

these data together in an illuminating fashion. The resulting book can be read with great profit by those interested in the processes of ethnicity.

— David M. Gradwohl
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Alma Luz Villanueva. *The Ultraviolet Sky*. (Tempe, AZ: Bilingual Press/Editorial Bilingue, 1988) 379 pp., \$14.00 paper.

Villanueva's first novel portrays the difficulties of self-affirmation and the struggle to understand and come to terms with a multi-faceted identity despite the single-minded conventions of society. Rosa, an artist of Mexican and German heritage, struggles to create herself and find a home where all her fragmented selves can rest. Through dreams, her relationship with her husband Julio, and her struggle to paint an obscure ultraviolet sky, she begins to explore her identities and to trust where they will lead her. She chooses to follow her "wolf" who whines and claws at her consciousness and only awakens fully in her dreams. Yet to follow, she must leave everything known and go toward the frightening vastness of her unknown. Rosa moves to a cabin in a remote part of Northern California, leaving Julio and her seventeen year old son behind. The separation is painful, not only because of her unexpected pregnancy but because she is strongly tied to Julio even though he is often controlling and jealous. He is her nemesis and like her, has the blood of the Yaqui Indians, "Latino men—what she'd tried to avoid, until Julio. Both of them brought up by their grandmothers, both of them Mexican—her twin, her nemesis. Both of their families are from Sonora—both of them Yaqui Indian." As she begins to uncover and accept her many identities, Rosa wonders what her ties to her blood are.

Julio, who is Latino and often jealous, and her new lover, who is Caucasian, free spirited and much younger than she, symbolize the drama of light and dark and earth/spirit in this novel. Light and dark are both often used to allude to Rosa's dilemma. This duality comes out more as the novel progresses. Rosa feels both shadow and light, but must go, heliotropic, toward the light in order to understand her shadow. To integrate, perhaps, is not the answer, but simply to find an acceptance of all parts.

Villanueva's sensitivity to the guilt and the pain of Rosa's uncovering of self out of both old and new is the strength of the novel. Rosa struggles to "birth" herself out of the vagueness of dreams and paint, until finally she fully feels her power during the birth of her daughter. She gives birth naturally, squatting and moaning deep in her throat, defying the conventions of society. This begins her rebirth and her acceptance of the shadow she will never see, but begins to understand.

I was on the highest
mountain on earth

looking, looking
with a shift
of my eyes/and the light
blinded me, so
I closed them. then I really
Saw and
I was no longer afraid.
I did not weep
I did not laugh
I was not old.
I was not young.
I am here.
I said.

These few lines of one of Alma Villanueva's earlier poems, "Mother May I?," more successfully explore Chicana identity and experience in their impact and clarity than her close to 400-page novel. The writing is often clichéd and the symbolism heavy-handed. Like the "I" in her poem "Mother May I?," *The Ultraviolet Sky* echoes Rosa's dreams and says simply "I Am"; this is enough. The poem, unlike the novel, voices these words of affirmation simply so that the reader can hear her own self echo back. *The Ultraviolet Sky* does give power to following your own personal voice, no matter how unintelligible to others it may be, thus resisting the trappings of a premeditated identity.

— Julie Schrader Villegas
University of Santa Barbara

Peter M. Whiteley. *Deliberate Acts: Changing Hopi Culture Through the Oraibi Split*. (Tucson: The University of Arizona Press, 1988) xxi, 373 pp., \$40.00.

In this volume, Peter Whiteley, an anthropologist, probes into the reasons for the split in Oraibi, largest of the thirteen Hopi Indian communities in northeastern Arizona, early in this century. Oraibi was a thriving village in 1540 at the time of Coronado's *entrada* into the southwest; archaeological evidence suggests that the village was settled at least four or five centuries earlier. In 1906, one group of villagers angrily left or were forced out of Oraibi and established a settlement known as Bacavi. Previous studies have portrayed the Bacavi Hopi as "hostiles," that is, culturally traditional people who opposed U.S. government policies—especially the compulsory education of their children in white schools. On the basis of his fourteen-month residence in Bacavi during 1980 and 1981, Whiteley challenges that hypothesis. He argues for the use of an ethnosociological (or "folk") model of analysis which stems from the Hopi ethos as opposed to the external framework superimposed by western science. Ultimately he concludes that the Oraibi split was not due to some general factionalism of "hostiles" vs. "friendlies" within a previously assumed egalitarian society