists, educators, and refugee workers. *Becoming American* graphically portrays the hardships of one of the new immigrant groups as they seek to adapt to a new culture—new language, new customs, new housing, new food, and new expectations, and describes how the American culture must appear to those coming from other cultural traditions. Hang Sou and his family are taught various coping skills such as language, shopping, and cooking in order to function each day in the fast-paced American society. The film clearly portrays a clash of cultures: tribal culture vs. urban life.

The film has already won several awards such as The Academy of Motion Picture Arts and Sciences Recognition of Special Merit award for being a "documentary of high quality in concept and execution" (1983); the "best of the festival" film in the 1983 National Education Film Festival; and during the same year it was the first place winner in the National Council on Family Relations Film Festival. This award winning film has had major showings to such diverse and important

groups as the United States House of Representatives, the United Nations High Commission for Refugees; the national conference of the American Anthropology Association; and the TESOL International Bilingual Educators' Conference.

The film is suitable for a variety of audiences such as secondary and college social science and education classes, public library groups, and civic and religious organizations. It delivers a forceful message about human survival. Those who view the film will, no doubt, begin to develop a sense of understanding and empathy for refugees who are victims of circumstances beyond their control. It is a thoughtful and warm presentation which speaks with eloquence on behalf of the many displaced persons trying to survive in a new cultural environment. The film is highly recommended for viewing and reflection.

There is a study guide to accompany the documentary which includes helpful background information, a teacher's guide, several illustrative questions to initiate a follow-up discussion, a glossary of unfamiliar terms, and an annotated bibliography for additional reading and study by members of the viewing audience.

— Margaret Laughlin
University of Wisconsin, Green Bay

Nellie Y. McKay, *Jean Toomer, Artist*, (Chapel Hill: University of North Carolina Press, 1984) xv, 262 pp., \$27.00.

Nellie Y. McKay's *Jean Toomer, Artist* is an account of Toomer's life and work from his birth in 1894 to the publication of his long poem "Blue Meridian" in 1936. McKay's is the most complete biography of Toomer published thus far, and it also includes the most extensive analysis to date of Toomer's literary work. For the biographical material, McKay has made heavy use of the Jean Toomer Special Collection at Fisk University, especially the autobiographical manuscripts and the manuscript letters therein. A detailed scholarly investigation of Toomer has been sorely needed now that his important place in the canon of American literature has been recognized. Unfortunately, though this book has much to commend it, it is not the definitive study one would have hoped for.

The principal focus of the book is properly upon *Cane*, for *Cane* is clearly Toomer's major literary contribution—a work that, since its

“rediscovery” in 1969, has become widely accepted as at least a minor classic. The account of Toomer’s career prior to the publication of *Cane* is particularly well handled, especially the chapter on *Balo* and *Natalie Mann*, Toomer’s little-read, early plays, which are fully analyzed and convincingly presented as natural precursors of themes and strains which Toomer handled so much more successfully in *Cane*. And the account of the genesis of *Cane* is equally interesting. Following that, McKay provides an analysis of *Cane* that in sheer length and detail is easily the most complete we have had. Unfortunately, that analysis is not as successful as we might wish. The introductory section on *Cane* (in Chapter Four) states essentially what has been said by others about the structure of *Cane* and its dominant imagery. The discussion of the individual sketches, stories, and poems offers little in the way of new insights (compared, for example, to the far briefer and more limited discussion in Roger Rosenblatt’s *Black Fiction*). McKay too often dwells, quite redundantly, on matters that should be fairly obvious to a reasonably discerning reader. She imposes upon *Cane* a tighter structure than I think it really has. The appeal and success of *Cane* depend in some measure on the relative looseness of its structure which in its own way lends a greater and clearer purposefulness to the work.

Following her analysis of *Cane*, McKay turns to an informative account of Gurdjieff’s influence on Toomer. (The book might have profited from a more complete description of Gurdjieff’s philosophy than the text and a few endnotes provide.) Then, here, as occasionally elsewhere in the book, she runs into difficulty in attempting to resolve issues for which material apparently is not available; and she alters her critical approach, as a way of suggesting solutions that the evidence has not yielded. For example, following a solid factual account of Gurdjieff’s influence on Toomer, she concludes by raising the following rhetorical questions: “Had Gurdjieff and his philosophy offered the framework of a father’s discipline to Toomer? Was Jean Toomer’s lifelong search for a ‘system’ . . . a journey in search of the father he never had?” (p. 198).

In final analysis, then, McKay’s book is a worthwhile venture, for it does provide a much needed, detailed account of Toomer’s life and work. The regret is that despite McKay’s thorough investigation, the biographical material still seems incomplete, and that the critical analysis of *Cane* is not more cogent. Consequently, the reader does not come away with sufficiently new insights into Toomer’s literary career. The principal questions which have been most often asked about Toomer remain unresolved.

— Richard L. Herrnstadt
Iowa State University

Fred McTaggart. *Wolf That I Am: In Search of the Red Earth People*. (Norman: University of Oklahoma Press, 1984) xix, 201 pp., \$7.95 paper.

Fred McTaggart's engaging narrative *Wolf That I Am: In Search of the Red Earth People* is as much a personalized story of self discovery as it is a discussion of surviving Mesquakie folklore. In the early 1970s, as a graduate student at the University of Iowa, McTaggart set out to gather and to analyze the folk stories told among Mesquakies, known historically to the non-Indian world as the combined Indian tribes of the Sac and Fox. Today the main body of this Native American group resides on a tribally-owned settlement (decidedly **not** a government-controlled "reservation" as mentioned in the foreword) located along the Iowa River in east central Iowa.

This work was first published as a hardbound edition in 1976. Although otherwise unchanged, the more recent paperback edition is enhanced by a preface in which McTaggart shares with the reader some reflections developed in the eight years since the book's initial appearance. In addition, William T. Hagan, who authored an earlier work on the history of the Sac and Fox, provides a foreword to the new edition and places McTaggart's experiences among the Mesquakies in the 1970s in an historical perspective. For readers wishing to learn more about Mesquakie society, a useful "guide to further reading" which accompanied the original edition has been included, without revision, in the paperback version. A very complete index, not available earlier, is a welcome addition to the book.

McTaggart entered the Indian settlement with a set of preconceptions and a tape recorder. He had assumed it would be a relatively easy task to contact older Mesquakie storytellers and to entice them to tell their folk stories so that he might record them. Otherwise, he judged, their tales might be lost forever to literary scholars and to future generations of Mesquakies.

Over the months that followed, however, McTaggart found most of the Mesquakies whom he contacted to be reticent, particularly regarding their folklore. He came to realize that the stories he had hoped to collect were not merely tales told for the amusement of children or parodies of past historical events. And these stories were far from being forgotten. From the Mesquakie point of view the stories served as a common bond, a thread of communal understanding more sacred than secular. In the words of one of McTaggart's Mesquakie contacts: "I can't tell you stories . . . I use my stories to pray."

In time McTaggart perceived that the stories are also used to teach. The principals in Native American stories are commonly animal characters with anthropomorphic feelings and foibles. One recurring char-

acter is that of “trickster,” and other characters in the story who become the object of trickster’s pranks usually learn a lesson in the process. In Mesquakie stories the trickster Raccoon often “puts one over on” a gullible Wolf. The storyteller assumes that the listener will make the transference and will identify with the Wolf character, thereby learning a lesson about how one should interact in Mesquakie society. The technique is a subtle one, and on more than one occasion McTaggart found himself cast in the role of the Wolf—hence the source of the book’s title.

Having also done some research at the Mesquakie settlement and counting as friends and acquaintances some of the people who live there, this reviewer can identify closely with McTaggart’s continual bewilderment and chagrin in the thwarted search of his original research goal. Mesquakies have much to teach the rest of us, but we must wait quietly and accept those insights which they have to offer and which they wish to share. In McTaggart’s words:

Some stories belong to certain people—a clan or a family.

Some stories were not meant for me. The language, the culture, the method of storytelling are all very different from what I had been used to. But when we get past these barriers, we can find universal truths.

Folklorists will be disappointed that McTaggart discusses few actual Mesquakie stories, and anthropologists and ethnic studies scholars may feel he should have provided more detailed cultural descriptions of contemporary Mesquakie life. Neither of these objectives, however, is central to the author’s purpose. His goal is to share the insights he has gained in a cross-cultural interaction experience and to lay bare the sensitivities which are necessary to truly understand another ethnic group beyond the perspective of one’s own background. For this reason, *Wolf That I Am* should make instructive, as well as enjoyable, reading for anyone—researcher and lay person alike—who desires to step beyond the confines of his or her ethnic “point of origin.”

—Nancy M. Osborn
Iowa State University

Armando Morales and Bradford W. Sheafer. *Social Work: A Profession of Many Faces*. Third Edition. (Boston: Allyn and Bacon, Inc., 1983) 480 pp., \$25.95.

Morales and Sheafer bring their diverse histories to this comprehensive overview of the social work profession. The result of their collaboration is a balanced presentation of a complex field, an appropriate introduction for students considering social work careers.

The organization of the text reflects the breadth of the author's understanding of the role of social work in contemporary American culture. Part One provides an overview of the profession, its history and the training necessary to enter the field. Of particular value is the frank discussion of the self-image difficulties of a profession which has risen from, and continues to be shaped by, volunteerism. Alternative futures are outlined which would have varying impacts on the resolution of the status issue.

Part two, the Context of Social Work, is perhaps the weakest section of the text in that too little direction is offered for resolution of the substantive issues raised. In particular, the accountability of the profession for delivering services of the scope and at the level to justify the escalating cost of social welfare is challenged. Efficacy and stability of services delivered within a context of social progress are commendable goals, but measurement of progress toward them is difficult at best, given the ideological nature of their definition. On the positive side, the authors are to be commended for their forthright examination of public attitudes toward social services, especially welfare, in this section. Finally, the authors make a sustained effort to keep constantly before the reader the dual focus of the field on the person and on the environment: which creates both the ambiguities and the opportunities peculiar to social work.

Part Three is perhaps the most solidly instructional section of the text, with chapters outlining the knowledge, values, and skill bases of social workers in action, assisting a family in multiple crises. A minority family's situation is presented as it intersects with social service providers and leads naturally to the final and most distinctive section of the text.

Special populations and concerns in social work, Part Four of the text, includes nine chapters authored by contributing specialists who complement the overview of the first three sections with more focused resources. The tone is set by chapter 11, which examines the way political, racial, and economic forces combine to create a permanent underclass, overwhelming the affected family's ability to bring about change or improvement.

This study of the impact of classism is followed by equally telling

reviews of sexism, ageism, and racism as patterns of societal structure which operate to create a context for dependency, frustration, and crisis. The role of the social worker in the context of these forms of discrimination is discussed, both in general terms, and as it pertains to particular contexts, such as the criminal justice system.

The bulk of the chapters in Part Four is ethnic group specific, treating social work practice in relation to Puerto Rican, Native American, Asian American, Mexican American, and black clients. Particularly promising is the explicit adoption of empowerment as a goal for the services provided. To underline the potential of this approach, further clarification and illustration is provided for the concepts of advocacy and empowerment in the final chapter on new directions and challenges.

Given the present state of policy, this text is probably the most effectively universal and non-racist in existence. In a more integrated culture, chapter illustrations and embedded materials would replace the separate-but-equal ethnic group chapters. Until that time, and to assist in attaining that ideal, this text is recommended for its content, its suggested additional readings, clarifying notes, and above all, for the intent, so well-realized, to respond effectively to the challenges posed by contemporary massive inequities.

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

Wilbur S. Nye (with original photographs by William S. Soule). *Plains Indian Raiders: The Final Phases of Warfare from the Arkansas to the Red River.* (Norman: University of Oklahoma Press, 1984) xx, 418 pp., \$22.50, \$10.95 paper.

Published in 1968, reprinted in 1974, and a third printing in 1984, this volume contains a collection of 112 superb photographs, mostly by William S. Soule. Born in Maine in 1836, he was wounded in the Civil War and in 1865 entered the photography business, but sold this to become chief clerk in the sutler store operated by John Tappan at Fort Dodge (Kansas), where he resumed his photographic activity during off-duty hours. Soule probably made most of his photographs of Cheyennes and Araphoes at Fort Dodge, some others at Camp Supply and Fort Sill (Indian Territory). All of the pictures are probably from the period 1867-1875, and they, perhaps more than the text, explain the need for the third printing of this volume.

Colonel William Sturtevant Nye was graduated at the United States Military Academy at West Point and was editor of *Field Artillery Journal* and managing editor of *Civil War Times*. He wrote *Carbine and Lance: The Story of Old Fort Sill*, which is a continuation of *Plains Indian Raiders*, but written earlier, and better. The accounts of military activity in *Plains Indian Raiders*, such as Hancock's Expedition and Sheridan's winter campaign, can be found elsewhere. Although well written, the Nye account gives the impression of a string of incidents like wash on the line. Insights into Indian culture are, however, scattered in the text, such as "...the Cheyennes ate their camp dogs, a practice which disgusted the Comanches" (p. 31); "...the Indians used bows and arrows during controlled hunts in order not to frighten and scatter the buffalo" (p. 118); "...the Indians are superstitious about mentioning the names of dead tribesmen, and this custom has, over the years, made accurate tallying of Indian casualties impossible" (p. 136).

Colonel Nye used some words or expressions that some readers may regard as lacking human relations sensitivity such as "Nomadic wild Indians" (p. 3); "A man had to be constantly alert to danger when dealing with them, as with any feral predatory creature" (p. vii); "red warriors" and "yippling braves" (p. 18). Occasionally the book is ugly (pictures of whites killed by Indians) and, for example, in a deserted Indian village Custer found "...an eight-year old girl who was almost dead from having been raped repeatedly" (p. 72).

Nye is properly critical of Chivington whose affair "...rivaled if it did not surpass, in barbarity and savagery, any outrage committed by the Indians" (p. 20), and he makes several derogatory statements about Custer: "He had never served on the plains and knew nothing of Indian fighting, but he made a big show" (p. 69); "Custer admitted that, except for women and children under eight, they did not try to take captives" (p. 136); "...the desertion rate...climbed...There were numerous causes—the cruel and arbitrary punishments often imposed by Custer among them" (p. 74); "...he forced the tribe to deliver the white women, but did not release the hostages. The Indians had understood that to be part of the deal" (p. 145).

The volume contains three adequate maps, footnotes, bibliography, and an index.

— George W. Sieber
University of Wisconsin, Oshkosh

William Oandason. *Round Valley Songs* (Minneapolis: West End Press, 1984) 64 pp., \$4.50 paper.

William Oandason, Senior Editor of the *American Indian Culture and Research Journal* and editor of his own journal, *A, a Journal of Contemporary Literature*, has published other books of poetry, *A Branch of California Redwood* (reviewed by Kenneth M. Roemer, *Explorations in Sights and Sounds*, Summer, 1984) and *Moving Inland*.

In the brief introduction to this book, Wendy Rose (Hopi Miwok) describes the collection of poems as a ceremony and argues, "that it is a ceremony is not a trite phrase; instead it is a statement of fact." As with any ceremony we are presented with a priest/poet who speaks for the community; a subject, here the experience in time of the Ukomno'm or Yuki of Round Valley; and the purpose which Oandason explains as "the reader can see how my People have not broken their ties to the oral traditions while becoming literate."

In the "Preface" Oandason introduces the image of the California Sequoia "the oldest continuing life form in that region of the world" and identifies it with the Ukomno'm, "the oldest culture in existence on that section of the West Coast." In the dedicatory poem, "Grandmothers Land," we read "blood, flesh and bone sprouted/inside her womb of redwood." Oandason calls grandmother "Jessie" associating her with the biblical Jesse, father of King David, and the iconography of the "Tree of Jesse." Unfortunately the image of the redwood which might have given greater imagistic unity to the work is not developed in the body of the work.

The main part of the book is divided into four sections: "The Voice," "The Past," "Ukom and No'm," and "Dreams." Each section is made up of twelve spare four-line poems. In "The Voice" the poet speaks initially in the first person but concludes "Tayko-mol has not left us/but lives in the pulse/of our words, and waits/in the azure for us all." In "The Past" ordinary images—a willow basket, the wind, a white haired woman—are associated with the collective experience of the people. In "Ukom & No'm" we find personal images from the immediate world, "Turner Creek's the core of winter/but blackberry birds flare again/and transform the light of spring/fire enough for another year." In "Dreams" the poems are elements in a sustained narrative which concludes with the poet's prayer, "may the rich brown clay, the feather/and foam, the narrow of our ways,/not be the ash of memory in print/but cold mountain water."

The ceremony is finished. We close the book and return to the cover photograph of an "old time" ceremonial Round House of the Ukomno'm. As Betonie in Leslie Marmon Silko's *Ceremony* tells us, "the ceremonies as they had been performed were enough for the way the world was

then...elements in this world began to shift; and it became necessary to create new ceremonies.” Oandason has created a new ceremony in his collection. Unfortunately, with only forty-eight, four-line poems the ceremony is brief, too brief one suspects to do justice to the Ukommom of Round Valley. We can only hope for more poetry from Oandason.

— Victor Macaruso
Mount Senario College

Okot p’Bitek. *Song of Lawino and Song of Ocol.* (London: Heinemann, 1984) 151 pp., \$6.50, paper.

Heinemann’s reissue of two early works by Okot p’Bitek includes *Song of Lawino* in Okot’s own translation from the Acoli published in 1966 and his shorter companion piece, *Song of Ocol*, 1967, composed in English only. The volume includes an introduction and brief biography of Okot and a critical analysis of the two poems in the light of Okot’s background and other works, written by George A. Heron in 1972. Heron includes a comparison between the Acoli and the English versions of *Song of Lawino*, and a comparison of the traditional poems inserted into the songs with some of the traditional folksongs collected and translated by Okot himself.

Okot p’Bitek was varied and accomplished in his many artistic pursuits. In college he danced and acted in theatrical productions and composed an opera. Later he was to become active in the Uganda Cultural Center, even creating a Gulu festival of folk art to celebrate his country’s independence in 1960. When he returned to Uganda after completing his European education, he wrote *Song of Lawino* and treatises on oral literature and on African religions. An early novel written in Acoli (Luo) *Lak Tar* is now required reading in local schools.

Song of Lawino was the first of his works to be couched in a book-length, recitative form. Okot’s mother was a “great singer,” also named Lawino, and was a major inspiration for this first poetic work, although her own songs were shorter poems sung in traditional Acoli style. Okot wrote the English translation of *Song of Lawino* in blank verse. In it, Lawino, a traditional Ugandan woman, voices a long complaint. She feels her husband, Ocol, has become corrupted by Western ways. He despises Lawino, his first wife, and prefers his second wife, who can speak English and who follows modern fashions.

When the beautiful one
With whom I share my husband
Returns from cooking her hair
She resembles
A chicken
That has fallen into a pond;
Her hair looks
Like the python's discarded skin. (54)

In the first five chapters, Lawino addresses Ocol directly, urging him “not to uproot the pumpkin” in the old homestead, not to despise her or the traditional values she represents and accepts. In the next five chapters, Lawino compares Acoli life before and after the English colonizers had marked Africans like Ocol, causing them to turn away from traditional beliefs and behaviors. She ridicules African imitations of European dress, education, religious institutions. Okot's light satire upon electric stoves, china dishes, bottle babies, Christian Mass and Christian names gently mocks the reader through clever paradox and turn-about situations. Okot's Christian name is Milchizedek Gregory, and when Lawino pronounces it in Acoli, “It sounds to me like, ‘Give the people more vegetables; Foxes make holes in the pathway.’” (82)

In the last two chapters, Lawino's indictments are more intense. Ocol has become obsessed with Uganda's struggle for independence. He is so caught up in political agitation that he quarrels with his brother, berates some kinsmen as communists, others as Catholics, and causes dissension and division everywhere. Where, says Lawino, is the promised unity they vaunt?

Where is the Peace of Uhuru?
Where the unity of Independence?
Must it not begin at home? (107)

She concludes by beseeching Ocol for just one more chance to sing and dance before him in traditional fashion to bring him back to his senses.

Okot's earthy imagery, his insertion of traditional lyrics and proverbs, his witty satire on both traditional and westernized African behavior have won this poem critical praise and wide readership. Women readers, however liberated they may be, easily identify with Lawino. She may be illiterate, displaced, and provincial, but as a “leader of the girls” Lawino is sustained by her pride and her confidence. She is strong and passionate in her plea to win back her husband. Though he may reject her or wish her different, the reader cannot.

Song of Ocol, appearing in 1970, is complementary but not parallel. Okot wrote *Song of Ocol* in English only. It is less than one-third the length of Lawino's song. Ocol's phrases are more abrupt, direct, staccato. The song begins: “Woman, Shut up!” (121) Ocol is pungent, bitter, and ultimately disillusioned with the unkept promises of Uhuru. But he is

disenchanted with the past as well — a past that cannot be reconstructed for today, like the old homestead.

I see a large Pumpkin
Rotting
A thousand beetles
In it (124)

For him, Africa is an idle giant:
Diseased with a chronic illness
Choking with black ignorance
Chained to the rock
Of poverty. (125)

He inveighs against the defenders of tradition—the poets, the myth-makers, the scholars, the Africanists—all apologists for things African. They must be eliminated. But the new politicians who promised equality take brides and oppress the poor. The nine short chapters of *Song of Ocol* conclude in a sarcastic eulogy of the colonizers, founders of the new Africa: Leopold II, Bismark, Stanley, Speke, and end in a lament for the fallen and forgotten heroes of the real Africa who could not fulfill the promise of Uhuru.

As for Shaka
The Zulu general
How can we praise him
When he was utterly defeated
And killed by his own brothers?
What proud poem
Can we write
For the vanquished? (151)

Despite the real success these two works achieved, some African readers have a real aversion to Okot's poetic portraits. Does Lawino, with all her tenderness and strength, graphically represent the secondary position of the traditional African wife which many today would like to deny? Okot himself said that "Ocol is more like me and my agemates . . . The great debate in the poem is one which takes place inside us." Ocol is one of the new elite: educated abroad, infused with Western ways and values, blinded to tradition, and brainwashed by a colonial education. Okot knew his detractors: "I think most African reviewers have not been very fair to Ocol because they see themselves in him, and Western reviewers have not been very fair to him because they don't like the human creature they have produced in Africa, which is Ocol."

Okot, after all, had reason to be bitter. He did belong to an ethnic group in Uganda, the Acoli (or Luo) put down by British and Baganda alike. Idi Amin intended to eradicate the Acoli. Amin had erected a statue of Hilter on government grounds and had vowed, like him, to pursue a policy of genocide. Okot's satiric jibes at government officialdom in *Lawino* and

elsewhere cost him his job in Uganda in the late sixties. Until shortly before his death in 1982 he was a dispossessed wanderer—at Nariobi, Ife, Texas, and Iowa. He did not bend to government censure but he suffered deeply from it and from the persecution of his people. He felt literature must expose current evils: “The terrible things: the murders by governments, the destruction of systems of freedom of speech, the political detentions, the coups . . . Why are we not talking about these things?” Although *Song of Lawino* and *Song of Ocol* are delightful, satiric poems with wide appeal, they are not superficial. Okot’s wit, pithy statement, and humor make their message all the more forceful.

— Charlotte H. Bruner
Iowa State University

Bernd Peyer, ed. *The Elders Wrote: An Anthology of Early Prose by North American Indians 1768 - 1931*. (Berlin: Dietrich Reimer Verlag, 1982) 196 pp., DM 48 paper.

Bernd Peyer has collected a number of documents which, although available elsewhere, are not easily accessible. The twenty-three selections are arranged chronologically and are complemented by several photographs of the writers. A bibliography of materials written by American Indians between 1772 and 1938 provides additional resources for the scholar interested in reading the complete works from which many of these selections are taken. By collecting what was written during this early period by American Indians about their conditions, Peyer challenges readers to revise many stereotypes of the “savages.” Most summaries and anthologies of American Indian literature ignore the writers who are included here except for some twentieth-century writers such as Charles Eastman or Chief Luther Standing Bear. Although scholars are doing more research on early writers such as Samson Occom, William Apes, and George Copway, there are others included here who remain generally unknown—Joseph Johnson, Hendrick Upaumut, Elias Boudinot, Maungwudaus, and others.

Peyer points out that these writers, by virtue of their education and religious training, were not necessarily representative of the majority of American Indians. They represent, however, a point of view from Indian people themselves which is seldom discussed in historical studies of the period. In spite of their often-voiced desires for assimilation and education, these writers make clear that their allegiance is still to their people. Most of them have reached their conclusions by observing the upheaval in Indian lives caused by the intrusion of government agencies and the

federal bureaucracy. Education was seen as the way for Indians to take control of their own lives. For their times, these writers were activists for the Indian cause, many of them members of the Society of American Indians, a reform organization run by Indians rather than whites. Many (Bonnin, Eastman, LaFlesche, Montezuma, Oskison, and Parker) were also contributors to the publications of the Society.

What may be most surprising to some readers is the educational level achieved by these writers. Many, who had been trained by missionaries, became ministers or priests. Other, such as Eastman and Montezuma, were physicians; Francis LaFlesche received a law degree in 1893; and Gertrude Bonnin was a contributor to the *Atlantic Monthly* early in this century. Luther Standing Bear and Sarah Winnemucca were authors of novels or autobiographical works which reflected their concern for their people.

These are voices which need to be heard, voices which should have been heard in earlier times, although it is impossible to ascertain how much influence these writers may have had during their lifetimes. By providing this collection, Peyer has given us the opportunity to at least speculate on what the responses of their own people and the government to these statements of belief might have been.

In 1939, Luther Standing Bear wrote, "It is this loss of faith that has left a void in Indian life — a void that civilization cannot fill." In spite of the accumulated years of education in the ways of "civilization," most of these writers did not lose touch with the ways of their "elders."

— Gretchen M. Bataille
Iowa State University

Henry N. Pontell. *A Capacity to Punish: The Ecology of Crime and Punishment*. (Bloomington: Indiana University Press, 1984) xx, 140 pp., \$17.50 paper.

Given the extraordinary costs of prisons, the current political climate which pushes for less government and lowered public spending, and the incapacity of the legal system to carry the entire burden of social control, Pontell argues for reexamination of the criminal justice system from a sociological perspective. Drawing upon data from the 1966-1974 period, Pontell's doctoral study, the basis for the book, searched for ecological relationships among crime rates, expenditures, conviction rates, and demographic features in the California counties under review. Positive

correlations were found between urban density and crime rates, but no association was found between crime and allocation of resources to prosecution. While police resources may increase with crime rate, leading to larger numbers of arrests, the absence of support for courts and prisons in fact diminishes the capability of the state to convict and punish. Pontell offers a strong argument to the effect that criminal elements are less deterred by fear of punishment as case overload develops, since punishment is likely to be uncertain, even arbitrary. Deterrence requires a reliable, acknowledged relationship between crime and punishment and that element appears to be increasingly absent from the criminal justice system.

Among the most significant of the study's findings is that of the key role played by social and economic inequality on the production and punishment of crime. While acknowledging the importance of several facets of inequality such as segregation and income disparity, the author chooses the proportion of blacks in the population as the critical variable. This proportion is strongly correlated with police resources, and influences court caseload independent of other demographic factors. Inequality (percent of blacks) is also correlated with the rapid processing of cases, usually through early guilty pleas, bargained for reduced charges.

The strong racial association with crime rates is an indication of the predominantly social nature of the problem, currently addressed ineffectively through programs that are political, rather than social, in nature. To be effective, punishment must create deprivation greater than that experienced by the lowest free class. Creation of employment opportunities, provision of training opportunities, and reduction in discrimination would all act to increase the value of punishment by creating a more desirable alternative for the law-abiding. A positive approach to crime control would address social inequality directly, rather than continuing to fund responses to its symptoms.

These inherent contradictions in the expansion of criminal justice resources as a solution to crime are mentioned but not stressed by Pontell. By selecting racial composition as a measure of inequality, Pontell indicates an awareness of the critical role of larger social problems to the issue of crime control. The author's recommendations for societal responses to these substantive issues, however, are left to the reader's hopeful imagining.

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

Kenneth Ramchand. *The West Indian Novel and Its Background*. 2nd Ed. (London: Heinemann Educational Books Ltd., 1983) 310 pp., \$15.00 paper.

Kenneth Ramchand's *The West Indian Novel and Its Background* is a useful guide for exploring this literature. First published in 1973 and reissued in 1983, Ramchand's book (which has a complete bibliography of West Indian writers) gives us some of the information necessary to understand the difficulties facing the offspring of British colonialism in the West Indies.

The education system following Emancipation in 1833 was a utilitarian, missionary-run disaster, the results of which in the twentieth century are wide-spread illiteracy and a black middle class alienated from the people. Because the system was based upon holding up as the supreme model all things English (what Ansell Hart has called Anglolatry), it served to undermine the possibility of the cultural integrity of the native population. All of these factors have forced writers to look to England for a reading public which in turn has determined, to an extent, what has been written. This led in some of the earlier works, such as the Jamaican H. G. de Lisser's *Jane's Career* (1913) and, earlier, Tom Redcam's *One Brown Girl And* (1909), to an attitude of authorial superiority and middle class prudery in dealing with characters from the peasant class and often a depiction of the West Indies as merely picturesque.

Appropriately, the longest section in *The West Indian Novel* is Section VII: "The Negro." Ramchand demonstrates that the Negro and his African heritage have been treated in a variety of ways by West Indian writers, from the derisive tones of J. B. Emtage (representing the white planter class) in *Brown Sugar* (1966) and the romantic over-sentimentalization in Namba Roy's *Black Albino* (1961) to what he feels is the most successful of this type of novel, George Lamming's *Season of Adventure* (1960) in which Lamming invokes Africa to explore the inner workings of West Indian culture. In this section Ramchand uncharacteristically places himself in a controversial position over the question of the influence of African culture in the West Indies. His position is clear on what he finds in the literature: "There are few indications in West Indian prose of the survival of African Cultures in West Indian secular life." Ramchand takes the same position on the influence of the aborigines' past in the Islands. Nonetheless, there is a tradition to be built upon in the West Indies represented in part by the steel bands, the Carnival, and, yes, even the artistic expression of the various cultists (whose activities cannot always be divided into sacred and secular) that begins to suggest cultural identification separate from the imperial powers that so long occupied the area.

Finally the most interesting part of Ramchand's study and the most interesting and unique aspect of West Indian prose fiction lies in the writers' use of dialect. Thus as opposed to those earlier peripheral dialect speakers who are not taken very seriously, we see in Samuel Selvon's *A Brighter Sun* (1952) dialect being used not only by a central, introspective character but by the narrator as well. We see this as well in the work of John Hearner, George Lamming, and V. S. Reid (part of a larger group of West Indians writing in the picaresque tradition). These writers have come to realize the virtues of dialectical expression in its simplicity, directness, grace, and lucidity, and that expression is one way to get to the essence of their society.

One can look at a pluralistic society such as that of the West Indian peoples as merely troubled or troubled but filled with vitality. Those who see it as the latter are also those who show us through their writing that the breach between the vernacular of a society and its literary language is not the true mark of a great literary product. Mark Twain showed all of us this exactly one hundred years ago.

— Faythe Turner
Nichols College

Glenda Riley. *Women and Indians on the Frontier, 1825-1915*. (Albuquerque: University of New Mexico Press, 1984) xvi, 336 pp., \$24.95, \$12.95 paper.

This book makes a simple, but important, point and proves it on the basis of painstaking research: pioneer women went to the frontier with a mental baggage of myths and prejudices about themselves and Indians, but while living in the West they changed their self-image as well as their image of the natives, establishing close relationships with them more frequently than men.

Glenda Riley has researched innumerable diaries, journals, memoirs, and daybooks by travelling women, women settlers, and army wives, concentrating on writings by those who did not think of publication and who had no prolonged or professional contact with American Indians, like missionaries or teacher. "The writings of nearly 200 westering men were also employed in this study. As with the women's sources, these male writers ranged from the very literate to those barely so, young to

old, single to married, upper to lower class, and were of diverse racial and ethnic stock” (326).

Rumors and alarms about Indian atrocities created a frontier psychology of constant fear. Between 1840 to 1860, however, there were more Indians killed by frontier people than were whites killed by Indians. The actual contacts and cultural clashes were reported differently by men and women. Since men did not undergo the same degree of change in their view of American Indians as women, the author suggests that the reasons might be found in the changed view that women had of themselves. Their new environment taught them that they were neither weak and helpless physically nor effective as “civilizers” spiritually. At the same time, they had more intimate contact with the natives than men and gradually realized that Indian character was different from one individual and one tribe to another, that violence between tribes as well as between whites and Indians often increased simply because of dwindling resources due to the influx of whites, and that the natives were more likely to steal livestock in order to secure their survival than to scalp whites and abduct their children. While serious violence did occur, for example in Texas, there were areas like Oklahoma where peaceful relations was the rule.

While men seemed “destined” and determined to be the aggressive frontier force, women could afford to employ Indian nurses for their children, to learn from native women about digging roots, using herbs, and treating snake bites, and to attend native celebrations and ceremonies. When they married Indian men, the unions were usually legalized, whereas those between white men and Indian women were often casual liaisons, especially attractive to men if the woman owned land and stock.

The chapter about “The Selective Nature of Frontierwomen’s Sympathies” is, in a sense, disappointing because we are promised to learn about continuously negative attitudes of white women toward Orientals, Mexicans, blacks, Mormons, and Panamanian natives, when actually we are told only about the two latter groups. The book has other small flaws. The methods of social history are carried to an extreme, so that we are occasionally overwhelmed with details and quotes from too many sources when we would rather learn about the larger political context, religious background, and economic circumstances. But since the introduction states explicitly that the book is based on those accounts that did not have the “large” perspective of more professional writings, we have to acknowledge that it succeeds on this presupposition. Likewise, if we are missing the Indians’ own voices, we have to see the merits of a study from the viewpoint of “white history” only (xvi).

Twenty-five excellent pictures, extensive notes, and an index contribute to the book’s value. This is substantial reading for anybody who wants to

learn more about the complex relationship between white women and non-white people.

— Kristin Herzog
Chapel Hill, North Carolina

Edward Rivera. *Family Installments: Memories of Growing Up Hispanic*. (New York: Penguin Books Ltd., 1983) 299 pp., \$5.95 paper.

Puerto Ricans have been writing about their experiences in the mainland for a very long time. At the beginning, the majority of the texts were written in Spanish by Puerto Rican writers residing in this country or by Puerto Rican writers who lived here for periods of time. A careful study of the works published about the life of Puerto Ricans in the mainland shows that they were written in prose.

Among the first generation of Puerto Rican American prose writers, the best known, for the quality and quantity of their published works, are Piri Thomas and Nicholasa Mohr. To the list of better known “new-yorican” writers we add the name of Edward Rivera. *Family Installments: Memories of Growing Up Hispanic* is Rivera’s first attempt to write a long narrative piece. In this novel, Santos Malanguez, the protagonist narrator, is a participant eyewitness who sees well beyond the first person singular and becomes the translator of the Puerto Rican people in North American society. He portrays their joys and sorrows, their dreams and nightmares, their successes and defeats as they struggle in a different linguistic and cultural environment that much of the time is hostile and filled with indifference.

The novel is divided into thirteen chapters, some of which had already been published as short stories. In the first three chapters, through an effective use of the flashback technique, the protagonist-narrator relates experiences of his early childhood in a small town in the southwestern countryside of Puerto Rico. Rivera includes in his narration a very interesting mixture of oral and official history of Puerto Rico and the Caribbean as he prepares the background for the introduction of the genealogy of his autobiographical main character, Santos Malanguez.

In the middle chapters of the novel, as the subtitle *Memories of Growing Up Hispanic* suggests, Rivera narrates the odyssey of this transplanted migrant family to East Harlem’s El Barrio. *Family Installments* portrays the complex cultural conflict that children growing up in

a bilingual and bicultural setting must face day after day. The myriad problems that these individuals encounter every day are compounded by the attitudes of the representatives of the dominant culture in the form of racism, classism, lower wages, high levels of unemployment, poor housing, and language with the development of the child's identity.

Santos Malanguez is the product of this bilingual and bicultural environment, but he does not try like Richard Rodriguez in *Hunger for Memory* to maintain a clear-cut separation between his private life at home and his public life in school. Santos Malanguez maintains a close relationship with his Puerto Rican family and community; both nurture him socially and spiritually as he integrates himself through a slow acculturation process to the English language and to the white mono-cultural education that he receives at Saint Misericordia's Academy.

Unlike Richard Rodriguez, Edward Rivera keeps Spanish, the language of his parents, the private language of family relationships. He never felt that by speaking both Spanish and English he was socially disadvantaged, and he never attached any kind of stigma to being bilingual or bicultural. In school he faced many problems Puerto Rican children still face today. The Catholic nuns suggested to his parents that they speak English at home to reinforce English language learning. The acculturation process in the Malanguez household ran smoothly, nonetheless. When both boys graduated from high school, they were advised to go to a vocational school to learn a trade. We have heard all this before, and times have not changed much from the fifties to the present because Puerto Rican children are still getting the same kind of advice.

After graduating from high school, Santos held many odd jobs; then he decided to register in college at night. As time went on, the health of his father began to deteriorate; like many Puerto Ricans who were born and raised in Puerto Rico, his father had the dream of returning home some day. Shortly after going back, he passed away. This sad incident brought all the family back to Puerto Rico for the burial ceremony. The circle had been closed; all the family members had returned to their roots, but things were now different. Santos considered himself a stranger in his own country. He did not fit in, because he considered himself a New Yorican. The novel ends as Santos Malanguez looks back through the airplane window to catch the last glimpse of the beautiful city of San Juan lighted at night.

Edward Rivera has written a moving personal and cultural novel. In this autobiographical account of Rivera's experiences, perceptions, and finally his mastery of the language of the dominant class we can see how language becomes a powerful tool for economic and cultural liberation for eradicating colonial subjugation. He has shown how a new language can be used as a method for self determination and self definition, that language can be a powerful tool not only for expressing identity but to

express history and culture—the Puerto Rican people. Rivera also shows the power of literature for demonstrating how external forces determine one's social, psychic, and ego self.

— Luis L. Pinto
Bronx Community College of CUNY

Anya Peterson Royce. *Ethnic Identity: Strategies of Diversity*. (Bloomington: Indiana, Indiana University Press, 1982) 247 pp., \$27.50, paper.

“...Ethnic identity requires the maintenance of sufficiently consistent behavior to enable others to place an individual or group in some given social category, thus permitting appropriate interactive behavior.” With this definition by George De Vos as thesis, Anya Peterson Royce examines ethnic identity, considering it as “...one of many identities available to people...developed, manipulated or ignored...” as the particular situation demands. She identifies power, perception and purpose as the fundamental criteria which determine behavior in any inter-ethnic situation. Colonialism, nationalism and mass immigration are analyzed from an historical and theoretical perspective and as socio-economic manifestations of power, perception and purpose by dominant and subordinant groups interacting in their respective societies. Expressions, manifestations of ethnic identity, are seen as a dynamic which is characterized by both change and consistency. This dynamic encompasses all variations of individual and collective behavior, including the antitheses of cultural pluralism and isolationism. The dynamic is shaped by socio-economic factors but motivating forces are power, perception and purpose.

Applying this analysis to contemporary social phenomena in the United States, she identifies cultural pluralism (or “melting potism”) as responsible for ambiguities and conflicts in ethnic identity, expressed in immigrant families, as cultural generation gaps. Women’s struggles for recognition and economic equality are but another expression of interaction and conflict between subordinant and dominant groups, parallel to similar interaction (and struggles) by nations under colonial rule and immigrant groups in a host society. Similarly, “token” recognition of women (in corporate, academic, or administrative roles) is identical to the “token” status afforded members of minority ethnic groups by

dominant members of society. Royce, however, does not extend the analogy to its logical conclusion: When women, as a group, acquire “dominant” status in society, with its concomitant economic security and recognition, will the freedom of the new status stimulate a renewed interest in former “traditional” roles and activities—as social freedom and economic security has stimulated a renewed interest among third and fourth generation immigrants to revive and reaffirm the traditions of their grandparents?

The sources of Royce’s insights and documentation for most of her conclusions are her studies and observations of the Zapotec in Juchitan, on the south-west coast of Mexico (Isthmus of Tehuantepec). The numerous references to and examples cited from her field work among the Zapotec provide convincing support to her arguments. In contrast, many of her references to behavioral phenomena among other ethnic groups seem forced. In some instances, the examples offered in support of her theoretical and historical conclusions are oversimplified to the point of distortion, as, for instance, her discussions of Italian nationalism and Israeli and American-Jewish intra-group behavior.

Royce is clearly most comfortable discussing the Zapotec and her experiences among them. She switches to an informal narrative style in these sections, often writing in the first person. While the diary style provides welcome relief from the very formal, dissertation-like prose of the theoretical discussions, the stylistic inconsistencies are disconcerting. If the book does in fact represent a compilation of journal entries and dissertation chapters, the various sections should have been revised and edited more extensively than was evidently the case.

Her analyses of the dynamics of ethnic behavior and their application to current socio-economic concerns offer new insights to old problems. Treating expressions of ethnic identity as merely variations in the continuum of social change allows us to view them in a new perspective, with greater understanding and with constructive responses. Royce’s intent was to “...dramatize the complexity, contrariness and infinitely exciting variety of ethnic behaviors...” (p. 13) and this she has achieved with unequivocal success.

— Gloria Eive
San Francisco, California

Robert Fay Schrader. *The Indian Arts & Crafts Board: An Aspect of New Deal Indian Policy.* (Albuquerque: University of New Mexico Press, 1983) xii, 364 pp., \$19.95.

The current popularity, eminence, and international appreciation of the creativity of American Indian artists are such a viable part of the contemporary art scene that most of us are well aware of this distinguished achievement. But it was not always so. Robert Fay Schrader presents detailed, historic review of the trials, endeavors, and vicissitudes of a small but select group of men and women who sought to gain public recognition of American Indian arts and crafts during the first half of the twentieth century. The general focus is on the activities of the Indian Arts and Crafts Board, an advisory and supervisory agency created in 1935 as part of New Deal policies and dedicated to the promotion and protection of Indian arts and crafts as a means to economic independence and cultural revitalization. Although the Board continues to function effectively today, Schrader has chosen to end his account in 1945, the end of the Roosevelt administration, with a brief "epilogue" on subsequent events. The text also comprises a solid, if somewhat tediously detailed, defense of the Indian Office under John Collier, who fought for, brought into being, and defended the Indian Arts and Crafts Board, and under whose protective aegis it operated during those ten years of spectacular achievements amidst incredible opposition.

The publication is also more than an account of the birth and growing pains of the Indian Arts and Crafts Board in the years prior to and during World War II. The entire first third of the book presents a comprehensive documentation of economic and political events in the early part of the twentieth century as they affected the welfare and status of Indian peoples struggling for economic and cultural survival within the confines of Indian reservations.

Schrader's study was made possible with the recent release and deposition of the Indian Arts and Crafts Board records in the National Archives. Access to these materials has provided the grist for a long needed reconstruction and reappraisal of political events as they affected Indian artists and craftspeople. Forty pages of detailed Notes, presented sequentially by chapters at the end of the text, testify to a carefully documented study, which draws on other Congressional Documents, Presidential Papers, and Annual Reports of the Commissioner for Indian Affairs, and personal papers, as well as standard books and articles. Thirty-nine black-and-white photographs of prominent administrators, exhibitions, and Indian artists and their works also enhance the publication, which ends with a Bibliography and Index. A word of warning for those readers who are not dedicated history buffs: the number of documented details becomes overwhelming at times and will

test the patience of all but the most intrepid historian of governmental procedures.

In spite of the effectiveness of the Indian Arts and Crafts Board programs, problems and difficulties beset its efforts, accelerating with the involvement of the United States in World War II. Production fell off as Indian workers became involved in the armed services or war industries; budget requests were drastically cut in favor of allocation of funds for the war effort, forcing the termination of most field representatives in the Board's program; and conflict arose in Congress over the New Deal's support of "cultural pluralism." In January of 1944, Rene d'Harnoncourt resigned as general manager of the Board, followed by the resignation of John Collier as Commissioner of Indian Affairs in December of 1944 when the Indian Office was stripped of funds and authority. Amidst growing Congressional sentiment for termination of all Federal services and connections with Indians, and with the effectiveness of its program seriously impaired, the Indian Arts and Crafts Board of that period literally disintegrated, although Collier and d'Harnoncourt continued to serve as advisory Board members.

It is to the credit of the sound policies and programs initiated by Collier and d'Harnoncourt that the Indian Arts and Crafts Board ultimately won its battle for survival. Focusing on rehabilitation of Indian workers after the war, it managed to outlive the termination policies of the mid-1950s and to successfully carry on and expand its programs.

In 1960-61, with opposition to termination growing, the Board was able to bring about the establishment of the Institute of American Indian Art in Santa Fe, an outstanding school for the training of young Indians in the arts. The Board continues to this day to promote and support many of the significant goals of its formative years, with continuing emphasis on technical assistance in production and marketing. Today, the dreams and efforts of Collier and d'Harnoncourt are fully realized in Congressional support, in increased sales, and in increased appreciation of Indian arts and crafts worldwide.

— Helen Schuster
Iowa State University

Carol J. Scott. *Kentucky Daughter* (New York: Clarion Books, 1985) 186 pp., \$12.95.

Carol Scott sets out in her first novel to cover some interesting territory: ninth-grader Mary Fred, a girl from a poor white family in Kentucky, decides to make something of herself, and so in order to go to a better school, she moves in with an aunt and uncle who live in a Virginia city on the Chesapeake Bay. As she grows and changes, she comes to recognize the value of her country heritage. Along the way she encounters the prejudices of the “in” crowd, the usual pubescent difficulties with boys, and sexual advances from a disturbed teacher.

One problem with the novel is the treatment of rural dialect (*them* for *those*, for example) as simply wrong. Nowhere is there recognition that code-switching would be an appropriate goal for Mary Fred, rather than simple-minded eradication of her home dialect. Even her little sister Cindy Lou, who stays in Kentucky, starts to clean up her “grammar.” In real life, there would be a great deal of social antagonism toward her for talking “uppity.” Dialect-switching is a major conflict faced by minority children in the school system, and this book should have given it a more understanding treatment.

One may also be slightly disappointed with Scott’s handling of the boyfriend motif. Scott is trying for a complex character, but winds up with one that still has some of the same old hang-ups: Mary Fred will not join the school paper until she is sure Norman likes her. About the time she finally decides she wants to join because she wants to write, the Norman-problem is resolved. Norman is an appealingly shy and un-macho boy, however, and we cannot help but want the two to overcome all obstacles, particularly since Mary Fred does not have to stoop to using such stereotypical wiles as pretending to be stupid.

One may also have some misgivings about Mary Fred’s finding her roots. This theme revolves around a wool coat her mother has woven and dyed for her. It seems very ugly, but Mary Fred finally decides to take pride in her mother’s work and wear it anyway. The other kids continue to torment her, but this first step to independence gives her the courage to face them down. However, it seems unfortunate that the key here is an item of clothing, and Mary Fred ends up eventually being more “in” than “out”: the coat is just like those sold at Saks Fifth Avenue. This is such a good book in many ways that one would hope it would do more to de-emphasize dressing.

To turn to the novel’s best points, one must note especially the treatment of sexual abuse. Mary Fred and two other girls stand up to the teacher and eventually share their stories with the principal and their relatives, providing a model for how to cope in this kind of situation. Mary Fred’s shame and inner turmoil are well portrayed, as is the line of

reasoning that makes her finally talk to the adults about the incident. Their responses are loving and reasonable, another reassurance to the younger reader who might be experiencing this predicament.

Kentucky Daughter has enough good writing in it to keep the reader going past some awkwardness in the early pages, where the dialogue seems strained and uncomfortable. Scott appears to gain fluency and confidence in the course of the novel. Particularly apt is the Chesapeake crab migration—the females first cradled by their mates until their shells harden, then eventually migrating alone to their destiny with “strength, dignity, courage” (p. 143)—as a metaphor for both Mary Fred’s journey to Virginia and her mother’s growth as a folk artist after the death of her husband. Mary Fred at one point says, “I wish I had someone to hold me while I grew strong” (p. 122), but she does not, and she still goes on. She is such an engaging character, such a complex and interesting person to know, that we end the book feeling that both Saks and Norman are only temporary way-stations on her drive to be somebody, and that that somebody will do worthwhile things.

— Elizabeth Hanson-Smith
California State University, Sacramento

Samuel Selvon. *Moses Ascending*. (London: Heineman, 1975) 141 pp., \$5.50 paper.

Sam Selvon’s fifth novel *Moses Ascending* addresses the ethnic experience with dual prongs: linguistic and racial. Although the situation of the novel is not new—the plight of the subject come to the motherland—having been treated by George Lamming and others, this handling of the basic theme is: all the sacred cows fall before Selvon’s iconoclastic pen. Moses, the “I” protagonist, is but a faintly veiled, highly disillusioned Selvon who dares look at the present world situation: the emperor has no clothes.

An assault on the King’s English, this book is a linguistic experience in many ways: disrupted syntax, dialects, clichés from many cultures, sounds. The author’s mastery of the various dialects, not to mention languages, represents a certain evolution in his writing. For example the early work (1952) *The Brighter Sun* laid in his native Trinidad makes use of dialect strictly in dialogue. *The Lonely Londoners* to which *Moses Ascending* is a sequel often employs the Trinidadian speech patterns.

But this novel merges, meshes, inverts, explodes language into a composite of our contemporary world. And we are plunged into a linguistically orgiastic chaos.

So the language intensifies the satire—Juvenalian satire, not so narrowly focused on Jonathan Swift's *A Modest Proposal* perhaps. Racism, along with materialistic upward mobility, is the primary target. The attack on religion begins early. Moses of Biblical fame led the Israelites out of Egypt but never entered the Promised Land, negating the "Ascending" idea. Thus combining "Moses" and "Ascending" in the title sets up an immediate and irreconcilable tension. This Moses, an aspiring writer, "rises" to purchase a house in Shepard's Bush; the Biblical Moses, a shepherd, saw God in the Burning Bush. Moreover it is in the backyard that Moses assists the Pakis, whom he helps to smuggle other Pakis into Brit'n for twenty pounds a head, in ritualistically slaying the sacrificial lamb, but it is a Muslim ceremony and Moses keeps muttering "There is no god but Allah, and Mohammed is his prophet."

Clearly the black rising middleclass is satirized in the character of this black Moses who formerly lived in a basement and who buys a house so that as a landlord he may terrorize his tenants. Seeking to sever all ties with his race, he retires to his penthouse ivory tower to produce his memoirs. But his Black Power friends occupy his basement from which they organize party activities and publish subversive materials—all of which Moses disregards. In turn they criticize his writing: Galahad insists that a writer must experience the movement and Brenda scorns, "The only sentence you know, Moses, is what criminals get. Your conjunctions and your hyperboles are all mixed up with your syntax..., you should stick to oral communication and leave the written word to them what knows their business." Nor does the movement itself escape, for it is the Black Panther speaker from America who absconds with the party's funds. And Moses observes that those who are strongest in the movement "usually have a white woman in tow."

Of the police who raid the rally throwing Moses, an observer, into prison, Moses remarks, "It doesn't seem to a black man that though he is as pure and white as the driven snow—if you will pardon the expression—that it got something, somewhere, sometime, what he do wrong, and that even if it don't exist, the police would invent one to trap him." When a black man is locked up, the Jailer throws away the keys, and killing a black man is as easy as "swatting a blue arse fly what got into the house in the summer."

Whites, like blacks, are satirized in the portrayal of characters. Black Moses' servant is white Bob who becomes almost an anti-hero. Called "Skinhead" by Moses, Bob embodies all the worst stereotypes applied to blacks; he is an illiterate, filthy, sex maniac who will do anything for

“black pussy,” whom you can fool with “any shit if he believes it will prolong the sex act,” and who given an inch will take a mile. When he’s not working, he slouches in a chair, leafing through comic books. Moreover, as a member of the “party,” he possesses all the loathsome traits of the white bleeding hearts and sob sisters. However, at last after Bob’s marriage to white Jeannie and Moses’ obliging act of “lending” the newlyweds the penthouse as a “bridal suite,” the roles are reversed. Bob, now “Robert,” orders Moses about: Moses again lives in the basement, and Robert is writing the book.

But Moses fears that black power militants will misconstrue the moral to be: “that after the ballad and the episode, it is the white man who ends up Upstairs and the black man who ends up Downstairs,” so he concludes the novel by letting us in on his revenge plan.

Clearly this book satirizes man and his institutions; the condition of cities, of humans, of relationships. Nor does Selvon lie when he asserts “None of this narrative is fiction: if I lie I die.” People living in cities do live in a dream world, refusing “to believe or accept the things that happen under their very noses.” Yes, we have here satire, stinging satire, delightful satire that combines language and situation to give us Selvon’s truth: humans are a sorry lot.

— La Verne Gonzalez
San Jose State University

Sipho Sepamla. *A Ride on the Whirlwind: A Novel of Soweto*. (London: Heinemann, 1981) 244 pp., \$7.50 paper.

South African poet, playwright, and teacher Sipho Sepamla has in his second novel, produced a fictional but tensely revealing narrative of events surrounding the 1976 Soweto riots. Dedicated to the young heroes of the day, the novel chronicles daily life in an atmosphere of fear, suspicion, distrust and terrorism.

The fundamental themes of the book, identity and trust, are developed through vignettes exploring the interplay of black and white, age and youth, male and female. Illuminated by the glare of hate-filled extremity, these relationships, shorn of subtlety, reveal in their starkness the pathos of terrorized life.

The novel covers a brief period in the summer of 1976 when a series of terrorist acts challenged the stability of white rule in Soweto. The youthful Mandla and his loosely organized band of teenage saboteurs take great pride in their ability to embarrass the heavily armed and

financed police. Sympathetic bourgeoisie, given a fleeting hope of freedom by the actions of the terrorists, provide cars, supplies, and cash. The simple and gentle Sis Ida, whose home shelters the rebels, goes about her daily business selling cosmetics as the youths in her care try on various roles, tease out their social and sexual identities, and fear informers, all the while making soup and bombs in her kitchen. Motivated primarily by kindness toward the children, she distances herself from the meaning of these activities so effectively that at the end of the novel, she faces her interrogators without guilt, innocently trusting her civility to create a humane relationship.

Trusting no one at all, the protagonist Mzi enters Soweto and the novel to join his terrorist training, unidimensional commitment, and automatic rifle to the cause. Devoid of past and future, Mzi exists as a point of focus for larger movements of history. A trained guerilla warrior, his mission is to kill the policeman Batata who in his madness and cruelty symbolizes and personalizes racial oppression. Paradoxically, Mzi's anonymity enables him to succeed in identifying and destroying the enemy.

As troubling throughout the novel as the issue of the bases, purposes, and development of identity is the equally unresolved issue of trust. Barriers of age, gender, race, economic status, and political affiliation rise frequently to challenge trust. Informants abound, and the result of their disloyalty is anguish. Sepamla suggests a low value on truth. For a bowl of fruit, a bottle of beer, a brief sexual encounter, one's friends and neighbors are betrayed. Where firm and loyal affiliations exist, they seek relief from the pervasive atmosphere of fear; relief through action, escape, or death. The burden of trust is nearly unupportable in such a context.

The risks inherent in these fleeting encounters of trust remain throughout the novel. A bit of sympathy from one police officer, a brave refusal to yield to torture, a car freely loaned for an escape—these are the hooks on which the reader is left to hang shreds of hope. Commandeering safe passage abroad from an ambivalent but ultimately supportive white woman missionary, Mzi escapes after the killing of Batata, only to learn that there are many more Batatas, and no true escape. His youth, power, and agility are painfully inadequate against an armed oppressive state, but his survival is meaningful, nonetheless. Unhappily dependent upon a white woman, there is in his attraction to her a message of human unity. The questions of identity and trust remain unresolved, troublesome, and full of hopeful promise as the story of the 1976 riots closes, but does not end.

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

Elaine Showalter, ed. *The New Feminist Criticism: Essays on Women, Literature and Theory*. (New York: Pantheon Books, 1985) 403 pp., \$13.95 paper.

Two publications important in the study of women's literature appeared this spring—*The Norton Anthology of Literature by Women*, edited by Sandra Gilbert and Susan Gubar, and this anthology of previously published essays on feminist literary theory. These volumes will probably have greatest impact on university courses in women's literature, but one should not overlook their significance for ethnic studies. Like studies in ethnic literatures, feminist criticism has before it the task of defining a tradition outside of the main-stream and establishing a literary canon not previously acknowledged as valid.

For this volume Elaine Showalter selected eighteen essays to represent the writing of feminist critics from 1977-1983. All of them except Barbara Smith are in academic professions and many of them are well-known—Sandra Gilbert, Susan Gubar, Carolyn Heilbrun, Annette Kolodny and Lillian Robinson. None of the selections is an excerpt and all are concerned primarily with the theoretical rather than the practical implications of canon formation, feminist aesthetics, female culture, gender defined language or sexual preferences. This is the first anthology to single out as its concern feminist literary theory. Because of the quality and range of the selections it is likely to contribute significantly to the discussion in the next years.

As one might expect, the essayists argue with the received standards for literary quality, with establishment literary theorists, with editors of anthologies who have excluded women writers, and with male dominated Departments of English. More interesting, however, is the debate they hold among themselves as they struggle to construct workable definitions of feminist perspectives and to build a counter-canon of women's literature. Not all agree about the efficacy of the discussion of theory to empower its participants to alter the political and economic power structures, but they do agree that women reading and women writing are at the very heart of feminism.

One of the most arresting voices in the group is that of Barbara Smith, whose essay, "Towards a Black Feminist Criticism" (1977), is cited by many of the other writers in the anthology and whose rhetoric brings the exclusion of black lesbian writers from the feminist critique powerfully to the fore. She writes that the function of criticism is to make "a body of literature recognizable" (p. 169) and that the function of her criticism is to discuss the dimensions of literature which is black, feminist, and lesbian. Her discussion of Toni Morrison's *Sula* as a part of that tradition is engaging more for its revelation of the difficulties of defining an exclusively lesbian feminist aesthetic than it is as a persuasive reading

of that powerful novel. Deborah E. McDowell takes issue with this interpretation in her essay, "New Directions for Black Feminist Criticism." She attacks Smith for lacking rigorous textual analysis in identifying the defining features of the lesbian sentiments within women's writing. It is a weakness of this anthology, perhaps its only weakness, that the issue of black feminism is discussed primarily in the context of lesbian concerns in that the only two essays which reflect directly the struggle of minority women also consider the double minority status. Lillian Robinson is probably correct when she observes in her contribution to the volume that the feminist critical establishment more readily accepts the reality of lesbian literature than it does the significance of black women writers.

Though she does not address ethnic literatures directly, Nina Baym's critique of the exclusion of writing by women from the canon of American literature encompasses (if only by implication) the exclusion of all writing which is not at once male, middle-class, and Anglo-Saxon (or at least identified ethnically with white ancestry which had a place in American before the great tides of 19th century immigration). Certainly the literature defined as American, and therefore worthy of inclusion in the canon, relied on the notion of a vast unsettled wilderness as a stage for the acting out of great individualism and ignored the fact that the land was already settled by invisible Native Americans and that the freedom implied in asserting the individual above society was not available to Americans of color. Baym shows how the critical establishment defined literary values which, because they exclude so much, made an anthology of this kind both necessary and possible.

Providing further testimony to the wealth of writing which has been developing in academic circles during the previous decade, Elaine Showalter concludes her anthology with an eighteen page bibliography of Feminist Critical Theory with a section devoted to Black Feminist Criticism. For those interested in participating in the scholarly exchange, she offers encouragement and assistance by including a list of the names and addresses of current journals publishing feminist criticism.

— Faye Pauli Whitaker
Iowa State University

Michael Soh. *Son Of A Mother*. Writing in Asia Series. (Singapore: Heinemann Educational Books, 1977) 117 pp., \$4.50 paper.

Three-quarters of this short novel chronicle eldest son Leng's thoughts, conversations, and actions in endeavoring to fulfill his dying father's charge: "Ah Leng, you're grown up now and I expect you to nurture your character, be a man responsible for bringing up a family of your own. Offspring are very essential to carry down the ancestral line, you know. Of course in so bringing up your own family you must not forget your own parents for they are the ones who brought you up."

I was struck by the persistent negative development of the women as the main character's story unfolded. Leng's sole and elder sister, Hong, had been married to a construction worker. Hong, never sent to school, was consequently thought simple. Unaccustomed to fashion, she worked devotedly, with good humor, for long hours every day side-by-side Leng in the family orchid nursery and was "invaluable, if not indispensable" in her work. She had known enough not to wear a "mini" for her legs were too unshapely. Besides, her mother would gravely disapprove of such a wedding dress. Additionally, in her mid-twenties, Hong's face was showing her advancing years and match-maker Auntie Song could not have bargained for a higher status husband for her. Old Mother Huay gave a parting bit of advice, "Be a good daughter-in-law and respect his parents, Hong," and "...come home whenever you can." About to leave the family compound "the sight of the nursery finally made her burst into tears."

Hong's world will be as proscribed as her mother's. She will yearn for the day when she will have daughters-in-law to do the myriad tasks of keeping her husband's household functioning in the vital minutiae of ritual, behaviors, and practical affairs of the traditional Chinese extended family. Leng's life is similarly restricted by the grinding work at the nursery on a reclaimed mangrove swamp on the outskirts of Singapore, by his illiteracy, by his relentless drive to make life easier for his two youngest brothers as they struggle through the British-style educational system, and by his attempt to fulfill his father's charge. Old Huay runs the household on the receipts from the nursery turned over by Leng. Her obsession is to have grandsons to carry on the family line.

Buffeted by Western technology, consumerist pressure, and personal and commercial competition imported to modern Singapore, the Song family clings to its Chinese past for stability and guidance. The clash of cultures may make for a better Singapore of the future, but it is very hard on individual pioneers like the Songs.

The women are the carriers of both water and tradition. They have no identity or meaning in their lives other than credit for everything. Leng

eventually marries, but has no children. He rejects the idea of adoption because “an adopted son is not a son at all.” It does not occur to Leng that he may not be fertile; his wife must be barren as Old Mother Huay insists. The women of the household, including a parasitic brother’s wife, turn against each other time and time again over the division of household chores, over money, and, always, over sons. Be they sons, husbands, or grandsons, they are all important to the women. They are the voices of the ancestors and the only path into the future. The results of current population control measures in China and Singapore, if effective, must be so profound as to turn the world up-side-down for both women and men. This book illustrates by its obsessions and its omissions the tenacity of tradition and the lure of the new.

Soh’s novel won the National Book Development Council of Singapore Award in 1973. The award must have been given to it as a Chinese language edition and for the overall image that the author related to a Singapore audience because this English version is very badly edited and poorly translated. The dialogue is wooden. Whole sections are redundant, seemingly without reason. The love scenes are written in laughably “bodice-ripper” style that contribute nothing to the story. The subject matter is profound, and a murky picture of the slice of modern aspiring Asia can be discerned. However, the rushed closing of the story with Leng’s discovery of his own adopted status, making his parasitic brother the true first-born son, spoils the intended revelation as the key to his dying father’s words, “...for they are the ones who brought you up.”

— Dennis Stewart
Davis, California

John Tateishi. *And Justice for All: An Oral History of the Japanese American Detention Camps.* (New York: Random House, 1984) xxvii, 259 pp., \$18.95.

In one of the blatant injustices in American history, 120,000 West Coast Japanese Americans were evacuated from their homes by military authorities just after the outbreak of World War II and interned in concentration camps. This episode was the culmination of decades of anti-Asian agitation and more immediate pressures by politicians, newspaper editors, farm and labor organizations, nativist groups, and military officials based on false accusations of Japanese American disloyalty and fifth-column activity by Japanese Americans.

The internment caused severe economic losses, social disruption, and personal suffering for Japanese Americans. The trauma of this experience was such that decades passed before they began to collectively and publicly seek redress for their grievances. Through their efforts, Congress established a federal commission in 1980 to examine the wartime removal and detention of Japanese Americans and residents of the Aleutian Islands. In 1981, this commission held several public hearings. The testimony of Japanese American witnesses was especially moving and convinced John Tateishi, National Redress Director of the Japanese American Citizen League, to write a book on the internment. Tateishi interviewed more than one hundred former internees, and the stories of thirty, told in their own words, along with a brief but excellent introductory overview of the internment, make up the text of *And Justice for All*.

The thirty personal accounts describe the feelings and experiences of a diverse set of Japanese Americans including prominent as well as little-known figures, veterans of the famed 442nd Regimental Combat Team, individuals who resisted the authorities, and men and women of various backgrounds who were held in different internment camps. Taken together, the stories convey a sense of sadness and personal loss but also strength, perseverance, and dignity. The accounts also portray firm beliefs in American democratic ideals and feelings of shock and betrayal when these principles were harshly violated.

Although the internment has received some attention from scholars, much of American public has little awareness of this episode. Tateishi's book is written for a general audience and should do much to alleviate this situation. Two minor additions could have been made to help those unfamiliar with Japanese Americans and the internment, however. The introductory section could have included more about early Japanese American history. Also, the internees' stories contain elements with broader meanings that may not be apparent to all readers. Some of these meanings might have been illuminated with more discussion of the stories (in the introduction, a concluding chapter, or headnotes to each personal account)—but only enough to provide minimal interpretations which do not intrude upon the individual's own words.

Although this book is not intended primarily as a scholarly work, it will contribute to the research literature on the internment because the latter encompasses relatively little oral history material. If Tateishi had wanted to enhance the book's scholarly value, he could have presented a detailed overall analysis of his interviews and also described how he selected the twenty-eight individuals, how their accounts were edited to focus on certain topics, and the broader contexts he used (however unobtrusively) to begin and guide the interviews.

And Justice for All is a welcome addition to writings on Japanese

Americans. Although this book will contribute to scholarship on the internment, its real value will be as a widely-read and easily-understood introduction to this American tragedy.

— Russell Endo
University of Colorado

Veronica E. Velarde Tiller. *The Jicarilla Apache Tribe: A History, 1846 - 1970*. (Lincoln: University of Nebraska Press, 1983) 265 pp., \$23.95.

This first comprehensive history of the Jicarilla Apaches proves an indispensable tool for understanding this tribe, government and Indian relations, and the history of the state of New Mexico. Veronica Tiller was, despite being part of a prominent Jicarilla family, able to strike a balance between giving the reader a wealth of detailed facts pertaining to the tribe and its smaller organizational units and placing them within the larger context of government or New Mexico state policies. The author, who used an impressive number of government documents, is modest and clear-sighted enough not to claim an Indian point of view for her work. She does an excellent job in revealing the importance of the two Jicarilla bands, the plains-dwelling Llaneros and the mountain-dwelling Olleros, whose differences in acculturation and social orientation have marked the complex history of the tribe through the centuries.

In the first two chapters, Tiller relies heavily on the pathfinding works of Morris E. Opler, who published in the 1930s and 40s. For her section on the 19th and early twentieth century periods, she used the oral history technique in a series of interviews with Jicarilla Apaches which extended over a five-year period. One would have appreciated a word on this particularly touchy scholarly problem in the "Preface."

Tiller's main focus is on the tension between Jicarilla Apache dependence and self-determination. She shows in exemplary fashion how the question of the land base, the persisting effort of many tribesmen and a particularly recalcitrant attitude toward Anglo dominance in the year 1886 enabled the tribes to call a reservation their own which lay close to their original (and spiritual) homeland. Maps, tables and photographs enhance the information value of the text.

The author presents with remarkable perspicacity how facts and decisions give birth to a string of historical consequences. The reader is

furnished with an almost too balanced view on the interplay between tribal leadership and the Bureau of Indian Affairs through the decades. That the Jicarilla Apaches' ultimate survival as a social and cultural entity and their startling economical success since the 1950s is a lesson both of hard-headed endurance and flexibility becomes evident throughout the richly documented book.

One would only have wished for a more detailed last chapter. "The Era of Growth: 1960-1970." Unfortunately, footnotes numbers 45 through 57 of Chapter Two are missing in the otherwise well-printed volume.

Tiller by now runs her own firm in Washington, D.C., and is specializing in research on Indian history. If her publishing house puts out publications of a caliber comparable to this work, any scholar in the field of American Indian Studies should make a note of it.

— Wolfgang Binder
University of Erlangen

Fred W. Voget. *The Shoshoni-Crow Sun Dance*. (Norman: University Oklahoma Press, 1984) 348 pp., \$19.95.

The University of Oklahoma Press has long led the way in publications about the American West, and more particularly about Native American experience in that sometimes limitless region. In keeping with that tradition, *The Shoshoni-Crow Sun Dance* is volume 170 in the University of Oklahoma Press's Civilization of the American Indian Series—a series distinctive in its purpose if not always in its result. Professor of anthropology emeritus at Southern Illinois University at Edwardsville, Fred W. Voget—as author of this comprehensive study—adds yet another title to his list of ethnological studies about American Indians, and in the process adds to our overall knowledge about the diversity of Native American cultures.

As any reader of fiction knows, particularly from works like Frank Waters's *The Man Who Killed the Deer*, academic anthropologists do not always enjoy an ideal image as a result of their field work, be it for accuracy or for attitude. Professor Voget's work both disproves and supports such stereotypes about anthropological method and ends.

Certainly Voget has worked long and hard, and most sincerely, in recounting and explaining the evolution and occurrence of the Shoshoni-Crow sun dance. And certainly the reader "knows" much more about the ritual and the people who perform it when this book is finished. And yet,

as is so often the case with the kinds of analysis and quantification which social science seems to demand, much of the mystery and majesty of the sun dance is reduced to the merely prosaic. Maps, photographs, tables, and the like only serve as ironic commentary on a remnant ceremony, a living ritual now an inked relic. In large part this is not so much attributable to the inadequacies of anthropological method as to the static quality of an excessively objectified prose style, and in the final analysis to the medium of print, of books. If the best book is one which allows us to transcend it, into living history, then *The Shoshoni-Crow Sun Dance* is ultimately frustrating and disappointing.

It is another irony, in this respect, that Voget sees his book as a testimony to a people who, in adapting the past to the present, have in a sense transcended their own "doomed" history. In a sense, the mere codification of that noble process, however, underscores its futility.

Professor Voget is, admittedly, thorough in his tracing of how the Crow peoples adapted the Wind River Shoshoni sun dance. In seven no-nonsense chapters, Voget explains his understanding of Crow history, culture, and society; zooms in on the traditional Crow sun dance; comments on how Shoshoni leaders like Pablo Juan Truhajo were responsible for the assimilation of Crow culture; and offers an exposition on the details and symbolism of the combined Shoshoni-Crow sun dance.

It is all very informative and in its way interesting. It is also lifeless. And most readers will probably yearn to actually see the sun dance, to imagine this dramatization of a culture's courageous, almost desperate attempt to avoid deicide, to see and wonder, rather than to read and "know." To jarringly but perhaps appropriately paraphrase Hamlet, there is more, much more to Shoshoni-Crow culture and ceremony than can be dreamed of or explained in such printed philosophies.

—Robert Gish
University of Northern Iowa

Daniel Walden, ed. *Twentieth-Century American-Jewish Fiction Writers*. Dictionary of Literary Biography, Vol. 28. (Detroit: Gale Research Company, 1984) xv, 367 pp., \$80.00.

During the last several years, the rapidly appearing volumes of the Dictionary of Literary Biography, particularly such specialized volumes as *American Writers in Paris, 1920-1929* and *American Realists and Naturalists*, have become an important tool of my college library's

reference section for American literature undergraduate students. Especially valuable is this new *DLB* for those of us who teach either a general multi-ethnic American literature or a specialized Jewish-American or Yiddish-American literature course. The fifty-one individual essays deal with all of the giants, including Bellow, Malamud, Doctorow, Mailer, Heller, and Roth as well as the much less well-known Gerald Green, Jay Neugeboren and Susan Fromberg Schaeffer. Daniel Walden, in an eminently sensible "Foreword," indicates that his method of selection was based on choosing those who wrote about the Jewish-American experience or whose work as shaped by "their Jewish cultural environment." He declares that "the importance of the American-Jewish experience in shaping a writer's fictional world...has been crucial in my determination to include that author." His choices have been very good; all major writers are included. Beyond those, of course, each of us would pick and choose with wide variations; I see Walden's choices as middle of the road, considering the hundreds of productive writers across the cultural and political spectrum who are potential entrants to this volume.

I have found that this volume, like others of the *DLB* series, has specific values, especially at an undergraduate institution. The book is useful as a first-place-to-go for specific authors, because it offers basic, accurate information in a well-packaged, attractive format. It is easy to be elitist about an academic discipline, but the current level of knowledge of many of our students who enter college today is frequently so low and so lobotomized that these handsome books are necessary for the pleasure of simply opening and browsing through; this is partly because the *DLB* advisory board, in addition to demanding large typography, has developed a sensible illustration policy concerning what it calls "the iconography of literature." The board asserts that "just as an author is influenced by his surroundings, so is the reader's understanding of the author enhanced by a knowledge of his environment." Therefore, the *DLB* volumes feature photographs and paintings, title pages in facsimile, and pages of original manuscripts for virtually all authors, major and minor.

Further, for each author an introductory bibliography lists all of the major works and a selection of the more important minor items. At the end of each essay is an updated and selective listing of interviews, bibliographies, references, and papers. This, too, gives the student not only a valuable overview and brief critical commentary, but also a source to begin a more in-depth, focused analysis of some specialized authorial or thematic problem.

Also, the choice of scholars to write each essay has been well made. For the Saul Bellow entry Keith Opdahl, well-known Bellow scholar, writes an essay of fourteen pages delineating the crucial events of Bellow's life and offering insightful critiques of his major novels. This essay is

sensible in indicating dominant themes and sensitive in its analysis of Bellow's artistic techniques. A thoroughly valuable introduction to the author's work, it is dignified, serious, and informed. While the level of achievement of the scholars is uniformly high, special mention might be made of Andrew Gordon's clear summation of Norman Mailer's recent work, Leslie Field on Bernard Malamud, Diane Cole on Cynthia Ozick, Bonnie Lyons on Henry Roth, and Sanford Pinsker on Philip Roth. Further, the relative space devoted to each author is reasonably apportioned.

One of the drawbacks of the series lies in the planning of these volumes; there are twenty-eight subject-oriented volumes, four documentary series volumes, and four yearbooks. To get a full view of Saul Bellow, then, the student must check, in addition to this volume, *DLB 2; DLB Yearbook: 1982*, and *DLB: Documentary Series 3*. That is somewhat cumbersome, but at least the student is alerted at the beginning of each essay concerning these other references. For multi-ethnic literature undergraduate courses, this book is indispensable.

— Stewart Rodnon
Rider College

Roberta Hill Whiteman. *Star Quilt*. (Minneapolis: Holy Cow! Press, 1984) 79 pp., \$13.00, \$6.95 paper.

The central image of this collection of Roberta Hill Whiteman's poetry is that of a handmade gift sewn to last for generations. In an interview in *Contact II*, Whiteman says that a star quilt helps people, perhaps as a protector of a person seeking a vision. The title poem "Star Quilt" sets the tone and themes for the book, introducing the parallelism between makers of quilts and makers of poems.

Whiteman, an Oneida, of the Granite People, is interested in the poet's relationship to her people, and, in particular, the nature of the task of writing, especially in a culture that is still carried by oral tradition. She reveals her tribal heritage not so much in descriptions of communal gatherings as in her detailed observations of the natural world. The prevailing tone of her poems to family and friends is one of a meditative, musical sadness. Included among poems to parents, lovers and children are elegies for close friends or elders who have passed on. The themes which emerge from these personal relationships revolve around illusion,

dreams and nightmares; loss, acceptance and forgiveness; love and healing; death, transformation and rebirth. And all of these themes are contained within the poet's probings about the grand contours of time and space.

Whiteman's dense intense imagery, which creates her distinctive personal voice, is flooded with the shifting colors of stars, water and darkness and lightened by singing and children's play. Her husband Ernest Whiteman has brought this imagery into yet another form by illustrating each of the four parts of the book. These drawings of faces emerging from landscapes have a dream-like quality, reflecting the poet's sense that dreams are a reliable source of knowledge about relationships

Several poems are shaped around the loss and recovery of tribal traditions. "In the Longhouse, Oneida Museum" contains an image of the traditional ceremonial center as flesh. "I'll hide your ridgepole in my spine" reaffirms the closeness between people and place. "Midnight on Front Street" retells a portion of the Oneida origin story about how Mosquito created the world out of his own body. Whiteman is concerned that this kind of knowledge be transmitted to her children as fully as possible, for the ways of longhouse ensure continuity and survival of the Iroquois nations. The poet here plays a vital role in imagining and maintaining connections between humans and other spirit persons. From the rocks speaking in "Nett Lake, Minnesota" to the river gleaming in "Currents," the natural world is a reflection of the poet's own interior landscape of personal/tribal experience.

Whiteman contemplates her task as storyteller. "How can I mark this sorrow?" she asks in one poem. "How can I set in order this debris?" she wonders in another. Ultimately she returns to thinking about natural cycles as a basis for understanding her place as poet/healer in the world. "The Recognition" concludes, "Night is the first skin around me." Yet other poems speak of her belief that stars are both receptors and transmitters of knowledge. All of these ideas are danced out in the poetry.

Often anthologized, Whiteman's work is characterized by first person voices speaking long lines. Her least complicated poems with the clearest focus are those about close family members ("Mother," "Currents"), in contrast to some of her early poems which are less unified. The glossary that she has provided assists the reader in developing an awareness of the cultural context of the poetry. And the foreword by Carolyn Forché places Whiteman's work within the context of other indigenous writers of the Americas.

The journey revealed in *Star Quilt* is that of an Oneida woman "with songs for granite and bluer skies" remembering the removal of her people from New York to Wisconsin, while chanting "Inside a sacred space/Let

us survive.” A long poem “Leap in the Dark” contains a powerful image of resistance to acculturation: “I will be apprentice to the blood/inspite of the mood of a world/that keeps rusting, rusting the wild throats of birds.”

— Susan Scarberry-Garcia
Colorado College

Charles V. Willie. *Race, Ethnicity, and Socioeconomic Status: A Theoretical Analysis of Their Interrelationship*. (Bayside, NY: General Hall, 1983) 270 pp., \$11.95 paper.

The author examines the interrelations of race, ethnicity, and socioeconomic status through the presentation of a collection of his writings about blacks which have been reprinted from various sources. By reprinting this collection of works, Willie seeks to gain the opportunity to take “theoretical stock” of what he has learned through his involvements as a planner, student, teacher, researcher, administrator, policy maker, consultant, and concerned citizen. His aim is to link his work with others in the field, hoping to benefit from their clarification and correction. Willie’s main objective is to articulate his theoretical conceptions about the field of race relations.

Race, Ethnicity, and Socioeconomic Status differs significantly from most race relations books on the market today because it presents a balanced theoretical view. It is at variance with the Marxist and the colonialist. The author disagrees with the Marxist claim, “that capitalists are responsible for racial discrimination and the segregation of blacks into a semislave caste system of limited opportunity so that their labor can be exploited without resistance for the economic benefit of the affluent,” and that of the colonialists, which “classify black ghettos as contained communities that are exploited for the benefit of the dominant people of power.” Willie rejects the assumption that subdominant populations are passive without freedom of choice. He also rejects the tendency to ascribe all power to the dominant groups and to analyze only their populations.

This book excels over other race relations books because of the author’s rejection of minority stereotypes. Several sections are devoted to demonstrating how researchers perpetuate negative minority stereotypes by projecting normative behaviors of the majority populations upon members of the minority population. Willie prefers to examine why the

black affluent have not yet arrived rather than why the poor blacks have been left behind. Consequently, this book presents research of contemporary situations analyzing psychic and social circumstances.

Willie's focus on sociology as a science of humanity as opposed to a science of historical determinism adds an interdisciplinary dimension which is lacking in most race relations books. The most significant achievement of *Race, Ethnicity, and Socioeconomic Status* is Willie's ability to increase awareness of social problems and to simultaneously furnish practical methods for achieving solutions. As an activist sociologist, Willie expresses his dissatisfaction with the "absence of an accumulative body of social theory pertaining to theoretical implications of investigations and their analysis."

Race, Ethnicity, and Socioeconomic Status is an excellent book, particularly for those students of race relations looking for material which supplies suggestions on how individuals can bring about social change. Unlike so many race relations books that heighten feelings of frustration and anger by increasing awareness of social problems without offering practical solutions, this book gives encouragement to become active.

— Kimberly S. Hee
Pitzer College

Victoria Wyatt. *Shapes of Their Thoughts: Reflections of Culture Contacts in Northwest Coast Indian Art.* (Norman: University of Oklahoma Press, 1984) 80 pp., \$9.95 paper.

An exhibition at the Yale Peabody Museum of Natural History in New Haven, Connecticut, was held from November 1983 to May 1984. The exhibit focused on 200 years of the creative responses of Northwest Coast Indian artists to interactions with explorers, fur traders, missionaries, businessmen, tourists and ethnographers from a variety of cultures.

Twelve museums and several contemporary artists and private collectors contributed art work for displays. *Shapes of Their Thoughts* is a beautifully rendered retrospective catalogue of the art displayed in the exhibit. Aside from considerable redundancy as the text moves from one media or from one category to another, it is hard to fault this comprehensive softbound book.

Between the attractive rust, white and black loon on the cover to the illustration credits on page 80, there are four photographs dating from

1893 to 1903. There is one map, photographs of 78 artistic creations, and well documented notes and references. Unfortunately, all but one of the 78 pictures of art work are in black and white. Captions under each figure tell us various colors, but it would have been nice to see the red, yellow, turquoise, blue, white, green, and pink as the colors appeared on the woven items and the totem poles and other carved items.

The Northwest Coast Indians lived from the coast of Washington State to the top of the panhandle of Southeast Alaska. According to Wyatt: "They developed a highly sophisticated artistic style as distinctive as any other school of art." She demonstrates how artists rationalized the changes in traditional artforms in order to sell visitors their art work. As a result of the contact with Indian art, she claims the thoughts of the buyers change as well. This claim stays somewhat unfounded.

Northwest Coast Indian art was, and is still, a functional art demanding to be used. Wood, ermine, wool, stone, bone, abalone, shells, buttons, beads, bells, feathers, sea lion whiskers, spruce roots, copper, silver, gold, brass, iron, basketry reeds and grasses, ivory, walrus tusks, bear claws, sheep and goat horns, and sea otter and beaver teeth were used in the creation and decoration of the art shown here.

From these materials they fashioned dolls, animals, crest designs, totem poles, tools, dishes, utensils, baskets, hats, masks, crowns, dance aprons, leggings, blankets, jewelry, gambling sticks and ceremonial items. Functional objects introduced from outside their culture, such as powder measurers, shot pouches and cap boxes for guns, pipes and cigar cases, became works of art and were sold to the visitors.

Artists found an eager market for ornate chess sets and small scale models of longhouses, house fronts, canoes, totem poles and traditional hunting weapons. They sold sculptures depicting Indian legends or customs. Traditional crest design hats were augmented with hats woven to replicate top hats, derby hats and sailor caps. Meticulous detail was carved into figures of sea captains and steamships. United States styled eagles and designs of anchors began to appear in the artwork. Letters of the English alphabet became a common motif as did the word ALASKA on curios.

The artists were and are great masters, showing remarkable inventiveness and vitality. Through their artistic creations they leave a legacy of images. Those images are the "shapes of their thoughts."

— Charline L. Burton
University of Oklahoma

Paul G. Zolbrod. *Diné Bahane': The Navajo Creation Story*. (Albuquerque: University of New Mexico Press, 1984) 431 pp., \$29.95.

Paul G. Zolbrod's *Diné Bahane': The Navajo Creation Story* is a revision of Washington Matthews' "The Navaho Origin Legend" published in *Navaho Legends* (Boston: American Folklore Society) in 1897. Zolbrod justly describes Matthews' version of this narrative as "one of the world's significant literary works," and his rewriting of it makes it accessible as never before to English speaking readers. The narrative is essentially sacred in nature, dealing with the emergence of precursors to human beings through successive primal worlds and with male and female deities who must achieve harmony, peace, and balance between themselves and throughout the world before the Navajo people can be created to live on this earth.

In his notes to *Diné Bahane'*, Zolbrod explains that Matthews' papers and publications contain no Navajo transcription of "The Navaho Origin Legend" which he apparently synthesized from memory of performances of the narrative in Navajo and English observed over the course of perhaps a dozen years. Zolbrod rewrote Matthew's dense English prose and arranged the text in order to better reflect the rhythm, incremental repetition, and overall rhetorical effect of Navajo oral narrative style. From other sources, he supplemented explicitly sexual passages which Matthews omitted, and he expanded places where he believed that Matthews toned down the emotion conveyed in oral performances of the story.

Thus, *Diné Bahane'* is very much a composite work, based on Navajo oral performances spanning a century and twice retold in written English. Lacking a Navajo transcription of the story, let alone an audio or visual recording, Zolbrod was unable to examine those finer linguistic and paralinguistic features which have led Dennis Tedlock, Dell Hymes and others to represent narratives in such Native American languages as Zuni and Clackamas in print as verse. While Zolbrod stresses the tale's poetic quality, he says in his notes that as a "longer narrative which deals explicitly with creation" he finds it more suited to "patterned prose" than verse (p. 344).

Impressed with the unity, detail, and comprehensive sweep of Matthews' version of the Navajo creation story, Zolbrod set out to compensate for its omissions and stylistic drawbacks. He prepared himself to accomplish this by consulting with Navajo storytellers, and by studying their styles and techniques, their language, the styles and techniques of storytelling in English, scholarship concerning Navajo culture, other transcriptions and translations of the Navajo creation story, and more.

Zolbrod provides extensive and helpful explanatory notes to the narrative, makes frequent reference to previous scholarship in Navajo literature and culture, and includes a large bibliography. His introduction gives background information concerning both his own and Matthews' involvement with Navajo narratives, introduces a few of the basic themes of the Navajo creation story, and constitutes a good general discussion of some of the questions and considerations that arise out of attempts to make written translations of oral performances. He contrasts the fluidity of an oral story which exists in everchanging variants of the fixity of a text once it has been written down and discusses the implications of oral literature for our understandings about the nature of literature and poetry.

Zolbrod also points out in his introduction that for many Navajos their creation story is more than just a literary or aesthetic experience. It is basic to their sense of reality, their sense of identity, and their relationship with the land, the cosmos, and what they consider sacred. Some of those whom Zolbrod asked to help him with his work agreed out of a desire to preserve information that might otherwise to be lost. Others refused out of a conviction that the story should be written down only in versions reflecting the authority of appropriate medicine men, while others still believed that it ought not be written down at all (pp. 21-25).

People who work with Native American literatures are becoming aware that there is little agreement within Indian communities whether we ought to record or translate the more sacred works of these literatures. As a reader of *Diné Bahane'*, I am torn between my gratitude for the opportunity to enjoy and learn from this beautiful, wise, and humorous narrative and the knowledge that in 1884 and 1984 alike there were Navajos who believed that it should not be published in written form.

— Kathleen Danker
University of Nebraska, Lincoln

