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- study
- curriculum design
- publications of interest

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

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Summer, 1990

EXPLORATIONS
IN
SIGHTS AND SOUNDS

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Ralph David Abernathy. *And the Walls Came Tumbling Down: An Autobiography.* (New York: Harper, 1989) 638 pp., \$25.00.

When this book appeared, major elements of the press selected a tiny fragment for a front-page story worthy of the *National Enquirer*. Unfortunately, journalists virtually ignored the book as a whole, preferring to sensationalize Abernathy's "revelations" about the sex life of Martin Luther King, Jr. As a result, Abernathy became a pariah; when he died several months later, the recent controversy dominated many obituary notices.

As *And the Walls Came Tumbling Down* makes abundantly clear, Abernathy deserved far better. More like a state funeral. For, except for King himself, Abernathy contributed as much to the civil rights movement as any other human being. And, despite experiencing strokes, brain surgery, and partial blindness, he generated a rich historical account of both his life and the King/Abernathy portion of the movement.

Abernathy opens with a powerful evocation of growing up in rural Alabama—a wonderful, pastoral experience of farm, family, and church—made possible by his father's ability to protect his children from the ravages of segregation.

After limning his service in World War II, Abernathy chronicles the Montgomery bus boycott and other major engagements of King's Southern Christian Leadership Conference (SCLC). *And the Walls* also describes King's assassination and Abernathy's subsequent leadership of SCLC, including the heartache of Resurrection City and the triumph of Charleston.

Abernathy frequently likens King to Moses, himself to Joshua, and opponents to Pharaohs. Through these comparisons, he again joins King and others in interpreting the movement by updating the theology of slaves, who longed for Moses to lead them out of captivity. Thus, he contributes further evidence that slave religion—not the Great White Thinkers whom King studied in graduate school—provided the religious foundation for the struggle for civil rights.

Moreover, Abernathy confirms David Garrow's argument that King and SCLC deliberately provoked violence by Southern police.

A number of Abernathy's vivid stories are told here for the first time. For example, he recounts the tireless efforts of King and SCLC to help Carl Stokes become the first African American mayor of a major American city. According to Abernathy, when the victory celebration occurred, Stokes hogged the spotlight himself, lying to King and Abernathy and excluding them from the festivities.

Abernathy also supplies a rounded view of King. Abernathy's King sometimes contracted a "virus" and went to bed during the most dangerous moment of a campaign, but he also displayed enormous courage. This King occasionally experienced depression but had a great sense of fun, regaling friends with hilarious imitations of pompous black

ministers.

And the Walls does not mention the trip to Sweden to receive King's Nobel Prize; it also omits Abernathy's badly strained relationships with Coretta Scott King and Jesse Jackson. But for anyone interested in firsthand testimony about the civil rights movement, *And the Walls* belongs on the same shelf with Howell Raines's *My Soul Is Rested*, James Farmer's *Lay Bare the Heart*, JoAnn Robinson's *Montgomery Bus Boycott and the Women Who Started It*, and Anne Moody's classic *Coming of Age in Mississippi*.

—Keith D. Miller
Arizona State University

James A. Banks and Cherry A. McGee Banks, eds. *Multicultural Education: Issues and Perspectives*. (Boston: Allyn and Bacon, 1989) 337 pp., \$18.75.

With a rapidly increasing minority population in the United States, it is more important than ever for both future and experienced teachers to recognize and appreciate the diversity of young people enrolled in our schools. By the year 2000 it is projected that one of three or more students will be part of an ethnic minority. In some cities and states, minority background students are already the majority school population. Teachers will be facing more and more students from different ethnic, cultural, language, religious, and socio-economic backgrounds. Many classes will include special needs students who are gifted, handicapped, or both. It is also important for teachers to keep in mind that most students will represent several of these backgrounds, and their behaviors and values will be influenced accordingly. In addition, teachers will need to be sensitive to gender differences. All in all, teachers' responsibilities will increase in the coming years.

This new textbook, *Multicultural Education: Issues and Perspectives*, brings together a series of original essays by respected scholars and educators in the field of multicultural education who address a number of important issues, topics, and concerns. Multicultural education is viewed as an ongoing process and as a "supplement to — rather than replacement for — more specialized studies of ethnic and specialized groups." Multicultural education is a result of social unrest of the 1960s and 1970s and has as its goal to help young people develop knowledge, skills, and attitudes to function as effective citizens within their own microculture, the macroculture of the United States, and other macrocultures within the global community of nations. The editors encourage a comprehensive study of multicultural education and a specialized study of ethnic and

cultural groups in order to grasp and understand the complexities of cultural diversity within the United States and throughout the world.

The book is divided into six parts, with each part having two or three chapters. Part I discusses several major concepts such as culture and group and issues in multicultural education such as equity and their implications for teaching. Race, gender, class, religion, and exceptionality are ascribed characteristics students bring to school, and all influence student behaviors and the learning/teaching process itself. The authors all argue for significant change in schools in order to ensure educational equality for all students.

Part II focuses on social class and religion as two important variables. Of the two, social class is the most significant variable in terms of predicting school success. There is strong evidence that existing school structures strongly favor middle and upper class students and thereby superimpose unequal educational opportunities on lower class students. At this time in our history, some religious groups have challenged educational practices, instructional materials, and content. Issues related to religion and schooling are likely to be with us in the coming years, and educators are urged to use teaching methods to reduce potential conflicts between home religious beliefs and schools.

Gender issues receive attention in Part III as educational opportunities for girls and boys still differ as schools perpetuate gender discrimination. For example, teachers often are not aware that they respond in different ways to girls' and boys' questions and answers in class. School knowledge is still dominated by the male perspective. As more and more students enter school with languages other than English as their first language, their school experiences are greatly influenced by their proficiency in language. Of course other cultural variables also influence their learning as described in Part IV. It is also useful to note that members of minority groups are not entering the teaching field, and so it is important for all teachers to develop the skills, attitudes, and knowledge to work effectively with all students in our pluralistic society.

Part V directs attention to exceptionality for both handicapped students as well as for gifted students. Exceptionality intersects with race, gender, and ethnicity. For example, ethnic minority males are more likely to be classified as exceptional. Some fear is also expressed that gifted education is elitist and a way for some students to gain special educational opportunities at the expense of others.

Finally in Part VI the need to reform and transform the school is discussed in order to provide young people with opportunities to succeed academically. Questions related to the use of IQ tests are raised in relation to the school's ability to educate students whose background differs from the current IQ paradigm. The final chapter includes a discussion on the role of parents in the school experience of young people. Oftentimes and for many reasons, parents are ignored or left out of the educational process of their children. Several excellent suggestions and

guidelines for teachers and parents to work together cooperatively for the benefit of the learner are provided.

Each of these topics is worthy of attention. Each chapter provides current information, includes a summary, suggests discussion questions and extending activities for further learning, and offers an extensive bibliography of references used in the preparation of the chapter. The appendix has a fairly extensive list of multicultural education resources organized by topics. This reference list would be a good starting point for readers to begin with as they examine any of these issues or topics in greater depth. It would be useful for schools to add several titles from this list to their professional libraries for teacher reference and professional development.

The book will be useful to future teachers as they prepare for careers in education and to experienced teachers as they seek to learn more about their students' culture, traditions, and learning styles. This volume is a beginning reference to study about multicultural education and addresses important issues facing our schools and society today.

—Margaret A. Laughlin
University of Wisconsin, Green Bay

Harold Bascom. *Apata*. (Portsmouth, NH: Heinemann, 1986) 279 pp., \$7.00 paper.

Apata is subtitled: "The story of the reluctant criminal." This more or less sums up the plot, for after page sixty-three, the hero's fortunes plummet steadily, culminating in "the biggest manhunt ever seen" in the colony of British Guiana, with *Apata* both predator and prey, alternately. With the unflinching pessimism of naturalism, Bascom traces the life of Michael Rayburn *Apata*, a young Guianese with a brilliant academic career ahead of him. The forces of heredity and environment conspire to destroy his chance for admission to King's College, prevent him from marrying the woman he loves, and limit him to dead-end jobs in the interior. He is thrown out of school because he openly criticizes the colonial system. The brown-skinned mother of the woman he loves rejects him as a prospective son-in-law because, "Beverly ent going to marry a black skin, ugly thing like you! NEVER!" Sensing that his efforts to make something of himself are doomed, *Apata* reflects: "It seems as though 'us people' get quick recognition as criminals, especially if your skin is dark. . . . Is it only when we become criminals they're prepared to take us serious?"

Apparently in an effort to be taken seriously, *Apata* embarks on a crime spree that leaves several men dead (most the result of police incom-

petence, but some by his hand). In the process, he becomes a legend of sorts. People who have never met him brag that they were friends, and a police officer named Calder sees Apata as a man who “has done something that many Black men would do, given the guts, given the motivation, given the anger.” What is odd, however, is that Apata never seems particularly courageous, motivated, or angry.

Thomas De Quincey has argued that in order for the depiction of murder to be other than coarse and vulgar, our sympathy—in the sense of comprehension, not approbation—must be not with the murdered person but with the murderer, who affords readers a glimpse into the hell that his passions have created. But Apata is a half-hearted murderer: he shoots a man in the knee and leaves him in the woods to die (or maybe not) and feels badly when policemen are killed during the pursuit. The novel suggests that life’s unfairness must be blamed for Apata’s actions. Because of this, Apata remains elusive, while some of the secondary characters are more compelling.

Bascom has a knack for vignettes. In a few pages he communicates the anguish of Gerald Tross, Apata’s best friend, when his father forces him to abandon his dreams and return to the family farm. Even more striking is a four-page sketch of Constable Boston who is transformed from ineffectual cuckold to a local hero as a result of his part in the Apata drama. When Corporal Stephens is strangled by a boa constrictor during the manhunt, the episode has added significance because of the knowledge that Stephens was Boston’s rival in both the Hoop Village police force and the bedroom. These character sketches as well as Bascom’s vibrant imagery, the touches of magic realism, and the innovative treatment of narrative structure must ultimately carry the novel, for Apata himself is rather prosaic, neither angel nor demon, but merely “a young man who put good brains to bad use.”

—Lucy Wilson
Loyola Marymount University

Beth Brant, ed. *A Gathering of Spirit: A Collection by North American Indian Women.* (Ithaca, NY: Firebrand Books, 1988) 238 pp., \$9.95 paper.

In *A Gathering of Spirit*, Beth Brant has collected poetry, short stories, letters, and essays written by Native American women, relating their experiences of life in Canada and in the United States. The participating women come from all walks of life. Included are such established authors and scholars as Paula Gunn Allen, Joy Harjo, and Bea Medicine as well as women in prisons, lesbians, and those who live their everyday life on

reservations or in urban centers. What unites these women are their experiences as Indian women.

Despite the variety of women, forms, styles, and topics, there are certain themes that emerge in the collection. All these women tell the reader what it is like to be a Native American and a woman in a society that shuns diversity and has abandoned its spiritual values. They talk about the difficulty of trying to fit together two different world views and the problems that arise from a failure to do so: alcoholism, drug abuse, violence, spiritual emptiness. The pain is real in this collection.

But *A Gathering of Spirit* is not just a book about pain; it is also a book about courage, pride, and survival. These women have come to a realization of their worth as Native Americans--and as women. They have a strong link to their past, the values and traditions of their ancestors. They have the power of the spirit. This book is a powerful statement on behalf of the Native American peoples. The Indians are *not* vanishing. On the contrary, they are just beginning to come forth as organizers, freedom fighters, feminists, and healers.

A Gathering of Spirit challenges non-Indian attitudes and images of Native American women--and it does so with an unprecedented power. The quality of the material included in the book is very uneven, but the sincerity and personalities that emerge from all the writings make up for artistic imperfection. Beth Brant has also included short notes on each of the contributors, helping the reader's orientation to the material. This is a commendable book for anyone interested in Native Americans and in women.

—Paivi H. Hoikkala
Arizona State University

Robert D. Bullard, ed. *In Search of the New South: The Black Urban Experience in the 1970s and the 1980s.* (Tuscaloosa: The University of Alabama Press, 1989) 203 pp., \$28.50.

This book is part of a growing list of published materials on the prospect and dilemma of black urban life in America. Drawing from the experiences of blacks in six Southern cities, *In Search of the New South* is essentially concerned with the status of blacks in the South between 1970 and 1980. While some qualitative changes have been noted, the book, as a whole, paints a bleak picture about the condition of blacks in the South. In fact, if one were to use the time-worn argument of the glass half-filled with water, it is clear that the authors have followed the half-empty glass approach.

Although the stated objective of the book is the examination of black life in six major cities in the South, what emerges are the author's

descriptions of inequality. Census data is used to support the argument that blacks are invariably behind their white counterparts. While racism has been suggested as the most important factor, it is clear that the causes, consequences, and manifestations of inequality are dominantly structural. To be sure, the phenomena involved are complex, operating together as mutually reinforcing variables, the origins and effect of which are seen, as this book shows, in social, economic and political terms. But the authors have been content to merely describe and not to analyze. Herein lies the major weakness of the book.

That blacks have not attained, both in absolute and relative terms, the level of progress they expect is clear. But what part of this condition is due to racism as opposed to what Myrdal called the process of cumulative causation in which new increments of activity and growth are concentrated disproportionately in and among already-expanding areas and groups is not clear. The economic development literature is filled with analogous circumstances, and similar cyclical arguments have been applied at another scale: international inequality.

The compelling factor that prompted the authors to examine black life in the urban South appears to be the new found prosperity and reputation the region has acquired. The cities selected to represent this region are Houston, New Orleans, Atlanta, Memphis, Birmingham, and Tampa. Although the inclusion of other cities, particularly Little Rock and Miami, would have made the survey more complete, the effort is commendable. The authors have followed a consistent topical format which makes comparison easy. It does, however, make the book somewhat repetitious.

The presentation of the census data could have been more effective if graphs and maps had been used. The book would be a useful addition to college and university libraries.

—W.M. Akalou
Texas Southern University

Nash Candelaria. *The Day the Cisco Kid Shot John Wayne.* (Tempe, AZ: Bilingual Press/Editorial Bilingue, 1988) 172 pp., \$10.00 paper.

Although Nash Candelaria has published quite a few short stories, it is in the field of the novel where his most outstanding contributions lie. *Memories of the Alhambra* (1977), *Not by the Sword* (1982), and *Inheritance of Strangers* (1985) form an historical trilogy of New Mexico that expresses the conflicts inherent in a society that is largely defined in terms of conquest. The first work takes a disturbing look at a "New" Mexican who wants to believe he is Spanish, while the other two depict the resiliency of the culture in crisis of the first book.

The twelve stories in this new collection are set in the Southwest--usually New Mexico or California--and are peopled by Chicanos. Eight are told in the first person, and in two of these the narrator is female. Three of the pieces are loosely connected as they are narrated by or feature members of the same family. Most deal with family situations in which a narrator presents conflicts, generational differences, cultural problems, sickness, and death, but some treat religious beliefs and cultural values that are common among Chicanos. The title piece is a memory of growing up in the 1940s and 1950s, an age when racial stereotypes in the motion pictures were even more common than today. The Chicano youths cheer for the Indians or Mexicans, and the only hero with which they identify is the Cisco Kid. "El Patron" focuses on a father and son whose notions of patriotism differ, but the author also portrays male/female relationships, and provides a brief history of the bravery of Mexican-Americans in wartime. The best story in the collection is also the longest. "Philomena" has dual protagonists--the mother of the title and the oldest daughter who cannot live with her. A family gathering triggers the daughter's memory of a family that was anything but homogeneous, with a long history of drunkenness, disputes, and homosexuality. Philomena, with all of her faults, is the glue that holds everything together.

Some of the stories are quite reflective. "Grace in Unexpected Places," for example, has a religious awakening taking place during a football game, while "Celebration" is a memory of a favorite relative's kindness. "Be-Bop Rock" is memory generated by death, this time of a troubled marriage and an illegitimate child. La Llorona, the weeping woman of Mexican and Chicano folklore, plays a prominent part in "Carnitas y huesitos," and "Tio Ignacio's Stigmata" is a spoof of the religious miracle. In this piece, Candelaria characterizes the strong family ties among Chicanos: "You think Anglo liberals are burdened with guilt. Just whip a Chicano with the words 'familia' and a thunderbolt shatters his soul like the first fall from grace in the Garden of Eden." A tale with the title "Affirmative Action" treats acculturation, the generation gap, discrimination, and stereotypes. A tough Irishwoman (married to a

Chicano) gets her job back with threats of affirmative action lawsuits, and in so doing earns the respect and admiration of her husband's grandmother.

In the selections in *The Day the Cisco Kid Shot John Wayne*, Nash Candelaria has sketched some real and complex people who are struggling to find their places within their own families, with their religion, and most of all, to find their place in the contemporary multi-cultural society of the United States. Some are funny, some are irreverent, and some are serious; all are a pleasure to read, as Candelaria proves here that he is as adept in his handling of short fiction as he is in the novel.

—Carl R. Shirley
University of South Carolina

Sheila Chamovitz. *Skokie: Rights or Wrong*. New Day Films, 22 Riverview Drive, Wayne, NJ 07470. 16mm film and VHS, 25 minutes. 1987. Rental \$50.00; purchase price \$450.00. film; \$250.00, video. (201) 633-0212.

Skokie is an Illinois suburb in which about 7,000 Jewish survivors of the European Holocaust live. In 1978, The National Socialist Party of American (NSPA) (known until 1970 as the American Nazi Party) wanted to demonstrate in Skokie, to publically speak about the NSPA's ultimate purpose, which is to "create an all-white [non-Jewish] America in our lifetime," via legal methods "hopefully." The NSPA's immediate goal in marching in Skokie was "to dramatize the fact that there is no free speech for National Socialists. . . a pressure move in order to force the system, the courts. . . to give [the NSPA] back [their] right to free speech." Frank Colin, the NSPA leader and spokesperson, parallels NSPA public assembly with demonstrations by blacks in "the heart of dixie" during the Civil Rights movement of the 1960s. Blacks were "Dramatiz[ing] their cause in an area where those concepts were most opposed," Colin says, just as his group was attempting to do. In other words, the intent of both groups was to demonstrate their constitutional right to free speech. The American Civil Liberties Union (ACLU) picked up Colin's NSPA case when Skokie went to great lengths to keep the NSPA from their community. As news of the planned march spread, community leaders began to receive telephone threats; the Nazis' ultimate plan seemed already to be working.

Sheila Chamovitz does not try to tell us how to feel about this issue, or try to move us toward particular horror, anger, or disgust at Nazism in her twenty-five minute documentary *Skokie: Rights or Wrong*. In this film released in 1987, there are no clips of concentration camps or Holocaust data interjected by a commentator. Each group tells its own

story. A Jewish person tells what he or she went through in Europe at the hands of the Nazis, so Chamovitz films their silence. Frank Colin, NSPA leader, has plenty to say, and Chamovitz lets him rattle on ad nauseum, films him laughing about the Nazis' "final solution," extermination of Jews, blacks, and other non-whites in his ideal (and, he contends, still democratic) all-white America. ACLU lawyers on the case and the ACLU leader commenting on the case are all rational, intelligent men interested in justice, who believe in the dynamic checks and balances of democratic freedom of speech.

Chamovitz's intention is to show us how America is designed to work, how freedom of speech for *every* American guarantees freedom for all via the balance of forces struck in a true democracy. If all speech is heard, "ridiculous speech, hateful speech will be put down." Chamovitz thinks we in American can make intelligent choices--and perhaps she is asking if we can continue to do so in the face of a new American Nazism that proclaims much the same goals as Hitler's European movement in the 1930s and 40s which claimed the lives of millions of Jewish and non-Jewish people. Chamovitz seems to think good will continue to win out in America, but acknowledges, through the commentary of Holocaust survivors, that evil--here, Nazism--has taken root in the past and choked out democracy and anything we might call freedom.

By posing questions about free speech and the connection between morality and law, by allowing us to come to our own conclusions instead of arguing pointedly for a position, Chamovitz is calling us all to think, if not to act. What happens if those who believe in freedom for only a few are the only ones to take active advantage of American freedom, and in doing so, quash true freedom for all of us? (And would we not be more comfortable allowing these people to speak, letting us know what they are thinking and doing, rather than doing it underground, behind our backs?) Will a band of "misfits" do in the latter part of the 20th century what a band of "thugs" did in the 1940s?

By the end of the film we are as perplexed by this irony as Chamovitz must have been when she decided to make this film. We are left questioning: Do we compromise our ideal of democracy for all Americans by quashing the Nazis' right to freedom? As an ACLU commentator says, "We pay some cost in order to be free."

—Elizabeth McNeil
Arizona State University

John F. Crawford, William Balassi, and Annie O. Eysturoy, eds. *This Is About Vision: Interviews with Southwestern Writers*. (Albuquerque: University of New Mexico Press, 1990) 204 pp., \$15.95 paper.

This Is About Vision: Interviews with Southwestern Writers is a compilation of sixteen interviews. The writers are ordered chronologically by date of birth, and there is a strong sense of movement from older ideas about the Southwest represented by authors such as Frank Waters to the development of new cultural values and ideas with younger writers like Rudolfo Anaya and Luci Tapahonso. Each of the interviews is prefaced by biographic information as well as a selected bibliography. Crawford's introduction to the book is thorough and provides a "map" or guide to the thematic development of the interviews.

One shortcoming of the book is that it starts slowly. The first interviews with older writers are more ethnocentric and are fairly general. However, despite the slow start, the majority of interviews are very insightful and often produce unique ideas and viewpoints ranging from thoughts on the relationship between politics and art to feelings about the importance of landscape in the Southwest. There is a balance of Native American, Hispanic, and white writers as well as an equal number of men and women.

The writers are interviewed by several different people, and there does not seem to be any set pattern of questions. In addition to this, some of the interviews are conducted on a much more personal level. Despite the different approaches of the interviewers, the knowledge and sensitivity of the writers who were selected make the collection worthwhile.

The most unifying theme that cuts across all boundaries of ethnicity, gender, and background is the writers' strong sense of community. This is represented in different ways for different writers, but in all cases, the community helps to solidify their identity. Many of these writers comment on the need to change society through educating children within their community. Jimmy Santiago Baca comments, "Each writer is doing that [writing] in his or her own way, putting the whole thing together and making a literature immensely strong and important for the kids of tomorrow."

The writers in this collection are creating their own traditional styles of writing for themselves and for other people who can identify with them. These writers have a clear sense of themselves, which gives them and their writing an inner strength. They do not write in a traditional Western style because they cannot identify with this structure. They use their "vision" and inner knowledge of themselves in order to create a literature representing them and their cultures. Even the white writers in this book are writing outside of the Western tradition because these styles are not adequate. John Nichols speaks radically about the dominant

society's role in its treatment of minorities both in this country and around the world. All of these writers use their vision in order to write as close to the truth as possible.

The interviews are very rich with insight, humor, and social commentary. This would be an excellent supplementary work for any courses offered in multicultural or minority literature and education, as well as literature of the Southwest. The writers who are interviewed have much to offer any reader and, to quote Joy Harjo, "this literature is part of who you are and part of you. This is not some foreign exotic literature. . .if you are living in this country. . .this is American literature, this is part of who you are."

—Jennifer L. Scoutten
Arizona State University

Roger Daniels. *Asian America: Chinese and Japanese in the United States Since 1850*. (Seattle: University of Washington Press, 1989) xviii, 384 pp., \$24.95.

Roger Daniels is one of the premier scholars of Asian American history and has previously done pathbreaking research on the anti-Japanese movement in California and the World War II internment of Japanese Americans. Now, in *Asian America*, Daniels presents an interpretive account of the Chinese and Japanese in the U.S. In doing so, he attempts to show that these groups are an integral part of the immigration and ethnic history of America, especially by stressing parallels in the experiences of Asian and European immigrants. Daniels further argues that, because of a number of factors, there are differences as well as similarities in the experiences of Chinese and Japanese Americans.

Daniels begins by examining Chinese immigration, the anti-Chinese movement, and Chinese settlement up to World War II and then he covers the same areas for the Japanese. This is followed by a discussion of both groups during the war, a chapter on the Cold War era, and an epilogue on happenings from 1960 to the 1980s.

Throughout this well-researched book, Daniels' detailed knowledge of Asian Americans and Western history is very much in evidence as is his willingness to draw broad conclusions and suggest new points of view—even some that may provoke disagreement or stimulate further research. Each chapter contains a rich and highly readable mix of description and analysis. Daniels gives a lot of coverage to some topics that usually do not receive the attention they deserve, for example Chinese communities outside of California and Japanese American resistance during the wartime internment.

Daniels makes insightful comparisons of Chinese and Japanese

Americans. He also points out many similarities between Asian and European immigrants, although this perspective unfortunately deemphasizes significant economic, legal/political, and social differences due to the racial discrimination and hostility directed against Asians. Daniels' discussion of the past three decades could have been more extensive. This period deserves more than an "epilogue" if for no other reason than it encompasses the coming of age of new native-born generations (Sansei and Yonsei among the Japanese) and the development of different patterns of family, community, and economic life. In addition, Daniels' discussion here only begins to touch upon the experiences of recent Chinese immigrants, the emergence of social and political activism, the current socioeconomic status of Chinese and Japanese Americans, and contemporary social problems and issues.

The preceding critical comments notwithstanding, *Asian America* is an impressive, landmark work. Daniels expresses the hope that his book will help scholars and others understand and appreciate the significance of the Asian experience in the U.S. for American history and society. I have no doubt this will happen.

—Russell Endo
University of Colorado

Diego Echevarria (Producer/Director), and Fernando Moreno (Associate Producer). *Los Sures*. The Cinema Guild, 1697 Broadway, Room 802, New York, NY 10019. Color, 16mm film/video, 58 minutes (1984). Rental: \$100. Purchase price: \$895, 16mm film; \$595, video. 212-246-5522.

Perhaps one of the more perplexing, yet also intriguing aspects of Diego Echevarria's film, *Los Sures*, is the illusion that he creates of isolation and disconnection from the larger world that shapes and engulfs his subject—a Puerto Rican community in the Williamsburg section of Brooklyn, New York. The way Echevarria presents the *Los Sures* community gives one the sense that it sits alone and apart in a land of unknown origin. Yet it is located only a stone's throw away from one of the most affluent urban centers in the world. Not even the Hasidic Jews, who share the larger community with Puerto Ricans, African Americans and others are allowed to intrude into this filmic portrayal of a Puerto Rican community cut off in the midst of urban America.

Despite this Buñuel-like illusion of isolation and some of the problems I will mention, *Los Sures* holds up as an interesting film, worthy of our attention and use in the ethnic studies curriculum. The film's tone and point of view allow the filmmaker to get many important points across, but which might have been better served by the addition of a continuous

or interspersed narration throughout the film. With the exception of one brief narrative statement at the beginning of the film, all that we learn about this community and the lives of the people within it, comes from the words of the five individuals whose spoken and visual profiles serve as our lens into this urban reality (Tito, Marta, Cuso, Ana Maria, and Evelyn).

The first thing that comes to mind as we view this film is that we seem not to be inside the U.S. at all, but rather that we may well be inside a third world country. And, in many ways we are. The cinematic approach used conveys the same message that one gets from writers who use the theoretical construct of “internal colonialism” in their analyses of Puerto Rican and other ethnic barrios and ghettos in urban centers scattered throughout America. These analysts contend that these poor Puerto Rican, Chicano, African American, and Native American communities are indeed colonial enclaves within the legal boundaries of the United States. So the vision that one gets from *Los Sures* as a third world community and experience is actually not at all that far fetched.

For those already familiar with this kind of urban reality, it is an opportunity to take a deeper, more penetrating, and unalloyed look at those social and economic conditions that accompany poverty and oppression in America’s peripheral communities—a view and understanding that is rarely captured in the written texts of social scientific analyses filled with data, tables and charts. However, for the person who knows absolutely nothing about this kind of American reality, this film can produce a very negative experience, precisely because the director chose to present such a narrow and restricted vision. His documentary portrayal, often accurate and unsentimental, at other times seems to be manipulative of his subjects and sometimes results in unintended distortions. Nonetheless, there is a powerful texture here that comes from his strong visual images and auditory cues. The sights and sounds which make this film a palpable reality for the audience, also pack an artistic cinematic “wallop.”

Despite the power of the images presented, I still find the isolation and disconnection somewhat disturbing and potentially misleading. It is as if Echevarria purposely decided to cut all ties with the formal agencies of the “other” country. In point of fact, living in these kinds of communities is tantamount to being trapped in places that have been all but abandoned by the metropolis that surrounds them. The police are an occupying force, garbage is rarely collected, housing code violations result in death, and in many communities where burned out tenements become the playgrounds of the children, the only conclusion one could arrive at is that it really is another country. Analytically, however, the missing connections that fail to position the community within the larger socioeconomic environment make Echevarria’s vision a somewhat ecologically flawed one. But beyond these problems of an instructional nature, this film does manage to give the viewer insight into the bitter

struggles of survival of these five courageous individuals.

You learn about Cuso, the hard working, self-employed contractor, but you never know who he is working for. Who are the people paying him to renovate those houses? Because real estate is gold in New York, one should know which sector is responsible for funding the mining of these particular community properties. One never hears about the “gentrification” process nor of the ultimate threat of community dispersal and impending homelessness.

If you want to tell the story of these courageous individuals to the outside world, you must help the audience interpret the parables. For example, Tito, who sells stolen car parts to make loose change, tells us much about his struggle to survive in a language that most outsiders may not understand. His business sense is in the true spirit of American capitalism. He says, “you’ve got to move it, move fast, get your money and get out of there.” If this doesn’t sum up the activities and credo on Wall Street these days, I don’t know what does. While Tito steals cars and sells the parts, financiers across the East River buy huge conglomerates, break them up, and sell off their subsidiaries. Tito, without any explanation or analysis, simply comes across as a petty street criminal, a manchild who ends up doing time on Rikers Island. What I am suggesting here is that Echevarria squandered a wonderful opportunity to teach something about the links that tie poverty to racism, and racism to the socioeconomic structure in American life.

Similarly, he relies on the good works of the social worker, Evelyn, to let the audience know that there are good people in these neighborhoods. Evelyn, a college graduate who cares for her clients and her community, although somewhat burned-out professionally, continues to struggle to raise her children in her old neighborhood. This “Mother Teresa” image is quite admirable, but it fails to communicate larger questions about the welfare system, poverty, health care, and education.

While I was able to understand the importance of the intense religious practice of Anna Maria and its role in her struggle to overcome adversity, tragedy and pain, I wonder whether or not the casual uninformed observer would understand what spiritualism is all about and how it fits into other forms of religious expression.

Martha’s profile is very interesting. A welfare recipient with five children, three marriages behind her, and a limited education, Martha is, nevertheless, able to reinforce and sustain certain values and beliefs. Caring about her children, frustrated and humiliated because of her position in society, Martha in many ways fits the statistical profile of far too many Puerto Rican women—a woman of about twenty-five years of age, who has dropped out of school, is the head of a household, is unemployed, and has an average of two children to maintain. Nonetheless, as the head of the household, Martha, like many other Puerto Rican women in her position (33%), is keeping her family intact and struggling to maintain values, beliefs and traditions.

Despite some of the film's shortcomings, I will continue to use *Los Sures* in my courses, and would recommend it for other ethnic studies, sociology and anthropology courses. Careful interpretation, follow-up discussion, and supplementary readings are a must for this powerful, complex portrayal of a Puerto Rican community in transition.

—Jesse M. Vazquez
Queens College, City University of New York

Henry Louis Gates, Jr., ed. *The Classic Slave Narratives*. (New York: New American Library, 1987) xviii, 518 pp., \$4.95 paper.

At last here is a compact, inexpensive paperback that presents the major black autobiographies of the slave era. It is easy now for teachers of literature, history, or sociology to have their students reading the full texts of the classic slave narratives, instead of just reading bits and pieces of them in anthologies. Henry Louis Gates, Jr., provides an informative introduction to the volume, which consists of works by Olaudah Equiano, Mary Prince, Frederick Douglass, and Harriet Jacobs. Gates notes that these texts “span nearly three-quarters of a century (1789-1861); the authors, two men and two women, include one African, one West Indian, and two African Americans, thereby helping us to understand the full range of the black experience in slavery.”

Most readers of African American literature are familiar with Frederick Douglass's 1845 *Narrative*, and they probably have his work in mind when they think about the slave narrative content and form. They recall Douglass's graphic descriptions of his wretched condition as a slave, his physical fight with the overseer, Mr. Covey, that marked the turning point in Douglass's life from a slave to a man, and his strong desire for freedom and eventual escape to the North, which allowed him to develop as a person despite the prejudice he encountered in the free states. Few people know, however, that Douglass's *Narrative* owes its existence to the first great slave autobiography published in 1789 in Great Britain and soon after in America. *The Interesting Narrative of the Life of Olaudah Equiano* was a two-volume work that became the prototype for the genre that developed in the nineteenth century and culminated in the fine achievement by Douglass.

Equiano combined the spiritual autobiographical form with the secular personal writing exemplified by Benjamin Franklin, and added ideas of social protest current in the emerging humanitarian movements of the late eighteenth century. Following these structural patterns and thematic elements, Equiano wove a fascinating but disturbing tale of personal striving for freedom that was tied to the social, historical,

economic, political, and psychological conditions of the Western world, especially to its immoral practice of human bondage. To read Equiano's story is to enter a world of adventure that offers enlightenment and human compassion. Above all, we gain an appreciation of what we owe him for his classic work.

Because most of the slave narratives were written by men, there is very little that we know about the interior lives of slave women. For this reason alone, *The History of Mary Prince* (1831) is valuable. She was born in Bermuda and was the first woman to publish a slave narrative. Gates writes that "Prince's account makes her readers acutely aware that the sexual brutalization of the black woman slave—along with the enforced severance of a mother's natural relation to her children and lover of her choice—defined more than any other aspect of slavery the daily price of her bondage." For example, one of the worst experiences she recalls in her account is the humiliating job of having to wash her master as he sits naked in a tub of water.

Harriet Jacob's 1861 *Incidents in the Life of a Slave Girl* is another autobiography that has been receiving growing critical attention because it presents a viewpoint that is lacking in most narratives. Jacob's work not only illustrates the experiences different from men that women slaves underwent, it also demonstrates the various ways women related their ordeals under slavery. As Mary Prince does to some degree, Jacobs describes how she lives in constant fear of sexual exploitation and how she suffers tremendously for her refusal to succumb to the improper advances of her master. She chooses self-incarceration in a small garret crawlspace rather than acquiesce to a life of sexual domination by her master. Unlike the major emphasis of the male slave narrators who strive for their individual freedom in the manner of the Emersonian self-reliant person, Jacobs is preoccupied in maintaining her self-respect and close ties within her family circle that includes her children whom she desperately tries to save and her grandmother in whose attic she conceals herself for seven years.

All these narratives will introduce students of black studies and general readers to the most absorbing and revealing pieces of lifewriting that came out of the slave era. After examining these works, most persons will understand why so many scholars are presently at work studying these fine literary achievements that somehow emerged from one of the most brutal periods in the history of the modern world.

—Angelo Costanzo
Shippensburg University

Deborah Gesensway and Mindy Roseman. *Beyond Words: Images from America's Concentration Camps*. (Ithaca: Cornell University Press, 1987) 192 pp., \$24.95.

"Shikatanagai! Shikatanagai! It cannot be helped." The internment of Japanese Americans during World War II devastated the Japanese community, ruined businesses, and destroyed families. Memories and recollections of the Japanese American concentration camp experience are collected in this beautifully crafted work illustrating in text and prints the images produced by the incarcerated Japanese Americans. *Beyond Words* captures the personal insights of this experience, the unjust accusations and imprisonment of a people, their treatment as enemy aliens and foreigners, and "those damned barbed wire fences" enclosing them. Many found solace in expressing themselves in art and poetry illustrating their insights into the harshness of their displaced lives.

Formatting is critical in this literary and artistic production as the Japanese American work is traced within an historical context and is illustrative of the emotional trauma the uprooting of a people produced within the confines of barbed wire and war hysteria. The dimensions of racial oppression are clear as their words and depictions of camp life in paintings, poetry, and cartoons focus attention on the physical, emotional, and psychological betrayal America imparted upon the Japanese American people. Personal accounts are illustrative of their victimization and resilience as the Japanese learned to cope with camp life and the austerity of the WRA's pioneer community program.

An earlier work by Allen Eaton, *Beauty Behind Barbed Wire*, published almost a decade after the war in 1952, while illustrating camp art in various forms, fails to address the emotional trauma and historical context of the incarceration experience. The art presented in this earlier works suggests the resilience of the Japanese through their ability to adapt and assimilate in spite of the military necessity which led to their incarceration. In Eaton's work, the voices are those of people living outside the experience and seem to convey a spectacle on display rather than creating an understanding of a people's experience. Art, vis a vis a Euroamerican perception of art, is the focus of Eaton's work. *Beyond Words* uncovers the emotional tensions between the generations promoted by the unhealthy and closed environment of camp life as well as develops the political issues surrounding the War between Japan and the U.S. which further divided the Japanese community and the infrastructure of the Japanese family. And through personal accounts of their experience, Gesensway and Roseman are able to capture the "spirit" and "force" behind the Japanese American persona.

The Japanese American "assimilation" into the American mainstream has always remained incomplete as such a process is fallaciously grounded when such historical circumstances as the unjust incarceration

of 120,000 Japanese Americans whose voices and memories remain buried in library archives and people's attics is not acknowledged. Gesensway and Roseman have attempted to uncover and break the "silence" imposed upon the Japanese people who, as their work suggests, were never really silent at all. Most of the voices are from the Nisei generation as they talk about everyday camp life experiences, the uncertainties, and fears of further oppression. Many of the voices are mediated as the second generation fights to remember their experiences. The paintings juxtaposed with the poetry and text are most illuminating and place the reader inside camp, inside horse stalls and deserts, and inside the lives of the Japanese people themselves.

Recovery for many Japanese Americans has been difficult as many face the psychological trauma close to what Diane Akiyama suggests as being raped. Such a presentation of that experience through the artistic impressions of Henry Sugimoto, Kanga Takamura, Mine Okubo, and Chiura Obata and the poetry of Nyogen Sensaski and Toyo Suyemoto is an act of recovery. Their words and memories, are necessary to help future generations of Japanese Americans understand their history, art, culture, and traditions. More importantly, *Beyond Words* is a useful tool in helping America understand its people—the diversity and multi-cultural society which comprise the U.S.A.

—Barbara L. Hiura
University of California, Berkeley

Carolyn Gilman and Mary Jane Schneider. *The Way to Independence: Memories of a Hidatsa Indian Family, 1840-1920*. With essays by W. Raymond Wood, Gerard Baker, Jeffery R. Hanson, and Alan R. Woolworth. (St. Paul: Minnesota Historical Society Press, 1987) xii, 371 pp., \$40.00; \$24.95, paper.

In the early 1800s, when Lewis and Clark visited the Hidatsas, they lived at the mouth of the Knife River with their close allies the Mandans. The estimated 2,000 Hidatsas farmed the fertile valleys and lived in villages overlooking the river. But in 1837, smallpox struck these village dwellers and diminished their numbers by half. The remainder of Hidatsas and Mandans decided to leave their homes and journey north, settling in Like-a-Fishhook village. In 1885, the Hidatsas moved again, this time settling in Independence, North Dakota.

The Way to Independence traces the lives of three Hidatsa Indians: Buffalo Bird Woman, her brother Wolf Chief, and son Goodbird, who was recorded by the anthropologist Gilbert Wilson in the early twentieth century. Their life stories allow the reader to get a glimpse of how the

Hidatsa society evolved as a result of changes wrought by contact with the dominating white culture. But the book also demonstrates that these changes did not result in the dissolution of Hidatsa culture; they coped with change by incorporating aspects of white culture according to their needs, and fashioned for themselves their own form of cultural independence.

Buffalo Bird Woman grew up learning the traditional crafts of the Hidatsas, and her brother was brought up in the same cultural tradition. but whereas Buffalo Bird Woman did not always approve of the changes, her brother took advantage of the new ways. Goodbird grew up in both worlds, and eventually he became a Congregational minister. These three life stories illustrate well how the whole Hidatsa society went through a change in the years 1840-1920.

The chronicling of change of Plains Indian cultures through the eyes of one family puts the process on a very personal plane. It is a story of American Indian policy from the grassroots level--how the Indian people experienced it. The words of Buffalo Bird Woman and her family are combined with pictures of artifacts and explanations of their usage as well as excellent maps. The result is a detailed portrayal of how the Hidatsas forged a new cultural identity, combining tradition and innovation and finding a way to exist within the context of the American society.

At the end of the book, the authors have added a section of essays on Hidatsa origins and religion, the tribe's natural environment, and the work of anthropologist Gilbert Wilson and his brother. The essays add depth to the material and should probably be read first. As a whole, *The Way to Independence* is a fascinating pictorial and historical account of one family's way to independence. It captures the imagination, but it also contends that the Indians are not images; they are living and breathing human beings with a role to play in our society.

—Paivi H. Hoikkala
Arizona State University

Diana Der Hovanessian. *About Time*. (New York: Ashod Press, 1988) 96 pp., \$7.50.

As Armenian American literature matures, the impact of the massacres and dispersion of the Armenians in the Ottoman Empire in 1915 widens in meaning and relevance. A recently published collection of poetry by Diana Der Hovanessian suggests how issues raised by those long-ago events permeate the imagination of contemporary Armenian American writers, giving poignant focus to their work. Diana Der Hovanessian, the foremost translator of Armenian poetry into English,

demonstrated this most memorably in her *Anthology of Armenian Poetry*. Her first volume, *How to Choose Your Past* (1978, Ararat Press) displayed her wit and concern with the transmission of the Armenian language in a land where it is vulnerable to extinction. The second volume of her own work, *About Time* includes many poems which again showcase her strengths: short, epigrammatic pieces which tease the imagination and ironic poems that echo long after the first reading. Though many of these poems deal with non-Armenian subjects, those that weave together the volume once more express the poet's love for the Armenian language and poets killed at the beginnings of the massacres.

Der Hovanesian is especially sensitive to the nuances of Armenian words and idioms. In the first poem of the collection, "Shifting the Sun," she deftly compares the sayings which greet children who have recently lost fathers in different cultures; unlike those sayings which divide and darken the future, the Armenian refrain, "May you inherit his light, may you inherit his sun," circles through the poem, gently supporting the continuity of the generations. The refrain suggests how a culture which has undergone cyclic destruction and re-creation for almost three millennia has managed to pick itself up over and over again, holding to a positive light. "Postcard from Daniel Varoujan" is another variation on the theme of inheritance, this time the poet's lineage as an Armenian writer; the postcard sent so many decades ago by the great Armenian poet Varoujan, martyred on the first day of the massacres, becomes a symbol of a legacy that finds its way to the right hands, despite chance. The final stanza of the poem sums up the situation of the poet receiving the gift:

He is at a museum shop
picking a postcard
to send home. Seventy-five years later
it arrives to another woman
with the name of his marble huntress
who will hold it and weep
for lost mythologies.

The image of the "marble huntress," the Roman goddess Diana, conjures up a world of passion and beauty driven underground, a fate similar to that suffered by the Armenians when holocaust exploded their lives. But for Der Hovanesian, what continues to heal the parts is the power of a shared language that carries history and feeling through time and space. Thus, in a round entitled "Without You I Am," the circularity of the form and the elements used as equivalents to the Armenian language reassert the deep bond between this poet and her ancestral language. It is these poems about the sturdiness of the Armenian language through time which unite the volume: "wanderer and wandering minstrel/finally met along/inside the house Moushekh Ishkhan/called the Armenian's home."

—Margaret Bedrosian
University of California, Davis

Terry G. Jordan and Matti Kaups. *The American Backwoods Frontier: An Ethnic and Ecological Interpretation.*(Baltimore: The Johns Hopkins University Press, 1989) xiii, 340 pp., \$36.00.

Terry Jordan and Matti Kaups have produced a new study which is revealing, thorough, and extremely well documented with ample illustrations, charts, and maps. Their thesis is fascinating: Finnish immigrants played a highly significant role in the shaping of the American backwoods frontier. The authors trace the origin of the Finns from Finland's interior where winters were (are) severe and where chinked log cabins and double-pen cabins became an art along with hunting, gathering, and marginal crop growing. Such a life style prepared them for immigration from Savo-Karelian Finland to the lower Delaware Valley settlements in New Jersey and Pennsylvania (during the 1740s) and from there westward through the Appalachians to the prairies, Rockies, and Pacific Northwest.

While this reader at first felt that the thesis was oversimplified, he became convinced by an overwhelming amount of evidence which confirms the fact that the Savo-Karelian Finns did have a strong impact on Scotch-Irish, Swedish, and other frontiersmen. How? Jordan and Kaups explain that while the Spanish shunned forests, the Dutch clung to the Hudson River Valley, the English settled in New England, the Russians came too late (to have settled the frontier), and the great exploring French none-the-less colonized only Quebec, it was the Finns (along with Scotch-Irish and others) who settled in New Jersey in the early 18th century and spread westward intermarrying with Native Americans (not decimating them at all) along with the Scotch-Irish, Welsh, and Swedes.

How is it that the Savo-Karelian Finns, of all people, had the most influence? Jordan and Kaups explain that their particular style of log cabins (chinked logs, V-notches, double-pens) are evident throughout interior woodland Scandinavia as well as woodland America and westward. Yes, of course, other cultures influenced certain aspects of the backwoods log cabin (earthen floors from Native Americans, stone hearths and chimneys from the Scotch-Irish and Welsh), but the basic construction stems back to interior Finland and borderland Sweden (where the Finns migrated as early as the 1600s). Such a thesis runs counter to that of such folklorists as Henry Glassie and others.

Cultural traits are also in evidence. The Savo-Karelian Finns were unruly (hence were expelled from borderland areas within Scandinavia), shamanistic (hence were accepted as brothers by such Indian tribes as the Delawares), inventive, adaptive, and racially tolerant. They learned much from the Indians including hunting techniques, burial customs, and uses of plants for medicines and foods. This study is exhaustive in its presentation of pertinent detail as convincing evidence.

There are just a few places where this study could be even further

strengthened. While numerous 18th and 19th-century socio-historical views of backwoods culture are given (including those of Frederick Jackson Turner), no mention is made of Hector St. Jean de Crevecoeur who has some significant commentary on the backwoods in his *Letters from an American Farmer* (1782). Jordan and Kaups make no references to the changing climate of North America since the early 18th century, and how such a change in weather patterns may have affected the use and distribution of double-pen log houses which are now found only in the heavy snowfall regions of the mountain West.

This reader strongly recommends *The American Backwoods Frontier* for all scholars of American culture and civilization.

—Richard F. Fleck
University of Wyoming

Pleasant “Cousin Joe” Joseph and Harriet J. Ottenheimer. *Cousin Joe: Blues from New Orleans*. (Chicago: University of Chicago Press, 1987) 227 pp., \$19.95.

Unlike more traditional biographies, oral histories require that readers suspend their basic cultural assumptions about narrative. These assumptions, according to James Clifford, form a “myth of personal coherence” in which readers expect a narrator’s life story to represent a coherent and continuous self. The discrepancy between what a reader expects and what a reader receives forces the editor of an oral life-story to choose among several editorial options. In *Cousin Joe*, a work which took over twenty years to collect, to transcribe, and to edit, Harriet Ottenheimer informs us that she chose from three editing possibilities. She decided not to present a wholly unedited text complete with coughs and pauses, nor did she want to provide a work which included editorial commentary which might confuse the editor’s voice with the teller’s voice. Instead, she chose a style which strived for “some measure of coherence. . . intended for a general reading public” because Cousin Joe wanted his story to be a “best seller.” This compromising editorial tack proves to have a more positive than negative effect on the narrative, but Ottenheimer’s tendency toward an unedited text is plain. Although the book does exhibit standard spelling and grammar, much of the narrative is made up of unedited, rambling digressions.

Ottenheimer’s unobtrusive editing style allows Cousin Joe’s voice to reflect the reality of being black in a racist culture. Born to a poor, violent family on a Louisiana plantation in 1907, Cousin Joe relates the profound effect that this early social and familial abuse had on his life. Anger and frustration permeate his narrative, and Cousin Joe admits to too often finding solace from the world’s injustice through alcohol. But Cousin

Joe's musical genius afforded him a different kind of escape from an otherwise bleak existence, and Ottenheimer demonstrates this fact by using his songs to entitle each of the twenty chapters, by beginning each chapter with song lyrics which summarize a particular stage or important event in Cousin Joe's life, and by including twenty-four well-chosen photographs to illustrate the text.

Art imitated life for Cousin Joe, and he drew heavily upon personal experiences to create his music. From his brief semi-religious state at the age of seven, when he wrote and sang spirituals, to the age of sixty-five when he was awarded the Album of the Year in France, music was the controlling factor in his life. This is emphasized by two informative bibliographies and an impressive twenty-four page discography which concludes the book

Like most people who recount their lives, Cousin Joe dispels any "myth of personal coherence" by omitting details, by contradicting himself, and by degressing about minor points which do not further the story. And Ottenheimer's straightforward editing style does not soften the horrible accounts of violence, of racism, and of misogyny. But Cousin Joe's modest and endearing explanation of his musical genius, his insights about musical celebrities, his reverence for his fellow musicians, his unique perception of music, and his terrible honesty about pre-Civil Rights New Orleans will be of special interest to music enthusiasts, black studies scholars, and social-psychologists.

—Nancy A. Hellner
Arizona State University

Hyung-chan Kim, ed. *Asian American Studies: An Annotated Bibliography and Research Guide.* (Westport, CT: Greenwood Press, 1989) x, 504 pp.,\$55.00.

Hyung-chan Kim's bibliography of humanities and social science materials on Asian Americans has two basic but important assets. First, its 3,396 entries encompass a large proportion of the relevant literature (creative writing and federal government publications have been excluded as they are adequately covered in other sources). Second, the bibliography is nicely organized. It is divided into two main sections dealing respectively with historical and contemporary matters. Each section has chapters on a variety of subjects, for example marriage and family, community organizations, immigration and refugees, and acculturation, adaptation and assimilation. Within each chapter, the appropriate books/monographs, articles, and theses/dissertations are listed alphabetically by author.

Nearly all of the entries are annotated. The volume begins with an

essay by Charles Choy Wong on research opportunities and priorities and it concludes with author and subject indexes. The two main sections are preceded by Shirley Hune's seminal analysis (originally published in 1977) of historical and sociological perspectives in the literature on Asian immigration to the United States.

Perhaps inevitably for a bibliography of this magnitude, there are minor flaws. Some of the entries do not appear in the most appropriate chapters, and there are instances where authors' names are misspelled or entries are missing from the author index. The subject index, a much-used portion of any large bibliography, should have a more extensive set of headings. In some cases, significant pieces of literature have very brief annotations or less important pieces are described in comparatively greater detail. Finally, this book does not include all of the humanities and social science writings on Asian Americans and, while this itself is not a problem, no explanation is provided on how materials were selected for inclusion or why others might have been omitted.

Like most reference works, *Asian American Studies* is really a tool whose users will evaluate based on how helpful it is for their own specific purposes. Such assessments will undoubtedly vary, but most are likely to be positive. Despite a few shortcomings, this volume is among the best of the general bibliographic resources on Asian Americans. It will be of value to those who are relatively unfamiliar with the literature on these groups as well as more knowledgeable researchers, teachers, and students. This book deserves a prominent place on the shelves of academic and public libraries and in the collections of educational and other programs having an interest in Asian American scholarship.

—Russell Endo
University of Colorado

Yukiko Kimura. *Issei: Japanese Immigrants in Hawaii*. (Honolulu: University of Hawaii Press, 1988) 283 pp., \$28.50.

Yukiko Kimura is a retired professor of sociology from the University of Hawaii who has also held a number of research positions in Japan and the United States during her long career. Since retiring in Honolulu in 1968, she has been researching studies of the Japanese in Hawaii and has published several articles in this area. *Issei: Japanese Immigrants in Hawaii* is her first book.

Issei is certainly the most scholarly and comprehensive recent history of the Japanese in Hawaii to appear. Kimura documents her commentary with extensive footnotes and references as well as oral histories from interviews she has conducted and from published interviews collected by

others in the past. Indeed, the oral histories are the most interesting sections for the general reader since, over the last twenty years, we have come to respect and appreciate oral history as a legitimate academic field and have reevaluated the traditional dictum that history should be about famous people and events. We now seek out the social history of undocumented, ordinary lives, having decided that these lives are relevant to our own.

Kimura's book is a sociological approach to history, but is not a sociological study. Kimura does not have a thesis to argue, but aims to present the facts objectively and without much interpretation. Thus, her discussion of the famous Fukunaga kidnap-murder case of 1928 is brief and reluctant. Kimura fails to acknowledge the impact this case had in underscoring the dual system of justice operating in Hawaii in the early twentieth century because of racism. Kimura states, "although the following crime was not committed by an Issei (but by a Nisei), it horrified all of Hawaii and stunned the Japanese community and thus behooves a mention." While the author goes on to record the events, she never explains why this murder horrified Hawaii, how it stunned the Japanese community, or what the repercussions were, particularly in light of the notorious Massie case that followed in 1931. In the Fukunaga case, the court system moved swiftly. Myles Fukunaga was hanged a year and two months after his murder of ten-year-old Gill Jamieson. Authors Hazama and Komieji point out in *Okage Sama De: The Japanese in Hawaii* (Bell Press, 1986) that the outspoken editor of *Hawaii Hochi* "cited the fact that recently a politically influential haole who had murdered a Japanese taxi driver was charged only with second degree murder. In another case, a haole (white) mechanic who had doused a Japanese worker with gasoline was tried for manslaughter and acquitted." Then in the Massie case the four whites who kidnapped and murdered Joe Kahahawai, acquitted on a rape charge, had their sentences commuted to a one-hour incarceration in Territorial Governor Judd's office. The Fukunaga case has often been paired with the Massie case to demonstrate prejudice against non-white citizens, a fact that bears notice. Perhaps the most telling detail about the Issei is the public apology Myles Fukunaga's parents published in the *Honolulu Star Bulletin*, September 24, 1928.

On other sometimes little known chapters of Japanese history in Hawaii, Kimura presents careful and thorough documentation. For example, there are eight pages on the Katta-gumi, the "Japan-Won-the-War" groups that flourished in Hawaii after World War II ended. At first, three percent, then one percent, of the Issei population in Hawaii insisted that Japan had won the war and continued to promote this stand aggressively until May, 1951, when "the leaders of the Katta-gumi published a statement announcing that they now recognized Japan's defeat and apologizing for having caused much trouble in the local community."

Technically, Kimura wants to focus on the Issei alone, although that becomes increasingly difficult as time marches on from 1885 (first permanent arrival of Japanese immigrants imported to work on the sugar plantations) to the cessation of all immigration in 1924 to the 1970 date she has chosen as the end of her study. The Issei cannot always be separated from the Nisei and succeeding generations, although this is the most fascinating group to study since the Issei experience contains the most cultural tension and dualism. Issues of assimilation versus ethnic nationalism that immigrants must confront reveal much about both the country of origin and the adopted country, and Kimura explores all aspects of the adjustments the Issei had to face. Ultimately the Issei story in Hawaii is one of assimilation, but also the successful perpetuation of cultural values. Since there is no ethnic majority in Hawaii, there has been no norm to adapt to. Once World War II ended and the McCarran Act was passed in 1952 allowing Issei citizenship, the Issei became official legal members of the larger community. As Kimura points out, they were always a part of Hawaii's economic system, even when they organized major labor strikes. "The Issei were never outsiders." Although they did move into city "ghettos," "these settlements were for convenience, however, and never for self-protection." Property ownership by Issei was encouraged in Hawaii as evidence of permanent residency unlike the discrimination on the West Coast where the Issei were often prevented from owning property. During World War II only 1000 Japanese from Hawaii were interned in mainland United States concentration camps compared to the 120,000 Japanese evacuated from the West Coast. Hawaii's economy would have collapsed if a third of the population had been interned, underscoring the absurdity of the 9066 order. Because of Hawaii's isolation and unique history, Kimura has a solid *raison d'être* for this detailed study of its Issei population. Kimura concludes that "the experience of the Japanese in Hawaii during World War II was complete ingroup participation, as part of the larger community," and many studies corroborate this, but how, then, are we to view the Katta-gumi?

Issei: Japanese Immigrants in Hawaii is a careful and thorough history of the first generation of Japanese in Hawaii, although it is difficult to separate the experience of this group from that of succeeding generations, as evidenced in the section on crime. Kimura is strong on the early history of plantation laborers and their rival prefectural groups, pointing out that immigrant groups from Japan were not homogeneous, but spoke different dialects and had a social hierarchy. Far from being docile and obedient laborers, they initiated labor strikes from the time of their arrival. Kimura's liberal use of oral histories and interviews with the Issei brings her account to life. *Issei* should become a basic text for anyone studying the Japanese in Hawaii.

—Ann Rayson
University of Hawaii

Jamaica Kincaid. *Annie John*. (New York: New American Library, 1986) 148 pp., \$6.95 paper.

Annie John, even though set in the West Indies and about a black Caribbean girl, is a work whose universally felt experience goes beyond allowing the novel to be neatly categorized as a piece of “ethnic” or “women’s” writing. Born on Antigua, the island in which she sets the novel, Jamaica Kincaid catches many of the ways of being peculiar to this place. Maybe it is because Kincaid makes the setting home that we as readers find it so easy to slip into the story.

Not only do we feel at home in Antigua, we find ourselves in familiar territory as we view the world from inside Kincaid’s protagonist. We are with Annie from age ten through seventeen. The freshness with which Kincaid presents the story—the careful attention she pays to the growing girl’s changing perspective; the depth to which she goes inside her character, and without sentimentality, the choice of detail—make for a story which is familiar but which is at the same time unique. We are all unique beings, if only we can articulate the complexity of ourselves as Kincaid has allowed *Annie John* to do.

Moviemakers have limited the range of our uniqueness. Kincaid gives us a much needed break from the caricatures moviemakers have made of young people. We are reminded of our own stirrings of imagination, independence, a voice that we were told could not exist—“You don’t know; you’re just a kid.” And most of us will remember when we changed from loving our parents as gods to finding them fallible humans we think we hate, as Annie does hers. We know from the movies that we are supposed to love perfectly, but we have always felt more deeply that life is not like that.

Even though the voice in the novel is that of a seventeen-year-old looking back on childhood experience, Kincaid does not make the John-boy Walton mistake of analyzing or interpreting her character for us—and perhaps Annie, at seventeen, is not yet far enough away from childhood to do that. And thank goodness; it is this immediacy of the child’s perspective that appeals to us. Annie’s fogginess of youth which we understand has shrouded us all, limited our vision, especially in these adolescent years, even that foggy limitation is allowed honestly to exist. Kincaid doesn’t waste her time, and ours, explaining Annie or the follies of youth to us. And since we are not told how to feel, we, as readers, also are allowed to be.

Annie is young, but she is never innocent (just as we do not look back on our childhoods and think that we were innocent); Annie just lives through different stages, ages of reality. Kincaid gives us a gift in prodding us to acknowledge this wholeness of young self within our own lives, wholeness there since our lives began, wholeness which is the essential self.

The immediacy and credibility as well as the universality of Kincaid’s

novel is felt through her use of exacting detail, detail which is true to her Antiguan setting, and which is rarely predictable or superfluous.

...I had written in my nice new notebook with its black-all-mixed-up-with-white cover and smooth lined pages (so glad was I to get rid of my old notebooks, which had on their covers a picture of a wrinkled-up woman wearing a crown on her head and a neckful and armfuls of diamonds and pearls—their pages so course, as if they were made of cornmeal) (40).

Because the voice is so clear and unadulterated—genuinely Annie’s—the story is powerful, disturbing, unsentimental. Annie grows up and is a product of her environment—her parents, teachers, white and black society. But because she is whole and strong, even in the acting out of her adolescent wickedness, she is never a victim; she is Annie John busy living.

A girl’s growing up seems a simple enough story, and Kincaid does tell it in a brief 148 pages. But the story does not stop; there is no real ending when a character you have lived with steps, at seventeen, onto the boat that will take her away from her childhood. Since the time in each of our lives when we took a similar step, has our journey ever really ended? Kincaid takes us through one brilliant girl’s journey and by doing so allows us a fuller awakening to ourselves.

—Elizabeth A. McNeil
Arizona State University

Jack Kugelmass, ed. *Between Two Worlds: Ethnographic Essays on American Jewry*. Anthropology of Contemporary Issues Series. (Ithaca, NY: Cornell University Press, 1988) vii, 327 pp., \$36.50; \$12.95 paper.

This volume contains twelve varied, academically insightful, and often just plain entertaining chapters, along with the editor’s lengthy and instructive introduction. Each chapter includes helpful explanatory footnotes, in-text translation of Hebrew and Yiddish terms, and abundant references to the large body of literature drawn upon by the individual authors. The book should not only be of interest and utility to students specializing in Jewish studies but also to those scholars analyzing the general processes of ethnicity in the United States. For the latter audience, a separate over-all glossary might have enhanced the volume beyond the translations within the text.

The editor provides a nice introduction by laying out the diachronic and synchronic dimensions of Jewish identity. Particularly interesting is his discussion of the centrifugal and centripetal forces affecting ethnicity. The first section of the book (entitled “The Search”) includes

Jack Kugelmass's analysis of different observances of the Purim festival, Jonathon Boyarin's description of the anxiety and ritual dilemmas associated with the waning of an inner city synagogue, and Janet Belcove-Shalin's candid description of the problems of an "unobservant" Jew trying to study a group of ultra-Orthodox Hasidim.

The second section of the book deals with Jewish "subcultures" and comprises five chapters. Anita Schwartz looks at continuity and change via a Passover Seder dinner conducted by Left-Wing secular Jews. Fran Markowitz explores the identities of Russian Jewish immigrants as expressed in bar/bat mitzvah ceremonies and funerals as rites of passage. Chapters by Elliott Oring and Riv-Ellen Prell take up different aspects of humor as they manifest elements of tradition and changing social boundaries. Ruth Fredman Cernea describes the ritual pilgrimages of North African Jews transplanted in the Washington, D.C. area.

Taken as a unit, the first nine chapters demonstrate a good portion of the multi-faceted nature of people who identify as Jews. This strength is somewhat diminished by the title of the book emphasizing an interplay of *two* rather than *many* worlds. The idea of a two-dimensional "marginality" expressed by several authors also detracts from the processes of continuity and change which each of the authors indeed explores with considerable alacrity. If Judaism as an historical dimension is seen as the warp of continuity, then the wefts of the ethnic fabric are represented by a myriad of subtle (and not so subtle) theological differences, political hues, and varying Old World folk patterns. The in-group diversity is extensive and complex—a matter not often enough recognized in ethnic studies. Janet Belcove-Shalin touchingly expresses this matter in pointing out that her Hasid informants considered her a "goyishe yid" (Gentile Jew); at the same time she wept at a Yom Kippur service "...not so much for the 'sins' I was renouncing, but as Jew feeling so utterly alien in a Jewish environment."

The final four chapters are grouped into a section labeled "Us and Them." These chapters can be read with special profit not only from the standpoint of boundary maintaining mechanisms, but also those of research methodologies and applied social programs. William E. Mitchell's chapter "A Goy in the Ghetto" notes that—contrary to those of most ethnic groups—Jewish studies have been primarily conducted by Jews themselves. Mitchell's Jewish informants accepted him although "...they seemed to be saying, 'Sure you're a Gentile. . . But you don't have to act like one.'" Consequently Mitchell modified his behavior and observed kinship patterns that most Jewish scholars had ignored or greatly underestimated. A contrasting chapter by Shalom Staub describes his use of the name "Salim" while studying Yemeni Muslims. Kugelmass also takes up the ethnographer/informant relationship in the discussion of his work with the Interval Jewish Center in the Bronx. The chapter written by the late Barbara Myerhoff will be of particular interest to those who have read her *Number Our Days* or have seen the film

documentary depicting the life of elderly Jews in Venice, California. Here, Myerhoff (in whose memory this book is dedicated) incisively limns the participant-observation method, demonstrates the importance of the oral tradition, and underscores her responsibility as a researcher to her informants. In that respect, Myerhoff's posthumous words are a challenge for scholars not just to study ethnicity at a distance but also to become actively involved in the issues defined by these dimensions of personal and group identification.

—David M. Gradwohl
Iowa State University

Paul Lauter, et al., eds. *The Heath Anthology of American Literature*. (Lexington, MA: D. C. Heath and Company, 1990) two volumes 5400 pp., \$26.00 each, paper (library price \$19.50 each).

For years editors of standard American literature anthologies have presented undergraduates with a narrow view of the American literary experience. Their anthologies have reflected the predominant view of the academy, which has maintained a traditional literary canon denying the importance of works by women and ethnic authors. This denial has sparked controversy and gained national media attention, resulting in gradual changes in curricula at many universities, including Stanford. As the climate of the undergraduate classroom changes and reflects a wider vision, so must the anthologies used in the classroom. The recently published *Heath Anthology of American Literature* is just such a work. It challenges convention and invites reevaluation of the standard American literary canon.

In 1979, Paul Lauter and his colleagues, working with The Feminist Press, convened a conference at Yale University. Those who took part in the project held seminars and collected materials that would allow others to incorporate marginalized voices into their coursework. Eventually, this collection of syllabi and ideas was published as *Reconstructing American Literature*. This project laid the groundwork for a very different anthology, which would become the *Heath Anthology*.

In their preface the editors outline four major goals. First, they combine traditional narratives of discovery from the French and Spanish with nontraditional Native American responses. Second, they include reasonably familiar but undervalued writers. Third, they present texts that address central concerns of particular historical contexts. Finally, they include works that address topics previously devalued, including household labor in the colonial period, child abuse and sexuality (including homosexuality).

A glance at the table of contents affirms this representation of American cultural diversity. One may be surprised to see a short story by Djuna Barnes, a speech by Martin Luther King, or "Carved on the Walls: Poetry by Early Chinese Immigrants." "Songs and Ballads" includes songs of the slaves with the works of William Cullen Bryant, Henry Wadsworth Longfellow and others. Included in this collection are works by 109 women of all races, twenty-five individual Native American authors, fifty-three African Americans, thirteen Hispanics and nine Asian Americans. Headnotes have been thoughtfully written by specialists with diverse backgrounds, and the instructor's manual offers important insights for juxtaposing the traditional with the non-traditional.

This anthology reflects the beginnings of change. Obviously with a work of this size there are limitations. Many will justly criticize omission of particular traditional and nontraditional works, and classroom time constraints will severely limit which works students will actually study. However, this is an admirable work, sure to be valued and recommended by both specialists and laypersons. It is an important reference work for any library, private or public.

—Barbara Urrea
Arizona State University

Pedro Amador Llorens. *Shipwrecked of Mona Island.* (San Juan, Puerto Rico: Tanama Publishing Press, 1989) 115 pp., \$8.50.

Historically, migration between the islands of Puerto Rico and La Hispaniola began in pre-Colombian times, but at no other time in our history has this migration had the profound social, economic and political implications that it has today. The political and economic forces that operate in the Latin American world are responsible for the enormous contingents of indigent people that establish themselves in the periphery of large and capital cities, from where they look for the first opportunity to cross into neighboring countries and many times far beyond.

Illegal migration and illegal drug trafficking, two universal themes, are the main topics around which Amador Llorens has constructed this novel. The narration takes off from an incident that took place in 1987 when a boat carrying illegal aliens from the Dominican Republic capsized in the Mona Island Channel, not far from the southwestern coast of Puerto Rico. Dozens of people drowned in this sad incident.

There is an ample body of documentation in the form of essays, newspaper accounts, television documentaries, and even poetry dealing

with the main topics of this narrative, but this is the first time that an attempt is made to write a novel on the subject.

This is the first time that Amador Llorens tried this genre. Prior to the publication of this novel, he had written five collections of poems, a collection of short stories, and a few scripts for television programs.

The protagonist of the story is Jose (Cheito) Ortiz, son of a Puerto Rican father and a Dominican woman, one of many individuals with parents from both islands or countries. Cheito had always wanted to meet his father's family in Puerto Rico. He did not know who they were or how to get in touch with them.

Cheito, who always wanted to be a doctor, was studying engineering in an institute in Santo Domingo. He decided that the time had come for him to go to Puerto Rico and locate his family and at the same time explore the possibility of starting a career in medicine. He paid \$2000 to some people who were in charge of introducing illegal aliens from the Dominican Republic into Puerto Rico. In an old dilapidated boat, 298 people left from from Nagua port, Dominican Republic for Puerto Rico. Among them were seventy women.

Cheito became very concerned when he found out that there were only 200 lifesavers for 298 people, and that in a safe place were stashed 100 kilos of cocaine. Suddenly, the boat split in two. Scores of people fell into the water, many did not know how to swim. To make things worse, a school of sharks was following the boat. Cheito was a very good swimmer; he was able to save many people by getting them to hold on to the ropes from the boat and by being able to, with the help of other young men, keep the sharks away as much as possible.

Helicopters and boats from the Coast Guard of Puerto Rico reached the area where the accident had occurred. Other people who were fishing nearby came to help. Among the people who came was Dr. Mario Ortiz, a famous Puerto Rican cardiologist and an expert in open-heart surgery. Dr. Ortiz sees a family similarity of appearance in the young man, discovers that Cheito is his nephew, and they return to Puerto Rico. Cheito subsequently becomes happily married.

Although Amador Llorens has written a very moving story and the interest of the reader is maintained throughout the novel, the author does not have, as yet, a good command of narrative technique. There are a lot of typographical errors in the text, and sometimes words are used in the wrong context. Otherwise, this is a very absorbing story recommended for those who are interested in the Caribbean novel written in Spanish.

—Luis L. Pinto
Bronx Community College of the
City University of New York

Earl Lovelace. *A Brief Conversion and Other Stories.* (Portsmouth, NH: Heinemann, 1988) 141 pp., \$7.00 paper.

A gentle beauty pervades these stories. It softens the ironies, dignifies the poverty, and serves as a subtle reminder of the indomitability of the human spirit.

Travey, the narrator of the title story, is a young boy whose mother forces him to attend school with his hair shaved and his shirt buttoned to the top. Travey is mocked by his classmates, but in a moment of profound identification with his father, he realizes that his calling to the intellectual life will require certain sacrifices; not being accepted by his peers is one of them. He stops resisting his mother and seems almost to revel in his unattractive appearance. This worries his mother, who is accustomed to Travey's resistance. When Travey loses sight of his "calling" and fights the school bully, his mother surprises the boy by deciding to let one of Travey's friends cut his hair. In this story, the smallest gestures are filled with emotional significance. Travey wants to tell his mother that he loves her, but he can't: "With us love had always been expressed in language more tender and tough than words."

In the next three stories, the narrator is Santo, an educated Trinidadian who writes for a newspaper in Port of Spain. These three vignettes trace the relationship of Santo and a boyhood friend from Cunaripo, a man named Blues. Blues has not had the benefit of an education, but he is ambitious and has plans to see the world as part of a circus act. He makes it to Port of Spain, but Santo worries that his friend will not survive in the city. The third story, "The Fire Eater's Return," set twenty years after the first in the series, proves Santo's fears have been well founded.

Lovelace's characters are ordinary people in everyday situations, but the way that they deal with life's challenges sets them apart, if only for a moment. In "Call Me 'Miss Ross' For Now," a middle-aged woman acknowledges that fear, not superiority, has kept her from marrying. The main character in "George and the Bicycle Pump" decides that it is better to be robbed than live in a state of paranoia. In these stories, men fight in order to maintain their position in the community; they go to jail rather than make alimony payments; they drink rum and dream about young women who smell like "aloes and leaves and moss"; they learn that omens can be misleading. When Joebell is caught trying to enter the United States with an illegal passport, in "Joebell and America," he debates how he should carry himself as the authorities lead him away in handcuffs:

I think about getting on like an American, but I never see an American lose. I think about making a performance like the British, steady, stiff upper lip like Alec Guinness in *The Bridge over the River Kwai*, but with my hat and my boots and my piece of cigar, that didn't match, so I say I might as well take my losses like a West Indian, like a Trinidadian. I decide to sing.

Like Olive Senior, whose stories capture the rhythm of Jamaican life and speech, Earl Lovelace makes the West Indies the measuring stick for human behavior throughout the world.

—Lucy Wilson
Loyola Marymount University

Peter Manuel. *Popular Musics of the Non-Western World.* (New York and Oxford: Oxford University Press, 1988) x, 287 pp., \$29.95.

This is a wide-ranging, insightful and often fascinating survey of popular ethnic musics of the world. The title is perhaps a bit misleading. By “western” Manuel clearly means modern Northern European and those parts of the Americas most directly influenced by the Anglo-Germanic traditions of Northern Europe. This is certainly a current and popular connotation for the word, and most readers should have no trouble with Manuel’s use of the term in this way. Readers who are used to thinking of “western” as comprising Europe, Africa and the Americas, however, will have to make adjustments. Manuel excludes consideration of “westernized” popular music forms as Greek *rebetika* and Jamaican *reggae* and *ska*.

Manuel begins with a fine introduction in which he discusses popular music as a vehicle for the expression and consolidation of ethnic (and frequently lower-class) groups undergoing rapid urbanization. Depending on particular social-historical-political circumstances, specific pop music styles can become symbolic of emerging ethnic, national or (especially in Africa) pan-ethnic identities.

The dynamics of these styles—their development and patterns of acceptance—make an interesting study of great relevance to students of ethnicity in the modern world. Although popular music styles tend to come from lower classes still in touch with their ethnic roots, they are often rejected at first by the upwardly-mobile members of those same groups in an effort to assimilate and gain acceptance by the dominant society. Only after the styles are “discovered” by an international audience (typically made up of middle-and/or upper-class youth), and thus “legitimized,” do they finally gain the acceptance of the local middle and upper classes. Jamaican reggae and Argentine tango are two good examples of this process. Manuel discusses these and many other examples of the process. It seems a shame that he had to omit “western” styles such as the blues from his analysis as it provides a perfect example of his thesis of development, avoidance, international acceptance and finally, national acceptance. It would have been interesting to compare

with the non-western musics.

The book covers Latin America and the Caribbean, Africa, Europe (Spain and Portugal, Greece and Yugoslavia), the Arab and the non-Arab Middle East, South and Southeast Asia, China and the Pacific. It is a bit uneven in its coverage—some of the chapters are much longer than others. Latin America and the Caribbean, for example, cover sixty pages, while there are only thirty pages for all of Africa.

Throughout, Manuel has taken great pains to consult with local experts on the music he is writing about. Still, his own familiarity with India, Cuba and Spain makes certain sections of the book stand out in contrast to others. The chapter on Latin America and the Caribbean is outstanding in its detail and analysis, for example, and the discussion of Indian film music is superbly detailed. The chapter on the Arab Middle East (by Virginia Danielson) is also very well written.

Some familiarity with either the music styles being discussed or with basic ethnomusicology is essential to get the most out of the book. There are occasional technical analyses of specific musical examples that require some background to follow. Also, Manuel occasionally contrasts and defines certain musical styles in terms of others which are only presented in subsequent chapters. (This occurs predominantly in the sections on Greece, Turkey, and India; perhaps the chapters were originally in a different order.) These are not major problems and could be overcome with examples in a classroom setting. Manuel makes no reference to the availability of a teaching tape, but such an addition would make this an ideal textbook for courses in World Popular Music or Ethnic World Music.

Manuel tends to place more emphasis on class than ethnicity in his analyses, frequently referring to the “lumpen proletariat,” the “lumpen classes,” the “lumpen slums and brothels,” and the “lumpen aspects of society” in general. Still, the fact remains that in most of the situations he is describing, questions of class and ethnicity are inextricably intertwined—a fact which Manuel occasionally notes. The members of rural groups, migrating to urban areas, frequently in countries which have undergone the experience of colonial domination, become lower-class citizens and develop their ethnic consciousness all at once, using music (among other things) as a convenient symbol. Although he does not discuss it, the process has occurred in the United States as well. Manuel has provided a valuable service in bringing together so much comparative material. It will be of interest to students and of special use to scholars of ethnicity.

—Harriet Ottenheimer
Kansas State University

Phyllis Mauch Messenger, ed. *The Ethics of Collecting Cultural Property: Whose Culture? Whose Property?* (Albuquerque: University of New Mexico Press, 1989) xxv, 266 pp., \$32.50.

"That should be in a museum!" Brave words from Indiana Jones, undoubtedly the world's most famous (real or fictional) archaeologist, as he confronts low-life site plunderers, venal middlemen, corrupt politicians and wealthy private collectors. Life for the redoubtable Dr. Jones is simple (as it seems to have been for Lord Elgin); for those of us in the real world unfortunately not. What should be in a museum, and when, and how it should get there are questions underlying this collection of essays that grew out of a 1986 conference in Minneapolis on the ethics of collecting. Papers and symposia transcripts from that conference and other articles specially commissioned for the volume are included. Contributors include archaeologists and anthropologists, museum curators, art dealers, a USIA advisor and an attorney. Of special note is an appendix outlining some domestic and international laws relating to the sale and importation of works of art; each section of the book also ends with a "Commentary" statement that sums up the discussions and relates it to other issues, a very helpful device.

Despite the wide variety of disciplines represented, one general theme emerges from the book and it is not a happy one. Nations that are poor in monetary and technological wealth but rich in history, art and material remains are losing their people's treasures to what can only be described as cultural strip-mining. ("Nations" is used in its broadest sense: several articles detail the irremediable damage being done in the U.S. to ancient living and burial sites of indigenous peoples.) Priceless objects most often do not even end up in public museums where they could conceivably serve to educate a public, but are left quietly to appreciate in bank vaults and the homes and offices of the wealthy. Even worse than the theft and sequestration of individual objects, according to several contributors, is the loss of knowledge that might have been gained from careful excavation techniques and well-documented site study. There is so much we will never be able to know about agriculture, religion, health, even social relations, in ancient societies as a result of bulldozing, trenching, raking and general mayhem.

Unregulated, laissez-faire free-market capitalism too often prevails over historical or educational concerns in even the most well-regulated situations. Wealthy "collector" nations (Japan, North America, Western Europe) have insufficient personnel to police all the relevant transactions; countries who cannot (or refuse to) afford minimal police protection for ordinary citizens are faced with an overwhelming problem in regulating commerce in art objects. Although the collectors' point of view is presented, the arguments for it ring extremely hollow in light of the descriptions of damage to the remains of remarkable and unique civilizations.

What can be done? is a question that occurs as the reader turns from one essay to the next. There are no well-known, world-wide organizations devoted to rescuing cultural resources, comparable to the World Wildlife Fund or Greenpeace. In any case, such organizations will not suffice alone--either for natural or cultural resources. Unfortunately, discussion of solutions to the problem is the least satisfactory aspect of this book, primarily because--according to this reviewer--the subject has been conceived in too narrow a way. Only one author, Jaime Litvak King, addresses the problem in perspective as but one aspect of a general global disaster: the egregious, immoral and increasing imbalance between the world's wealthy and its poor. Only with an analysis that sees the plunder of a civilization's historic and prehistoric heritage as but one part of the general issue of the on-going transfer of wealth from poor to rich can a solution to the particular problem begin to be envisioned.

In the meantime, this book is essential reading for any person who buys, sells, owns, looks at, or cares about the human record of the past and what is happening to it.

—Helen Jaskoski
California State University, Fullerton

Thurman B. O'Daniel ed. *Jean Toomer: A Critical Evaluation.* (Howard University Press, Washington, D.C., 1988) xxi, 557 pp., \$21.95.

This volume of biographical and critical essays on the life and work of Jean Toomer is, as its Preface suggests, a "comprehensive study." Its forty-six essays by thirty-nine scholars attest to its wide scope, and the extensive bibliography by the chief editor will prove most useful for present and future researchers.

O'Daniel died before its publication, but he had been compiling this collection for the College Language Association. Fortunately, fine scholars such as Ann Venture Young and Cason L. Hill (editor of the *CLA Journal*) completed the work for publication. The volume stands as a permanent monument to the main editor's research, scholarship and selection.

Nellie McKay's perceptive introduction serves well as an excellent prologue to the volume. Significantly, she points out early that Toomer had a vision of an "American race." Having many blood lines from different nations and cultures, he dreamed of being the prototype of a "true American" who transcended racial divisions. His quest for a harmony of his spiritual, physical, and emotional selves constitutes a search for identity throughout his public life. These themes continually reappear in this volume in essays dealing with his life, his apprentice-

ship, his studies, and his fictional and poetic productions.

O'Daniel's plan to divide the anthology into sections dealing with various aspects of his life and work was a wise one; one will find that all the essays are consistently of high quality. This edition can accommodate the mature researcher, the graduate student, and the specializing undergraduate.

For the first main section, "Jean Toomer: Aspects of His Life and Art," O'Daniel draws on the expertise of no less than nine scholars. He himself includes a valuable interview with Mae Wright Peck with whom Toomer had been romantically involved. Other essays deal with his life prior to the publication of *Cane*, his study at Wisconsin, his marriage to Margery Latimer, and his ideas on the racial composition of America as expressed in his long poem, "Blue Meridian." The section closes fittingly with a piece written in 1967 (after Toomer's death) by his biographer Darwin T. Turner.

A section appropriately follows concerned with his literary relationships with Hart Crane, Sherwood Anderson, and Waldo Frank. Two selections focus on his friendship with Anderson. Another group of articles following (and appropriately transitional), deal with *Cane* and its relationship with the ideas of the mystics Ouspensky and Gurdjieff.

Alice Poindexter Fisher's article may clarify for readers how Ouspensky's *Tertium Organon* provided a philosophy for Toomer (who read it in 1922) and ideas how man may reintegrate his spiritual and racial elements and how he may attain an inner harmony.

Six perceptive interpretations of *Cane* touching on such matters as the design and movement of his work and on its unifying images follow. The variety of approaches serves as stimulus for any student of Toomer's work. Another series of essays pays special attention to Toomer's short stories; four of them dealing with his characterizations of women and the others, with life in the North and Chicago. There follows a section on his poetry. Especially noteworthy are treatments by Harry L. Jones and by Bernard W. Bell on his vision of the transcendence of race in "Blue Meridian." The last section of this general grouping on his writing in different genres is on Toomer as a playwright. It is left for Darwin T. Turner in a fourth article to explain his failure as a playwright.

Selections such as "Women and Male-Female Relationships in *Cane*" supplement earlier prose examinations of Toomer's creations: Karantha, Betsy, Fern, Avey, and Esther.

Before Nellie McKay's appropriate epilogue-essay, and rounding out the many examinations of his work are articles on images of celebration in Toomer, his use of Biblical myth, and his relationship to the surrealists. For example, Louis Bradwell feels that his term "poetic realist" parallels Andre Breton's definition of "surrealism." Benjamin F. McKeever makes an excellent survey of how close Toomer's lyricism is to the blues.

The last work is Nellie McKay's "Jean Toomer. The Artist—An

Unfulfilled American Life: An Afterword.” Her overview provides the reader finally with sharp insights covering Toomer’s quests. She stresses importantly his aspiration to be regarded simply as an American in “the family of the human race,” eschewing all stereotypical racial tags. She closes by indicating how *Cane* among other works, shows the “gift and genius of an artist.”

—Cortland Pell Auser
Yorktown Heights, NY

James Officer. *Hispanic Arizona, 1536-1856.* (Tucson: University of Arizona Press, 1987) viii, 462 pp., \$45.00.

One of the glaring gaps in Southwestern historiography has been the lack of a modern scholarly interpretation of the Spanish and Mexican presence in Arizona. Hubert Howe Bancroft’s *History of the North Mexican States and Texas* and John F. Bannon’s *The Spanish Borderlands Frontier, 1513-1821* have been the best sources for the study of pre-American Arizona, but these works treat the history of this region as a subtopic of a larger story. With the publication of *Hispanic Arizona*, scholars now have a thorough, detailed and scholarly study that is entirely devoted to the history of northern Sonora and southern Arizona.

James Officer’s book is strongest when discussing the interaction between Indians and Hispanics on the frontier. The Yuman, Papago and especially the Apache peoples have been an integral part of this region’s history. They have both helped and hindered the advance of Hispanic settlement. The hundreds of campaigns against the Apaches influenced the political affairs of the Hispanic frontier settlers. The book details the political intrigues and civil wars that Sonora experienced while constantly on guard against further Indian attacks.

Much of Arizona’s Hispanic history is linked to that of Pimeria Alta, later called Sonora. The book succeeds in convincing us that Tucson and Tubac, the two principle Hispanic settlements in Arizona, were mostly appendages of the settlements further south. Sonoran military and political developments dominate the history of Arizona until the Yankees’ appearance in the 1850s.

This book is a chronicle, written in the traditional style of a political history. Solidly based on primary sources, it is obviously a labor that took many years to complete. Periodic discussions of Spanish and Mexican land grants and the genealogical histories of various prominent Sonoran and Tucson families give some social and economic dimensions to this study as does his description of early American attitudes (negative) towards the Mexicans of the region.

If there is a weakness in the book, it is in the plodding prose, especially

in the description of Sonora politics. A better literary effort would have made this a better book. But this defect should not detract from the significant contributions this book makes to our knowledge. Officer has chronicled the tremendous difficulties that Hispanic frontiersmen experienced in attempting to survive on the north-western frontier. *Hispanic Arizona* has made the history of this region more intelligible, making it possible for us to give proper weight to the Hispanic contributions to United States history.

—Richard Griswold del Castillo
San Diego State University

Clara E. Rodriguez. *Puerto Ricans Born in the U.S.A.* (Boston: Unwin Hyman, 1989) xxi, 218 pp., \$44.95; \$14.95 paper.

It may be apocryphal by now, but it has often been said, and it is repeated again by Rodriguez in her most recent contribution to the literature that “Puerto Ricans still hold the dubious distinction of being among the most researched and least understood people in the United States, if not the world.” Rodriguez’s use of the existing voluminous literature on the Puerto Rican experience certainly reinforces this widely held belief. Puerto Ricans are the second largest Latino ethnic group in the United States, and in New York City one out of every eight people is Puerto Rican. This is a remarkable statistical finding, especially when one considers that most non-Puerto Ricans remain culturally illiterate about the history, migration, education, politics and daily life of this struggling community. So, it may well be true that while volumes of research studies sit on the shelves of our educational institutions, most Americans remain woefully ignorant about who the Puerto Ricans really are, and why so many continue to be scattered in *barrios* throughout the fifty states, including Hawaii.

In this data-filled book, Rodriguez attempts to bring to light questions that remain uppermost in the minds of those genuinely interested in knowing something more about the Puerto Ricans, beyond the negative images reinforced daily by the news and the visual media. While the book’s title tells the reader that the author intends to focus on those Puerto Ricans born in the United States, she nonetheless also asks that we consider a much broader view—wider angle. The experience of the Puerto Ricans in the United States, as well as Puerto Rico’s formal, political and economic relationship with the United States (since the island was invaded and annexed in 1898) has been the forerunner of many similar immigrations of peripheral (colonized) groups to the core areas or the metropolis (fatherland or motherland). She suggests that one of the key methods of the book, a “contextual” or “subject areas”

approach rather than a “chronological” approach, gives the reader an opportunity to draw broader international implications from her analysis. The Puerto Rican migration, Rodriguez proposes, is “one of the earliest examples of the international flows of labor and capital that have characterized the post-World War II period.” These peripheral groups have come from the Third World to the First World, in search of an opportunity for survival, and find instead that they have become ethnic/racial minorities. Seen within this larger context of a rapidly changing post-industrial world, the Puerto Rican presence in the United States, as well as the experience of those who stayed on the island, begins to take on a more complex global significance.

Like other books in this genre, it is certainly impossible to write anything on the subject that is comprehensive and exhaustive, and Rodriguez, early on, lets the reader know that although it is a book that covers many areas, it only covers “a very small portion of the Puerto Rican reality.” Despite her heavy use of statistical data (migration trends, settlement patterns, labor participation, educational achievement, language usage, health issues, housing, political involvement, socioeconomic status, etc.), Rodriguez asks the reader to remember that the data alone are not the people. As the title of one of her chapters—“Beyond the Census Data”—indicates, Rodriguez, in an effort to give the reader a sense of the human faces behind the numbers, asks that we consider the underlying cultural and political dimensions of such value-laden concepts as “progress” or “success,” which are generally assumed in the way research data are organized and presented for analysis and interpretation.

Perhaps one of the most intellectually challenging and complex issues which continues to shape the reality of the Puerto Rican experience in the United States in almost all domains is the question of race and racial identity. The conflicting perceptions and misperceptions which surround this volatile issue are not only a dominant theme in the American ideology, but are also critical for determining how the Puerto Rican views himself/herself, and is viewed in light of the prevailing racial hierarchy in the United States.

There is no question about it, the issue of racial and ethnic identity is a virtual minefield of misunderstanding and confusion. It is a subject that demands a more comprehensive research approach than that which has been attempted in the past. But Rodriguez, in her chapter on Puerto Rican racial/ethnic identity, “The Rainbow People,” manages to bring a sense of order to an otherwise chaotic field of study. One of the key contributors to this research throughout the years, Rodriguez combines her own field-based research studies and findings with the work of other scholars in this area, which then enables her to link racial identity issues to educational success or failure, labor market participation, housing patterns, and other socioeconomic variables affected by the question of racial identity. She also suggests that the increasing numbers of

multiracial immigrants may create a serious challenge to the “U.S. bifurcation of race.” This is an area that must be penetrated more deeply by psychologists, especially if we expect to make significant headway in understanding how racial/ethnic identity affects the *psychology* of self-esteem, self-confidence, and self-affirmation, which is so central to the success of children in the educational process.

Finally, what I think is significant about this work is that Rodriguez, herself a second generation Puerto Rican woman born and raised in the South Bronx, is able to bring something special to her sociological analysis, something that allows her to go beyond the data. With her most recent contribution, Rodriguez continues to be among those scholars who first made their appearance in the American university about two decades ago. These scholars are not only Puerto Rican but also Chicano, African American, Native American, Asian American, and others who are adding to our wealth of knowledge about our nation’s racial/ethnic communities through a scholarship that challenges the traditional methodologies when they need to be challenged and offers alternative interpretations when the data demand it. Rodriguez’s book would be an excellent choice not only for Puerto Rican, Latino or other ethnic studies courses, but would also serve well in cross-cultural and related courses in sociology, anthropology, history and political science.

—Jesse M. Vazquez
Queens College, City University of New York

John R. Salter. *Jackson Mississippi*. (Malahar, FL: Robert E. Krieger Publishing Company, 1987) 256 pp., \$15.00.

Jackson Mississippi is a fascinating book written about the Civil Rights Movement in Jackson, Mississippi in the sixties. The author, John Salter, a white outsider and sociologist who served as advisor and organizer of the Civil Rights Movement in Jackson is to be commended for his ability to write about the movement in such a vivid and moving manner. Salter does an excellent job in describing the many problems encountered in striking out against the many injustices that existed in Mississippi.

In his foreword to this book, R. Edwin Jr. describes some of the strengths of this book. He states that “this book is the best work available on the Mississippi movement in the years immediately preceding the dramatic events and changes of the 1964 Freedom Summer. No other book brings together such a careful blending of the scholarly and the personal, such a careful blending of trained sociological observation and participation, such an effective interweaving of social, personal, political, and economic forces. This analysis is presented in the most

effective way—focused on actual events, almost like a case study, with clear intellectual analysis but mostly revealed through the fire of dreams turned into action turned into nightmares... . This book is an excellent case study of the practical applications of nonviolence by individuals, small groups, and masses of people in a major protest campaign against very powerful, very determined and violent opposition.”

In his foreword, King further states that “a great value of Salter’s book is its analysis of wise moves and errors; its revelation of community resources many people fail to appreciate; its frank confession of the failures of misestimating the real enemies of change, of trusting too many potential allies, of failing to realize the depth of depravity, the sickness of the powers that be that rule America. This book should serve as a source of inspiration and challenge for the building of people’s movements; for bringing power to the people; for helping to work together to seize power; for the struggle for freedom, justice, peace, liberation... and goodwill among men and women.”

This excellent book is divided into eleven chapters plus a “Reflections on an Odessey.” The book is well organized, interesting and easy to read. It begins with Salter’s first involvement with the Jackson Civil Rights Movement and ends with a brief discussion of his life after the Jackson Civil Rights Movement.

Each chapter is written in a thorough and logical manner. Salter is careful to include significant people and events in describing the Jackson Civil Rights Movement. His writing is so vivid that one feels a part of the situation. He is very careful to look at his role as organizer and advisor in the movement. He describes in detail some of the problems that he and his wife and children encountered, but he is to be commended for staying with the movement until freedom had been won for the blacks of Jackson, Mississippi.

The only weakness that I see in this fascinating book is the failure to include photographs of some significant people and events. The failure to include these does not distract from the content of this book.

In summary, this is a fascinating and informative book. This book will be profitable to students of a variety of professions, such as sociology, psychology, anthropology, history, community organization and political science. I strongly recommend that this book be read by people in general and by blacks in particular.

—Allene Jones
Texas Christian University

Guadalupe San Miguel, Jr. "Let All Of Them Take Heed": Mexican Americans and the Campaign for Educational Equality in Texas, 1910-1981. Mexican American Monograph Series #11. (Austin: University of Texas Press) xix, 256 pp., \$25.00.

It is well known among educational researchers that pervasive segregation of blacks and underrepresentation of Mexican Americans in higher education continues to this day, although these practices and policies violate federal law. A recent study by the Tomas Rivera Center for Policy Studies found that the state of Texas failed during the five years of its Equal Educational Opportunity Plan for Higher Education to eliminate the disparities in its system and improve the educational experiences of minorities. The structural dimensions of educational policy have a long and tumultuous history. Moreover, the notion that Mexican American parents care little for their children's education lingers in the social attitudes of most Americans and in particular, policymakers. This factor exists today, in part, because social science has ignored the educational experiences of Mexican American students and the response to these experiences by the community.

Guadalupe San Miguel, an associate professor in the Graduate School of Education and Department of Chicano Studies at the University of California, Santa Barbara, has taken an important step toward rectifying this situation. In this study, San Miguel "looks at Mexican Americans as active agents in history and documents the manner in which they promoted education within their community over a period of fifty years." He addresses this quest by examining the functions of Mexican American organizations such as the League of United Latin American Citizens (LULAC) in its struggle to increase educational opportunities for Mexican Americans in Texas. He also traces the work of the American G.I. Forum and the Mexican American Legal Defense and Education Fund (MALDEF) in this particular struggle and the work of Dr. George I. Sanchez, among other notable individuals.

What makes this work of great importance to anyone concerned with understanding the experience of Mexican Americans both in and out of the educational arena is the use of primary sources. San Miguel also interviewed many of the participants who lived through this struggle and who continue to pursue this quest. The work makes it quite clear that much remains to be accomplished in the area of educational research. As a result, San Miguel is able to give insight as to the strategies utilized by these organizations to change the system and provide better opportunities for Mexican American students.

San Miguel states that the campaign had limited impact on public schools in Texas. For example, "They eliminated most of the exclusionary practices in education and increased their access to all levels of the educational system, especially to secondary and post secondary institutions." Nevertheless, by the 1980s, Mexican Americans were still

found in segregated schools and denied equal access to special education programs, all of which can be documented by the failure of the state of Texas to meet compliance with its own civil rights mandate.

One important factor in the limited success of the campaign for educational equality had to do with the “political impotence” of the Mexican American community in Texas and the Southwest in general. And this is the lesson to be learned: political power in the halls of policymaking as well as organized grassroots organizations will be necessary for successful social change. This struggle will be part of our lives for years to come.

—Carlos F. Ortega
Sonoma State University

James L. Sexton. *Campesino: The Diary of a Guatemalan Indian*. (Tucson: University of Arizona Press, 1985) 448 pp., \$29.95.

Often political violence in Guatemala is analyzed as if it were identical to political violence in other Central American countries. On account of the desire to simplify this political and economical reality in the public debate, there is a tendency to see the conflict as the result of the international rivalries between East and West. The literature of this conflict deals primarily with the view from government officials and the opinion of the representatives of the transnationals economically involved in the area.

In most accounts, a great emphasis is placed on the role that Cuba and Nicaragua have in the internal affairs of Guatemala and the need for U.S. direct or indirect intervention to bring about political and economic stability in the region, even when the highest church authorities have spoken loudly and clearly about the irreparable harm that military intervention is having on the Guatemalan Indian cultures.

What risks are there for the largest concentrated population of indigenous people in Central America, the 3.5 million Guatemalan Indians? How are their communities threatened and destroyed? These are some of the concerns of James L. Sexton and other ethnic studies scholars who appreciate the irreplaceable value of these indigenous cultures.

One of the most interesting books written about the Maya Indians of Guatemala, this fascinating work is unique in the sense that it is written in the form of a biography and presents the views of how all these conflicts affects those at the bottom. The book is narrated from an Indian perspective.

Campesino is the continuation of *Son of Tecun Uman* (1981) where the history of the protagonist, Ignacio Bizarro Upjan, and his people, a Mayan Tzutuhil tribe on the shores of lake Atitlan in Guatemala, is told. The book begins with an introduction where the political and economical situation of Guatemala, at the time the book is being written, is analyzed. Sexton emphasizes the importance of Guatemala in Central America and in the Western Hemisphere, the political and economical situation, the inequality among social classes and the human and cultural losses that these societies are encountering as a direct result of the guerilla warfare.

In the 215 sections in which the book is divided, each one with its own title and date, we become enthralled with the minute details of everyday happenings in the villages of San Jose, Solola and Panajachel. Ignacio and his family, friends and associates become unknowing actors in this vivid and clear reenactment of what life really is like for these people. The time span of the narration is six years. All the information in the book was taken from a diary kept in Spanish by the protagonist.

Ignacio is not the typical Mayan Indian. Not only does he speak Spanish very well, but he was able to attend Rafael Landivar University. We are dealing with a very intelligent, astute, dynamic and beautiful human being with a deep sense of moral, social and religious responsibility. He has very good leadership qualities and is falsely accused by the ladinos of political aspirations and is therefore persecuted. He is directly and indirectly involved in all social and political situations that affect his village. His fellow Indians look to him for advice and direction. He is active in church, organizes working cooperatives, and directs the educational program. There is not a single aspect of the life of these communities, no matter how insignificant, that is left untouched by this beautifully narrated story.

Sexton has taken an x-ray of urban and rural life in Guatemala. We are able to see from the outside and from the inside everything that has been left out in other accounts of the present situation in that country. The most important value of this work is that the whole narration is presented from the perspective of the protagonist, Ignacio, who has the most profound knowledge of all that is important about his people. There is no attempt by Sexton, in the body of the narration, to judge what has been presented to him in the diary. This is a book that anyone interested in ethnic studies and in humanity in general should read.

—Luis L. Pinto
Bronx Community College of the
City University of New York

Herbert Shapiro. *White Violence and Black Response: From Reconstruction to Montgomery*. (Amherst: University of Massachusetts Press, 1988) xvi, 565 pp., \$16.95 paper.

In scholarly, but more often popular, thought there is the benighted attitude or inclination to believe that racial violence is located at the margins of the American experience. Violent clashes between ethnic groups are subtly framed as “outbursts,” thus implying an aberration from normal relations. Because ignorance or stupidity is branded the ugly parent of such behavior, we are led easily to overlook the significance of such violence.

The overthrow of this myth is of vital importance. Consequently, the publication of Herbert Shapiro’s *White Violence and Black Response* is a heralded, scholarly event. For Shapiro has proven what many have tried to ignore: that violence, particularly racial violence, is a basic feature of American history.

White Violence and Black Response tells the grim history of American racial violence from Reconstruction to the early 1960s. Central to this story is the issue of power relations between communities of differing color. Shapiro contends that white violence constitutes an easy means of maintaining societal supremacy. Two pillars support this vicious domination: race and class.

Shapiro does not isolate racial violence in the South; rather, he traces it in both halves of the Union. There are two themes regarding white violence against blacks: 1) its primitive, monotonous constancy; 2) governmental indifference and inertia — if not, outright toleration — in dealing with white brutality. The monotony of white savagery works as a brilliant foil for Shapiro’s chronicle of black responses. Pragmatic and ideological discussions emerged among African Americans over how to confront white racism. *White Violence and Black Response* splendidly covers the many voices in this debate. Shapiro details the positions, ranging from accommodationist to militant, of such groups and persons as: The Niagara Movement, the NAACP, Pan Africanism, Marcus Garvey, Martin Luther King, Jr., the Black Muslims, and many more. The ever-present target, variously expressed by these responses, was the obvious ending of white violence, and the realization of full citizenship and, by implication, economic and societal equality.

The context of race and class provides Shapiro a framework for his discussion of racial violence. This smooth equation, however, lacks the ambiguous — but nonetheless powerful — variable of the psychology of racism. Granted psychology is a wide, complex terrain, but so too is racial hatred and violence. A scholarly work on racial violence is weakened when its author ignores this issue.

White Violence and Black Response is still a significant contribution to the study of American race relations. Shapiro is to be applauded for the breadth of his detailed research. As the work’s copious footnotes prove,

Shapiro has synthesized a tremendous amount of material and has delivered a lucid, compassionate history. His prose is clear; his sense of narrative detail sharp. Shapiro says he is at work on a companion volume, one that will deal in greater depth with the civil rights struggles of the 1960s and beyond. *White Violence and Black Response* is an impressive overture; we eagerly await the sequel.

—Peter M. Ostenby
University of North Carolina, Chapel Hill

Gary Soto. *Baseball in April and Other Stories*. (New York: Harcourt Brace Jovanovich, 1990) 111 pp., \$14.95.

Gary Soto's previous prose collections (*Living Up the Street: Narrative Recollections*—1985, *Small Faces*—1986, and *Lesser Evils: Ten Quartets*—1988) all contained stories about growing up, but this latest book focuses exclusively on the trials and tribulations of children and young teenagers. The eleven sketches in *Baseball in April* range in subject from broken Barbie dolls to championship marble tournaments, and all reveal a compassionate, understanding insight as well as the deft handiwork of a fine writer. For those who do not understand Spanish, the author has supplied a short appendix with translations of words and expressions. Artist Barry Root's dustjacket depicting a red pickup full of boys and baseball gear is a splendid one that invites the reader to delve into the volume.

The title piece (a revision of a story of the same title in *Living Up the Street*) shows how young boys and their springtime enthusiasm for baseball evolve into summertime disinterest when distractions such as television and girls gradually draw them in different directions. "Broken Chains" sketches the adolescent concern for physical development, while "Seventh Grade" is about a boy who takes French in order to impress a girl on whom he has a crush. Soto explores family relationships in "Mother and Daughter" and "Growing Up," and provides sketches about youthful enterprises that begin as failures but turn out as successes in "La Bamba" and "The No-Guitar Blues." All of the pieces are well-written and engaging, but the best is perhaps the last in the collection, "Growing Up," about a 10th grade girl who decides she is too much of an adult to go on the family's annual vacation. She remains with her godmother, alternately bored and terribly concerned that her relatives have been killed in an accident. When the family returns with tales of great fun and excitement, they go out to eat together and her thoughts reveal to the reader that she has learned how important they all are to her.

The subject of ethnicity comes up only briefly in a few of the pieces, and then only as incidental detail as Soto chooses to dwell on literary matters and not sociological ones. In "The No-Guitar Blues" the protagonist ponders a lost dog's social status: "He saw that it was sort of a fancy dog, a terrier or something, with dog tags and a shiny collar. And it looked well fed and healthy. In his neighborhood, the dogs were never licensed, and if they got sick they were placed near the water heater until they got well." When he returns the animal to the owners, the young man is amazed by the "house with its shiny furniture and a television as large as the front window at home." Soto draws other comparisons between the Chicano world and the Anglo one, but he is too fine a writer to focus extensively on social justice (or the lack thereof). His subjects are young people grappling with universal problems of youth, and their social status is not really important. What is important in the stories in this collection is the author's presentation of very real human beings and his sympathetic and warm tone. The young characters can be described as lifelike, humorous, affectionate, mean, scheming, anxious or afraid, and always believable and likeable. The book is a pleasure to read.

—Carl R. Shirley
University of South Carolina

Gary Soto. *Who Will Know Us?* (San Francisco: Chronicle Books, 1990) 69 pp., \$8.95 paper.

Gary Soto is one of America's finest poets, a writer whose previous collections (*The Elements of San Joaquin*—1977, *The Tale of Sunlight*—1978, *Father Is a Pillow Tied to a Broom*—1980, *Where Sparrows Work Hard*—1981, and *Black Hair*—1985) have received wide critical acclaim, not only from Chicano critics but from others as well. In this latest volume Soto again demonstrates that he is an accomplished literary craftsman with a great deal to say. The forty-one poems are presented in three untitled sections and range from pensive reflections on old age and death to poetic accounts of seemingly trivial daily activities. Chronicle Books, in its first foray into the field of poetry, is to be congratulated for this handsome volume, printed on fine paper and with a lovely cover illustrated by Scott Sawyer.

The majority of the poems are serious and thought-provoking, but the fourteen in the first division stand out as fine examples of somber, yet lyrical verse. "A Red Palm" is a long apostrophe that documents the routine of a bone-weary farmworker, and "Another Time" presents a longing image of a dead father. "Eve" deals with a young couple's first sexual encounter, while "Moses" evokes a beautiful, loving memory of a dog the poet has previously portrayed with great affection in one of his

prose volumes, *Lesser Evils: Ten Quartets*. The last poem in the first portion is about death, finishing with the book's title line, "Who will know us when we breathe through the grass?"

The second set of verses contains sixteen pieces that are just as serious in nature as those in the first, yet here the poet occasionally deals with lighter matters. "Target Practice," for example, describes an afternoon two boys spend shooting rifles at cans and bottles. Soto's skillful hands make the poem spring to life so the reader hears the reports of the guns, senses the fear of the canine companion, and smells the gunpowder. The poetic voice returns often to more serious themes. In "Learning My Lesson," the young narrator first comprehends danger and death. "Small Town with One Road" is a reflection on what life would have been like if a person who makes his living with "only words" had instead been forced to work outdoors and with his hands, "a hard life where the sun looks."

The third division has a few more personal poems, especially in that the reader familiar with Soto's entire corpus of prose and poetry will sometimes be on familiar ground. "Our Days" is a family portrait of Saturday activities and "Evening Walk" describes a man and his daughter's shared outing. But the voice persistently returns to a thread running throughout *Who Will Know Us?*--death--as it does in the final section "Ars Poetica, or Mazatlan on a Day When Bodies Wash to the Shore." In *Who Will Know Us?* Soto once again demonstrates that he is both technically and thematically a highly-skilled poet. Gary Soto's previous work is excellent and praiseworthy, but his latest collection contains poetry that is brilliant, resonant, lucid, highly evocative, and immensely satisfying.

—Carl R. Shirley
University of South Carolina

Jon Michael Spencer. *Sacred Symphony: The Chanted Sermon of the Black Preacher*. (Westport, CT: Greenwood Press, 1987) xvi, 160 pp., \$29.95.

In his latest book to date, *Sacred Symphony; The Chanted Sermon of the Black Preacher*, Spencer states in the introduction that there are seven musical elements that make up the "chanter sermon" and these include melody, rhythm, call and response, harmony, counterpoint, form, and improvisation. He not only states that these musical components appear in the chanted sermons, but he illustrates how they are manifested in the sermon event through sermons and/or testimonies of white male and female observers, ex-slaves, ministers, and scholars of black preaching.

The Introduction is followed by twelve sections of what he terms “modern spirituals.” The spirituals include “Sinner, Please Don’t Let This Harvest Pass,” “Give Me Jesus,” “You Must Have that True Religion,” “Didn’t My Lord Deliver Daniel?”. The 100 transcriptions of musical excerpts from “modern spirituals,” or chanted sermons, contained here in the *Sacred Symphony* evolved during sermons or prayer services of sixteen ministers representing various Baptist, Methodist, Holiness, and Pentecostal demoninations across the United States and were collected and notated by Spencer over a three-year period.

One exciting element about Spencer’s work is that it is the first of its kind: notating the chanted sermons of black preachers in America. I believe he is correct in suggesting that the continuity between antebellum spirituals and their modern counterparts notated in this book can be easily traced in a comparative study with earlier collections like William Francis Allen’s *Slave Songs of the United States* (1867) and Natalie Curtis Burlin’s *Negro Folk-Songs* (1918). Moreover, the main accomplishment of this work is how it, by its theme alone, illustrates the continuity of elements in African American culture. In each description of a musical component, Spencer concisely describes and details how this element was seen in other African American musical forms and West African musical forms and practices. For example, when he writes about the musical component, melody, he states: “That black preachers intoned their sermons and prayers is no historical novelty, for their African ancestors chanted oral history and folk stories, and their African-American progeny moaned bluesy hollers, and vendors whooped street cries. Additionally, just as Africans chanted tribal laws, folk stories, and proverbs, so have black preachers intoned biblical laws, Old Testament stories, and folkloric exempla.”

Spencer’s work also suggests documentation possibilities for connections to newer African American musical forms like hip-hop, or rap music. For instance, when he includes research done in Macon County, Georgia by William Pipes, he summarizes that Pipes found that “black preachers customarily fit sentences into metrical units by squeezing together and stretching out words, while simultaneously accompanying their delivery by striking the lectern or stomping the foot.” Is that not what rap artists do (with the substitution of the lectern for a turntable) “fit sentences into metrical units by squeezing together and stretching out words”? So, Spencer’s compilation will certainly open up opportunities for documenting continuities between black preaching and rapping, for example, and other projects not yet investigated.

Although at times Spencer’s use of terms seems burdensome, he rephrases and simplifies most concepts so that they can be fully understood. Additionally, his inclusion of examples and primary sources help to fully develop his ideas.

Other features of *Sacred Symphony* include a Foreword by William C.

Turner, Jr. (one of the ministers observed by Spencer) of the Divinity School at Duke University in Durham, North Carolina. Turner explains homiletical musicality, or black preaching, as a product of culture, kratophany, oppugnancy, and glossa. He, too, employs terms which are not readily accessible to the “lay” ethnic studies scholar, but, in most cases, he endeavors to rephrase and to simplify concepts wherever possible. In addition to the sections already noted, the book includes a select bibliography, an index of first lines, and a general index.

Sacred Symphony, indeed, relates to the ethnic experience, or more specifically, the African American ethnic experience, in that it documents musical excerpts from a style of communication that grew out of the needs of African peoples in a New World. Black preaching, along with other African American products like jazz, rhythm-an-blues and hip-hop music, has been and probably will continue to be looked down upon by European Americans as well as many African Americans; but it neither needs nor wants any excuses or apologies for itself because it is and has been one of the unifying elements of African American communities all over the United States.

—Angela M. Spence Nelson
Bowling Green State University

Marion Wilson Starling. *The Slave Narrative: Its Place in American History*. Second Edition (Washington, DC: Howard University Press, 1988) xxx, 375 pp., \$12.95 paper.

This is another reprint of Marion Wilson Starling’s breakthrough study of the slave narrative, which she undertook for her Ph.D. dissertation at New York University in 1946 under the advisorship of Oscar Cargill. During the 1960s and 1970s when slave autobiography became a serious critical endeavor, many scholars referred to Starling’s thorough historical and literary research; however, her dissertation was not published until 1981. Then, Starling’s work became more readily available, and now the paperback edition allows this well-deserved book to reach a wider audience.

One reason the dissertation took so long to be published is explained by Starling herself in the prologue in the first edition. Surprisingly enough, it was her family that stood in the way. Belonging to the genteel tradition of African American cultural society, her family never forgave her for wanting to teach black students and for concentrating her scholarly pursuits on slave narrative studies.

The value of much of Starling’s work lies in the monumental research

she undertook to dig up the hundreds of forgotten pieces of slave testimonies scattered around in archival collections, nineteenth-century periodicals, confessional and abolitionist accounts, and on the thousands of pages documenting the slave narrative interviews collected by the Federal Writers' Project in the 1930s. To examine her findings is to appreciate the great task she assumed and the great service she gave to historical and literary scholarship of the slave narrative work. Her contribution was a great act of recovery for a largely unknown record of a people's past.

Although her treatment of the slave narratives has been superceded by the recent critical analyses conducted by poststructuralist and deconstructionist scholars who situate the slave works in the tradition and genre of autobiography, Starling's detailed summaries of the many accounts provide the reader with a good deal of information about the content of the narratives. She also deals with the problem of separating the spurious works from those that were truly produced by ex-slaves.

Starling's view is that all the slave accounts contain historical significance but possess very little literary quality. However, she does find "passages of literary merit" in "many of the narratives, and a number of them possess considerable literary worth." She gives Frederick Douglass's autobiography the highest claim to artistic expression. What is surprising about Starling's thesis concerning the slave narrative is revealed when she writes: "Social history apart, therefore, the significance of the narratives rests largely upon their germinating influence on American letters in the 1850s and 1860s and upon their revelation of the mind of the American Negro author as a slave." She sees Harriet Beecher Stowe's achievement in *Uncle Tom's Cabin* as the literary high point in the history of the slave narratives because it was their influence that made Stowe's work possible. Starling believes the slave narratives themselves were becoming increasingly fictionalized and that "the influence of these narratives upon Mrs. Stowe's masterpiece and its successors needs to be written."

Scholars today have made us more aware of the literary qualities of the slave narratives because they are able to use evaluative tools devised from critical philosophies and methods that were unknown to Starling back in 1946. We understand now that certain fictional techniques are essential in autobiographical writing, and thus what Starling mistook as the fictionalizing of the narratives was, in many cases, just a matter of technique. However, Starling was on the right track when she called for the study of the slave narrative's influence on future writing. It is widely perceived now that the slave autobiography did and continues to have a significant effect on numerous fictional and nonfictional works of American literature.

To read Starling's pioneering work is to come face to face with the raw material she unearthed for our benefit. She brought to our attention a misplaced part in American history and revealed the rich literary

treasures that are being proclaimed now by enlightened critics of American writing.

—Angelo Costanzo
Shippensburg University

H. Nigel Thomas. *From Folklore to Fiction: A Study of Folk Heroes and Rituals in the Black American Novel. Contributions in Afro-American and African Studies, Number 118.* (New York: Greenwood Press, 1988) xii, 200 pp. \$37.95.

The complex and important relationship between African American folklore and African American literature is the focus of this thoughtful, well-written book. Many African American writers have drawn from folklore, and Thomas sets out to demonstrate—by analyzing specific examples—some of the traditions that have developed in the use of folklore in African American writing.

Thomas provides a fine introduction to the principal forms of African American folklore. From tricksters to preachers, from verbal lore to musical lore, from religious lore to secular lore, Thomas covers a wide range of essential themes in a succinct and informative manner. This section would make a good general introduction for beginning students in African American folklore or culture.

Thomas then turns to an exploration of the ways in which literary characters invoke the qualities of folk characters. There is a chapter on such archetypal characters as the folk preacher and the “bad nigger,” and another on the trickster. A long chapter is devoted to rituals, with special attention on blues and folk sermons. As Thomas puts it, “No other aspect of Afro-American reality is as potent as the ritual. It is inevitable, then, that in works where the characters embody very definite traits from black American legendary heroes, Afro-American rituals also abound, for the one complements the other.” The development of the dramatic treatment of rituals in literature is discussed, and some important and interesting parallels (as well as contrasts) are drawn between such rituals as blues performances and sermons.

In each chapter Thomas takes the reader from early (in some cases nineteenth century) to modern approaches, documenting the shift from the rather direct and somewhat “clumsy” uses of folklore in early writings to the highly sophisticated, politically informed symbolism of current works. He argues that African American writers have always had to operate within a European American context. The trick was always to balance the (often conflicting) demands of publishers and audiences. Early writers, for example, were probably pushed by

publishers into utilizing folklore “buffoonery” in their novels. This created a situation in which the writer’s challenge became to satisfy these external audiences without sacrificing either dignity or artistic merit. (It is interesting to note that there were similar pressures on African American musicians to conform to white stereotypes.) A major shift appears to have occurred in the nineteen-thirties or forties. From the nineteen-forties onward, folk materials were used more sparingly. Rather than “incorporate all the characteristics of a given folk hero” into their novels, authors began instead to use bits and pieces of folk material as “catalysts” for the works they were creating. As Thomas puts it, folklore became “absorbed into realism.” Or, in some cases, into symbolism and/or politics.

This is a fascinating book, providing insight into the complex relationships between African American folklore ritual and literature. It is recommended highly.

—Harriet Ottenheimer
Kansas State University

Richard H. Thompson. *Theories of Ethnicity: A Critical Appraisal*. (Westport, CT: Greenwood Press, 1989) 206 pp., \$45.00.

This work is a systematic attempt to identify certain major theories that govern our discourse and analyses of issues pertaining to ethnicity and race. Sociobiology, primordialism, assimilationism, world-system theory and neo-Marxism are among the theories included.

In examining each of these, Thompson provides what he called an “internalist critique.” That is, he sought to criticize each of the theories internally on its own grounds. He made it clear that his aim was not to engage in any critical analysis by appealing to some external standard that may be established by comparing one theory with another.

In the epilogue, Thompson offers his own theory of race and ethnicity by reacting to the world-system theory, of which Sidney Wilhelm is representative. Wilhelm enlarged Marxism in ways to account for race, ethnicity and racism. In keeping with the views of Wilhelm and certain other neo-Marxists, Thompson argues for the primacy of economic factors, especially those that pertain to modes of production. He maintains that the modes of production, seen within the world economy, must be regarded as the primary frameworks for analysis of race and ethnicity. That is, that it must be made clear that the economic factors determine the nature and dynamics of ethnic and race relations. In a word, that capitalism thrives on maintaining racial and ethnic tensions among the various groups of the world. In the U.S. and in South Africa, for example,

such tensions are manifest along the color line.

Thompson did an outstanding job of bringing to the fore the various theories of race and ethnicity. A shortcoming of the book is that when Thompson introduced his own theory of ethnicity in Chapter six and in the Epilogue, he seemed to be providing not so much a theory of ethnicity or race as focusing on racism. An analysis of racism is one thing; a theory of ethnicity is another.

Additionally, when Thompson expounded his theory of ethnicity and of racism, he relied on a number of illustrations derived from the African American experience of inequality. Yet, Thompson made no effort to provide the reader with views of ethnicity or race offered by any of the African American theorists themselves, save a brief allusion to Marcus Garvey. It would have been instructive had Thompson considered the views of individuals such as W.E.B. DuBois, Booker T. Washington or Alain Locke. The latter, no less than W.E.B. DuBois, had much to say about ethnicity and race.

Thompson is not clear as to which ethnic groups are to be included under his rubric of "ethnicity." Should his theories of ethnicity include the Italians, Irish, Germans, and other people of European origins? Should his theories include the ethnic groups in Soviet Russia, China, or Africa? What warrants Thompson devoting so much attention to the situation of African Americans, without adequately presenting their own theories of ethnicity?

—Johnny Washington
Florida Atlantic University

Sophie Trupin. *Dakota Diaspora: Memoirs of a Jewish Homesteader*. A Bison Book. (Lincoln: University of Nebraska Press, 1988) vii, 160 pp., \$6.95 paper.

Dakota Diaspora was originally published in 1984 by the Alternative Press in Berkeley and quickly went out of print. The University of Nebraska Press is to be congratulated for putting the volume back into circulation.

This book is a true gem. While Sophie Trupin may not exhibit all the literary prowess of professional writers such as O.E. Rolvaag, Willa Cather, and Mari Sandoz, her book about people who settled the Great Plains can be read with great profit along with *Giants in the Earth*, *O Pioneers!*, and *Old Jules*. Trupin's story deals with Jewish homesteaders, who, admittedly, were a distinct minority among the various ethnic Europeans who took up residence in rural America. Historically, the majority of Jewish immigrants established themselves in urban centers

in the eastern United States. These facts, however, make Trupin's narrative all the more intriguing. In poignant but often too abbreviated terms, Trupin tells how her family perceived the physical and social environments of their new country; she defines the essence of Judaic identity as her family was able to express it in their isolated sod house in the northern Plains.

Trupin's father, Harry Turnoy, came to the U.S. from Russia in 1904, more escaping than emigrating, to avoid conscription into the czarist army. Near Wilton, North Dakota, he set up his farmstead, built a barn and a house and learned to farm. Four years later, he sent money for his wife and children to join him in America. Trupin's mother, Gittel Turnoy, was thus forced, literally, to face a whole new world. The Russian *shtetl* life briefly described by Trupin essentially parallels the more detailed anthropological analysis of Eastern European small Jewish villages provided by Mark Zborowski and Elizabeth Herzog in their book *Life Is With People*. The culture of these tightly-knit communities has been popularized, and indeed romanticized, in the stories of Sholom Aleichem and the musical production *Fiddler on the Roof*. Upon arriving at this place called "Nordokota," Gittel Turnoy's environmental anomie and culture shock were immediate. The "endless prairies" were seen as "a forbidding land." True, there were no cursing Russian mobs and no pogroms physically threatening Mrs. Turnoy. But neither was there a familiar community of kin and friends; there were no towns, no synagogues, no religious schools for her sons, and no kosher butchers or grocers for her family's ritual dietary requirements. For her mother, Trupin says, "This was an alien, heathen land, harsh and bare and hostile."

In spite of these negative circumstances, Gittel Turnoy had the essential resources to maintain her Jewish identity: three *mitsvot*, or rules for right living, required of an Orthodox Jewish woman. First, she could light the Sabbath candles Friday evening; she had brought her brass candlesticks from Russia. Second, she could teach her daughters the Hebrew prayer by which the Sabbath bread is blessed. The third rule, that of monthly immersion in a ritual bath, presented more of a problem. The homestead had no *mikvah* (ritual bathhouse). So, at Gittel's insistence, Harry Turnoy and his Swedish neighbor constructed a cement tub enclosed in a wooden structure near the windmill.

As the years passed, Harry and Gittel moved into town and later retired to an acreage near Lake Michigan. In 1953, the elder Turnoys emigrated to Israel; they were no longer in their Diaspora. After several decades, Trupin's brother returned to North Dakota looking for some physical sign of his family's former homestead. He found no trace of the house, or barn, or windmill. But hidden in the prairie grass was the cement outline of the old *mikvah*. Trupin comments, "Imbedded in the earth was a reminder that here Old World Jews had brought with them a bit of their ancient civilization." Archaeologists interested in the relationship of

ethnicity and material remains should take note!

Given the distaste of the Turnoy family and most other Jews for American frontier farming life, the book could have equally been entitled (with apologies to Willa Cather), "Oy! Pioneers." Nonetheless, Trupin offers many insights to readers interested in Jewish history, cultural continuity and change, women's roles, and ethnicity.

—David M. Gradwohl
Iowa State University

Sabine R. Ulibarri. *El Condor and Other Stories.* (Houston: Arte Publico Press, 1989) 224 pp., \$8.50 paper.

This volume continues in the same vein as *Governor Glu Glu*, but Ulibarri here delves even more deeply into the world of fantasy. Many of the eleven stories in *El Condor* are like sugar-coated medicine: the sweetness prepares the reader for the lesson which comes in the form of a moral at the end. "The Man Who Didn't Eat," for example, is a tale of the scientific creation of a man who is vegetable Frankenstein's monster, with parts taken from many plants. The creature in Ulibarri's story is benevolent; as a result of his superhuman effort to save his neighbors from a plague to which he is immune, he misses his nutritional injection and dies. Ulibarri concludes with his lesson: "No one ever knew, neither in the lay world nor in the scientific world, that a living miracle had lived among us. We do not know how to recognize the miracles that surround us." In "A Man Who Forgot," the author presents a self-conscious story about a man who remembers only what is good. The moral here is, "how beautiful life would be if we could erase from our memory all that is ugly, and remember only the beautiful and the good."

Some of the pieces deal with love and magic. "Amena Karanova" is a strange, circular tale about a woman who creates a son who re-lives her life's greatest moments, while "Amarti and Amarta" deals with two generations of witches. They do good deeds such as curing people with arthritis and alcoholism, but they also cause an obnoxious and shameless man's teeth to fall out. "Loripola" is a playful story about a goddess turned into a statue who comes to life for nine days. The amusing revelation here is that chile, beans, tortillas, tacos, tamales, and tequila were the favorite foods of the gods, and that the god of lovers, Amante, "was expelled from Mount Olympus for being mischievous, a woman chaser and disobedient. He went to live in the Hispanic world" and took the cuisine of the gods with him! The reader who understands Spanish will enjoy the names in this story and in others. In addition to the god of lovers, Amante, (lover), we discover that the goddess Loripola's father, Cordero (lamb) is the god of meats, and her mother Lechuga (lettuce) is

the goddess of salads.

Some stories are examples of metafiction in that they are intertextual, or deal with the act of storytelling. In "Three Marys" the protagonist publishes a novel with the title of *Amena Karanova* which is fabulously successful and later made into a movie. "Cruzto, Indian Chief," deals with religion and interracial harmony, but is also about fiction and the power of the literary imagination.

The title story, the last one in the volume, is not the most entertaining, but is perhaps the most compelling. This is the tale of a New Mexican professor of literature who falls in love with the land and people of Ecuador, particularly the descendants of the Incas. He so sympathizes with their socio-economic plight that he devises a scheme of extortion to take money from the world's wealthy to be used to elevate the Indian's status. He succeeds in the creation of "El Condor," a contemporary mythological savior who is venerated by all. In the end, the professor and his wife become Altor and Altora, the king and queen of the Andean people. The Indians became "active contributors to the life of the nation," and when one of them "lifted his head and straightened his body, when he recovered his self-respect and his human dignity, the Indian revealed that he was handsome, intelligent and worthy of respect. The sorrow of hundreds of years rose, and the wind blew it away."

In this collection the stories are presented entirely in English first, then entirely in Spanish, thus making the bilingual reader's enjoyment of parallel texts more difficult. Moreover, there are numerous typographical problems in both languages that the editors should have corrected. This does not detract greatly from the literature, however, as Sabine Ulibarri is up to his usual high standards here, and *El Condor and Other Stories* belongs on the shelf of anyone who admires contemporary Chicano short fiction.

—Carl R. Shirley
University of South Carolina

Sabine R. Ulibarri. *El gobernador Glu Glu y otros cuentos/-Governor Glu Glu and Other Stories.* (Tempe, AZ: Bilingual Press/Editorial Bilingue, 1988) 153 pp., \$9.00 paper.

Sabine R. Ulibarri is a prolific and engaging story teller whose works portray the people, the landscape, the folklore, and the tenacious yet evolving way of life in Hispanic northern New Mexico. His previous bilingual collections include *Tierra Amarilla* (published in Spanish in Ecuador in 1964 and in a dual-language edition in New Mexico in 1971), *Mi abuela fumaba puros/My Grandma Smoked Cigars* (1977), and *Primeros Encuentros/First Encounters* (1982.) In these collections,

Ulibarri's portrait of the people and the history of his region is an intimate, loving, and somewhat nostalgic one. This latest volume continues to explore the same territory and people, but here Ulibarri seems more playful, more folkloric at times, and occasionally the pieces seem like fables.

The ten tales in *Governor Glu Glu* with an introduction by Joan Lefkoff, the English editor of all and the translator of one story, are widely varied in tone and theme. The title story is a hilarious and slightly tongue-in-cheek account of a bigot who one day discovers that he cannot say bad things about women. A medical examination reveals that he has a woman's tongue, so that every time he utters anti-feminine statements his tongue rebels, he bites it, and the resultant sound is "glu glu." Ironically, this sound is appealing to women, and the protagonist, with the aid of his wife, runs for and is elected governor, mainly because of his popularity with women!

"Niko Mountain" is a mythological story of a remote mountain Utopia, while "The Pioneer Rabbit" is an allegorical tale about society. "Darkling Doves" reveals a reformed murderer/bank robber's creation of a remote and magnificent school for orphans and destitute children. "Adios Carnero" is a loving tale about a boy's pet lamb who must be killed as he grows up and begins to injure people. It reminds one of "Adios Cordera," a well-known story by nineteenth century Spanish writer, Leopoldo Alas ("Clarín"). Another selection, "Mama Guantes," a strange tale about a man who dies in a closet, then turns into a dust which penetrates his wife's hands and turns them red, thus forcing her to wear gloves, is reminiscent of the unreal and surreal stories of the Argentine writer, Julio Cortázar. Ulibarri's remaining pieces deal with love in one form or another, and most have unhappy endings. The best of these is "Lady Mirror," a chilling story that begins with a funeral and ends with a suicide, as a man discovers that he has not really hated his wife for twenty years, but that he really had loved her deeply. She had gradually become like him in order to please him (hence the title), and he is forced to realize that he really hated himself.

All of the stories in *Governor Glu Glu* are first-rate, whether one reads them in English or in Spanish. The fact that both language versions are on facing pages makes a dual language reading possible and is an aid to those whose Spanish may be rusty. Bilingual Press/Editorial Bilingue is to be congratulated for persisting in its efforts to publish books in Spanish while also making them accessible to the English-speaking public, and Sabine Ulibarri is to be praised for persisting in his efforts to depict the people, the landscape, and the folklore of his region.

—Carl R. Shirley
University of South Carolina

Florentino Valeros and Estrellita Valeros-Gruenberg. *Filipino Writers in English: A Biographical and Bibliographical Directory*. (Quezon City, RP: New Day, 1987; US distributor: Cellar Book Shop, 10090 Wyoming, Detroit, MI 48221) 236 pp., \$11.75 paper.

With the rise of Filipino nationalism in the sixties and the consequent resort to literature written in Filipino and the vernacular, Philippine writing in English ebbed in importance. At that decisive juncture of national crisis, the verdict was made that Philippine literature in English had reached a dead end. Scholars and critics produced searching critiques of aesthetic orthodoxies and turned their attention to other cultural legacies. This reversal of fortunes for the literature in English after four decades of undisputed hegemony in Philippine cultural life partly explains why its history remains unwritten.

The publication of this important reference work on Filipino writers who handled creative English with various degrees of competence and confidence in their time, changes the picture. Supplementing the two available volumes of the continuing oral history project of scholars Doreen Fernandez and Edilberto Alegre. *The Writer and His Milieu* (Manila, 1982) and *Writers and Their Milieu* (Manila, 1987), this directory lists many writers who are unheard-of or have since languished in obscurity. More than a listing, this directory holds many random but nonetheless provocative clues for researchers or students interested in renewing the national retrieval effort.

Valeros and Valeros-Gruenberg intimate that the directory was “the result of many years of painstaking work” and Alegre and Fernandez reveal that their project was conceived before Ferdinand Marcos imposed martial law in 1972 and stalled it by ten years. But whereas the Alegre/Fernandez compendia selected those writers whose work was accomplished, *Filipino Writers in English* casts out a wide net, supplying sketches on writers who, whether briefly or extensively, experimented with creative English from the twenties to the present.

The compilers sent questionnaires to surviving writers (or if dead, to their close kin) when they could not send interviewers. We are warned that the harvest is uneven as “many of those sent to relatives returned with incomplete information [and many] replies came too late to be included.” A reader then must be prepared to come across entries where even basic and bibliographic data are missing or excerpts from the pronouncements of critics about the works of concerned writers are used to fill the gaps. One strategy which the compilers used was to insert American or European writers as either models or comparisons, often making rather strained claims about the local writer in question. An entry on a woman writer mentions that her sister also writes, with both receiving prizes for their writing and reminding us “of the Bronte sisters, British novelists.”

But significantly, what the directory by this father-daughter team of literary scholars signals, along with the Fernandez/Alegre volumes, is that 20th-century Philippine cultural history can only be rewritten if the hegemony of English in Philippine life is revalued. In listing educators, historians, sociologists, economists, religious leaders and politicians who were once poets, playwrights, fictionists and essayists, Valeros and Valeros-Gruenberg argue that “they wrote in English and in many ways their works have been enlightening and have influenced the thinking and life of the people.” Truly, all the entries indicated that English as a mode of social hierarchy and thinking for the colonial generation bled, and continues to bleed, into other social realms. One reads about many cases of writers who, with their facility with the language, either eventually abandoned the pen for pelf and power or continued to write from such elevated, if corrupted, positions. (There is an uncritical entry on Ferdinand Marcos, for instance, which doesn’t mention the charge that his writing was mostly the handiwork of ghostwriters and sycophants.)

Perhaps without intending it, the directory’s shorthand descriptions of the twists and turns in the careers of the nearly 500 writers who are listed read very much like artifactual traces of their bygone periods. In short, the directory itself sounds like its own cultural history which may ultimately be the source of its usefulness rather than the often fragmentary, if padded, information it supplies for the writers. For example, Florentino Valeros, himself “a teacher of English [who] followed the growth of Philippine writing in English,” wrote a good number of the entries in the oratorical and bombastic English familiar to his era. In a typical instance, one entry makes a virtue out of a poet-journalist’s earthy troubles and states that “if holy writ is right, he must be well provided now and looking down at us from the balustrade of heaven beaming with happiness and contentment,” adding that: “He may also be discussing the merits of his new poem with his fellow angels.”

The directory shows hints of its long gestation as entries are sometimes not edited to keep them updated or internally consistent. We read that a fictionist died in 1983 but we are also told that, after engaging in journalism, advertising and public relations, “She now writes imaginative literature.” Or someone named Jimena Austria may have “died recently” but her dateline does not reflect the fact. The compilers also could not seem to decide if the bits of trivia which they gathered in the process of research could be helpful or useless. If the American high school teacher of a local colorist once “rewarded him with an ice cream cone for writing remarkable good composition in class,” giving us some idea of the unusual pedagogical practices of English mentors, what does one make of the information that a writer’s “town is well-known for two things: sweet, juicy lanzones and both antique and modern wood-carving”?

Despite its many flaws, the directory is a valuable documentary work

which stakes out the ground for future research while giving us some feel of the ethos, honor codes, concerns, and associational activity of the colonial generation. Conceived as a "directory," this work could only emphasize the personalities and extraliterary achievements of the writers. Perhaps as some sort of encyclopedia or dictionary, it could have included entries on such groups as the "Primitives," "Veronians," "Mandarins," "Barbarians," or "The Circle" or the newspapers, magazines, honor rolls, the summer writing workshops at Silliman University and the University of the Philippines, literary awards and journals which were instrumental in the formation of these writers.

The directory offers us a way of knowing something of the success with which colonialism molded a separate cluster of writers in English in the Philippines but whose writing was never integrated into American literature studies. Scholars and students of Asian American and ethnic literature might also want to consult the entries on a good number of unrecognized writers who lived, wrote and published exclusively in the United States during the period covered by the directory.

—Oscar V. Campomanes
Yale University

Lois Weis, ed. *Class, Race, & Gender in American Education*. (Albany: State University of New York Press, 1989) 329 pp., \$40.50; \$18.95 paper.

Class, Race & Gender in American Education should be read by pre-service and experienced educators and social scientists who are interested in teaching young people who come from different socio-economic backgrounds, represent various racial and ethnic heritages, and those with special needs. School as a major socializing institution often holds the key for many students. It is also important to study the ways individuals and groups prepare for the future. Some students are successful in school settings, but many become discouraged and are pushed out due to the structure and/or culture of the school. This volume seeks to enrich this ongoing debate and dialogue between "structuralist" and "culturalist" perspectives of education.

The book is organized in two parts. The thirteen chapters place class, race, and gender issues within an historical and sociological context. Ethnography is the research methodology utilized in most of the studies. Part I addresses different ways in which knowledge is presented to students, unequal school structures, and unequal outcomes of schooling, each of which results in the continuation of inequalities in the educational experiences of students. School related inequalities in effect

prepare young people for unequal adult futures based on class, race, and gender. Inequalities are linked to student background and ways in which knowledge is transmitted to students directly or through the "hidden curriculum."

Part II examines cultural forms which exist within schools and students' responses to the school social culture. Students often create styles and norms based on their values which in reality contribute to continued structural inequalities outside of schools.

Weis has invited several outstanding researchers and authors to discuss selected issues related to race, class, and gender inequalities. These carefully documented essays help focus on these relevant but on-going issues and extend our knowledge of theoretical and practical issues. These essays are sound and informative, and most of the chapters are interesting. The overview chapter by Cameron McCarthy and Michael Apple is theoretical and challenges the reader "toward a nonsynchronous parallel position." They seek to examine the "intersecting of the dynamics of race, class, and gender in schooling" which are "dependent upon each other for their reproduction and persistence." Economic, political, and cultural power, though subtle, also cause tension and stress within the school experiences of young people.

Class is addressed by Sally Lubeck who examines the child-rearing practices, learning experiences, and socialization processes at a pre-school for children from middle-income families and a Head Start program for children from low-income families. The centers were located in the same community within several blocks of each other. The program's operations were influenced by history, culture, and organizational structure which encouraged or constrained teacher and student behaviors. John Ogbu extends his earlier research concerning the relationship between class and education for black students. Ogbu argues that correlational studies, while controlling for class, do not adequately explain why there is a gap in the academic performance of black and white students.

Hispanic experiences in school are discussed by Flora Ortiz and by Amaury Nora and Laura Rendon. Ortiz examines the delivery system of educational services in an urban setting to Hispanic elementary students. She reports that bilingual programs, while intended to assist Hispanic students, in reality serve to separate Hispanic students from their classmates. She also reports that Hispanic students are not receiving resources similar to the majority students. Nora and Rendon argue that to some degree while the community colleges open the doors of post-secondary education to Hispanic students, they may at the same time shortchange Hispanic students by providing insufficient levels of support. Hispanic students earn community college credits, but do not necessarily earn certificates or degrees. They argue that the community colleges need to make greater efforts to encourage Hispanic students to transfer to four year institutions of higher education.

Gender issues are discussed by several authors in five chapters. The most disturbing study reported was that by Linda Valli as she described a high school cooperative work experience class in which female students were supposed to be learning job related skills in the clerical field. In reality, the course by almost any criteria could be described by this reviewer as “disasterous” in terms of content, organization, expectations, learning experiences, knowledge, homework, monitoring, and teacher role. In the end, the female students opted for part-time or temporary work with the expectation they would eventually be dependent on another wage earner, probably a husband. This type of cooperative program simply reinforced existing stereotypes that female workers will settle for marginal jobs and will rely on another for financial support. The overall theme of the chapters related to gender issues is that the learning opportunities and experiences for female and male students are different and remain so despite efforts to reduce or eliminate these differences. As a result of these continued unequal experiences, many female students will be unable to reach their full human potential and thus be deprived of the opportunity to achieve social and economic equality.

The publication of this work has come at an opportune time as the popular media on a regular basis report information about inequalities in education. Such inequalities include school finance and allocation of resources, test score differentials by females and males and between different racial groups, quality of teachers assigned to predominantly minority schools, number of minority students entering teacher education programs, tracking of students, and so forth.

Many fine studies exist which examine the effects of race, class and gender on education. Rarely have these three variables been brought together in a single volume. Much of the existing research on race and class has a male orientation and bias. Existing research on females and school often has a middle class bias with only a few attempts to examine the broader issues of females and education. The Weis textbook provides valuable research on selected topics related to class, race, and gender.

This volume certainly does not include studies representing all racial and ethnic groups. Such additional research awaits inclusion in other volumes, perhaps in the SUNY series “Frontiers in Education.” The series analyzes educational issues and concerns from a range of disciplinary perspectives and approaches by encouraging a synthesis of existing research and publishing new educational research findings. *Class, Race, & Gender in American Education* will in fact promote controversy among the education and social science community of scholars. This is most desirable, because as scholars debate and discuss these and related issues, new questions will be posed and the answers to those questions will help expand our knowledge base.

—Margaret A. Laughlin
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Sid White and S.E. Solberg, eds. *Peoples of Washington: Perspectives on Cultural Diversity.* (Pullman: Washington State University Press, 1989) xix, 261 pp., \$24.95; \$14.95 paper.

This book about the various ethnic people in the state is disappointing in two ways: its format, and its very limited material about some of the groups who have been and are living in the state.

There are five major sections, one each on Native Americans, European Americans, African Americans, Asian/Pacific Americans, and Hispano Americans. There is also a quite detailed bibliography. That the editors may have had less to work with than might be expected seems possible because of the large number of references to some groups of ethnic-related columns that appeared in Seattle newspapers, mostly during the 1980s.

The latter two groups are the most detailed, in both cases emphasizing brief accounts of particular individuals and families as examples of the whole ethnic group. Both writers, however, spend too much time on what academics already know—namely that both Asians and Hispanics were persecuted. But for the general audience intended, the emphasis is justified, and all readers should be interested in the material about recent attempts to break down the barriers of prejudice.

The material about Native Americans (only 17 pages) is thin, and overdependent on maps which show where they were and where they now are to be found in the state. Otherwise the emphasis seems to be on their closeness to nature and their general beliefs. There is next to no contemporary material.

The weakest section is on the Europeans. Any attempt to deal with these many various groups in 48 pages (minus ten pages of illustrations—which, by the way, are excellent throughout the volume—and a two-page bibliography) is bound to be rather superficial. The 9,000 Portuguese-background people in the state are not mentioned at all, the 6,000 Belgians are all World War Two brides, at least according to the only reference to them. The Greeks fare better with one full paragraph and one other paragraph in which they and the Eastern Orthodox churches are described. The 54,000 Welsh share one sentence with the Cornish and other “English speaking Americans” as foremen and supervisors in the coal fields. This is neither an accurate nor a sufficient treatment of the group.

The section on African Americans does contain a fair amount of substantial information, but much more so than with the sections on Asians and Hispanics, the author’s sense of injustice causes her to overdocument injustices at the expense of giving a fuller account of where and when they come from, where they settled, what sort of jobs they had, and the like. In contrast to the section on Native Americans, considerable contemporary material is presented.

Although this reviewer is rather negative about this book, he welcomes

another state to the relatively small group that has already attempted to chronicle the history and achievements of the ethnic groups that have lived in it, and he hopes that other states will do likewise, since such material would appear to be the cornerstone of both specific and general historically oriented ethnic studies courses.

Although overstatistical, the similar volume on Minnesota's ethnic groups continues as the model for such studies.

—Phillips G. Davies
Iowa State University

Cary D. Wintz, *Black Culture and the Harlem Renaissance.* (Houston TX: Rice University Press, 1988) 277 pp., \$27.50; \$10.95 paper.

In 1925 Professor Alain Locke argued in *The New Negro* that the Negro was “moving forward under the control largely of his own objectives...” which were “none other than the ideals of American institutions and democracy.” This allowed for blacks everywhere to be called “New Negroes” but nowhere were there as many New Negroes as in Harlem. The activities of these people in politics, arts, literature, music and the like between World War I and the Depression Era came to be called the Harlem Renaissance.

In recent years, several comprehensive books have been written on the Renaissance. The book under review, however, purports to be a specialized treatment of black *culture* during the Harlem Renaissance which Wintz defines as “primarily a literary and intellectual movement.” In an introduction and ten chapters, Wintz explores well known topics covered in previous works such as David Levering Lewis' *When Harlem Was in Vogue* (New York: Alfred A. Knopf: 1981), Jervis Anderson's *This Was Harlem* (New York: Farrar, Strauss and Giroux: 1981), and others. But Wintz, by defining the era so narrowly, deals almost only with poets and novelists of the period. And while “culture” is never defined, it appears that Wintz's constricted view of the elements that determined the period rendered his conception of culture meaningless, for there were other intellectual movements that contributed greatly to make the Harlem Renaissance culturally unique.

If one thinks of the revolution in music, the transformation from the Blues and Ragtime to Jazz, one has to admit that a musical movement of cultural importance was afoot. The political culture was changing swiftly also. It was in this period that black people began to desert the party of their liberator, Lincoln, for the party of F.D.R. after experimenting with a number of radical parties such as the Socialist and Communist parties. Nationalism reappeared strongly in the guise of Garvey's United Negro

Improvement Association. None of the foregoing is dealt with in this book. For Wintz, the Harlem Renaissance was essentially about the activities of a number of major black writers in the period beginning in the mid 1920s through the mid 1930s, "each approaching the problem of black literature from a personal perspective." Further, the Harlem Renaissance concerned "a loose coalition of writers, joined by patrons and supporters, who shared only a commitment to black literature and the feeling that they were all participating in a major literary event."

Strangely, the "major literary event" according to Wintz "did not produce any great works of literature," and again "no literary masterpieces were produced." In sum, then, the author characterizes the Harlem Renaissance as simply a "declaraton of independence to which every Renaissance writer could subscribe."

In viewing the Renaissance much too narrowly, Wintz asserts that the movement "did not survive the 1930s." How then can one account for the Texas white primary cases which began in 1924 and continued up to 1953 when Negroes finally regained the right to vote in Southern states by order of the U.S. Supreme Court? What of the dramatic political shift away from the Republican party to the Democrats in this era? Did not this development make eventually for a black mayor of New York City in 1989 and a black Chief of Tammany Hall in 1964? Certainly! And undoubtedly, the Harlem Renaissance writers laid the ground work for the expanded horizons of contemporary African American literature.

Wintz's book can be recommended for the student who wishes to know something of the major writers of the Harlem Renaissance. The student, however, should be warned that the title is misleading and that there are a number of older and finer works in the college library.

—John C. Walter
University of Washington

Allen L. Woll and Randall M. Miller. *Ethnic and Racial Images in American Film and Television: Historical Essays and Bibliography*. (New York: Garland Publishing, 1987) xv, 408 pp., \$39.95.

Allen Woll and Randall Miller in *Ethnic and Racial Images in American Film and Television* have compiled in one volume the writings about the images of ethnic and racial groups in American television and film. Woll and Miller state in their Introduction that the purpose of their book was to "attempt to unite the work (the nature and importance of mass media stereotypes and their effects on society) from a wide variety of disciplines, languages and fields of study in order to expand the vistas of scholarly research in this area." *Ethnic and Racial Images* is divided into twelve chapters, with each considering specific ethnic or racial

groups: (in alphabetical order) Afro-Americans, Arabs, Asians, East Europeans and Russians, Germans, Hispanic Americans, Irish, Italians, Jews, and Native Americans. The first chapter is a general overview of the subject of racial and ethnic images and the final chapter is a kind of miscellaneous section entitled "Others" which includes Africans, Armenians, Dutch, East Indians, Greeks, Hawaiians, Louisiana Cajuns, Norwegians, Swedes, and Turks.

The compilation is unrestrictive in its sources in that it not only includes books and articles in scholarly journals by well-known scholars, but also listings of dissertations and master's theses by students. In addition to the chapters divided by ethnic and racial groups, *Ethnic and Racial Images* has an author index, film and television show index, and subject index which would make locating specific films and television shows much easier.

Their historical essays are helpful in that they give a comprehensive critical analysis of articles, books, and reports written about the images of ethnic and racial groups as far back as the 1900s. Woll and Miller realize that each ethnic and racial group has circumstances unique to it, but they note that scholars have yet to completely explore "the cultural or social antecedents of group image in film" and television. For example, they note that Garth Jowett's analysis of the American film industry and the social science literature on and about the movies in *Film: The Democratic Art* (1976) appreciates the importance of African American (the great American enslavement, or slavery), Asian (World War II propaganda), and German (World War I propaganda) images as indices of Hollywood's sociological development and social currents, but they observe that he still does not explore the cultural or social antecedents of these group images in film.

However, Woll and Miller are not entirely negative about the film and television criticism written and published thus far, because they tactfully applaud those scholars who have attempted to explore more interdisciplinary directions in this area.

Ethnic and Racial Images in American Film and Television definitely relates to the ethnic experience in America because it calls attention to an area of popular culture that is sometimes written off as unimportant: images transmitted through film and television. This compilation offers ethnic studies scholars a guide to see where we have come from and to see where we need to go.

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