

create, and the kinds of stories they tell.

Changing Our Own Words will be useful for the scholar of the ethnic experience because it brings together diverse ideas and yet converges toward a single goal: a formation of theories for the study of black women's writing. The black women critics contributing to this volume synthesize for us the latest criticism in literature in general and African American women's literature in particular. The references to other critics and the endnotes that follow the essays alone will be an asset to the reader of this volume. In addition, *Changing Our Own Words* will provide ideas for scholars in areas not directly related to literature but to African American culture in general.

— Angela M. S. Nelson
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Sylvia Watanabe and Carol Bruchac. *Home To Stay: Asian American Women's Fiction*. (Greenfield Center, NY: The Greenfield Review Press, 1990) 319 pp., \$12.95 paper.

Frank Chin, a Chinese American playwright and essayist has written, "no one . . . was going to tell them [Asian Americans] that America not Asia was their home, that English was their language. . . ." The women writers collected in this volume are claiming America as their home and English as their language. These writers fashion and refashion the American experience from their ethnic perspective. This publication brings together many Asian American women writers in one volume. The contributors are not only of Chinese, Japanese, and Filipino ancestry, but also of Malaysian, Vietnamese, Asian Indian, and Pakistani heritage.

The range of the stories is excellent, from the humorous tone of Elizabeth Gordon's (Vietnamese American) "On the Other Side of the War: A Story" to explaining interracial marriage to a nine-year-old boy in Tahira Naqvi's (Pakistani American) "Brave We Are." And Jessica Hagedorn's "The Blossoming of Bong Bong" is a penetrating analysis of cultural disorientation. Predominantly short stories, the collection also contains writings by such famous authors as Maxine Hong Kingston, Amy Tan, Gish Jen, and Bharati Mukherjee. As the works of these writers can be found in almost any bookstore, they seem to be included to lend credence to the project.

Also, the title, *Home to Stay: Asian American Women's Fiction*, is misleading as several Euro-American women writers have been included, "non-Asian women who have experienced close contact with Asian cultures." Although these women record the Asian American experience, perhaps they should have been included in another volume. Further, there is no standard biographical information, only one page of acknowledgements. On the other hand, there are short biographical sketches and photographs of most writers.

The theme of the United States as their home and their place in it is continually enhanced. None of the writers embrace an exotic Asian homeland but rather the

American continent. These writers are firmly rooted in the women's movement. The image of the silent, passive Asian American woman is effectively dispelled as stereotypes are immediately disproved. Those who think that there is only one Asian American woman writer, Kingston or Tan, will be pleasantly surprised by the number included.

Although the book has a few minor faults, it is an amazingly compact collection of contemporary Asian-American women writers. It joins a growing catalog of writings by and about Asian American women including *The Forbidden Stitch*, *An Asian American Woman's Anthology* and *Making Waves: An Anthology of Writings By and About Asian American Women*.

— Mary Young
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Jack Weatherford. *Native Roots: How the Indians Enriched America*. (New York: Crown Publishers, 1991) 310 pp., \$20.00.

This volume and Weatherford's penultimate book (*Indian Givers: How the Indians of the Americas Transformed the World*, New York: Fawcett Columbine, 1988) discuss in detail the contributions of Native American populations to the Old World and to the culture of the invaders who ultimately conquered the New World. Both books are timely in terms of the current hoopla concerning the quincentennial of Christopher Columbus's arrival on Caribbean shores. They both put the lie to the idea that acculturation is a one-way street. *Native Roots* additionally indicates the tenacity of many American Indian traditions in surviving centuries of attempts at forced assimilation by Europeans and Euro-Americans.

In his most recent book, Weatherford's thesis is that Euro-Americans "do not know the story of the land on which we live. We take nourishment from this soil, but because we cannot see our roots down deep in the American dirt, we do not know the source of that nourishment." The roots about which the author speaks extend back into prehistory. Utilizing a broad holistic perspective, Weatherford draws upon archaeological data pertaining to subsistence patterns, economic systems, architectural styles, and art forms from the Hohokam tradition, Mississippian tradition, Adena and Hopewell cultures, and earlier hunting groups in North America. He argues that "this past deserves our attention not merely for the sake of antiquarian curiosity, but because our culture and society today descend from ancient Cahokia as much as from medieval London, Renaissance Rome, and ancient Athens." Weatherford also peruses ethnohistoric sources and utilizes his own cross-cultural ethnographic observations in commenting on social structures and political systems. His discussion of Native American warfare patterns, for example, is an even-handed treatment. Scalping is acknowledged as a pre-Columbian practice but is placed in the context of head-hunting throughout the Old World. He also notes that the practice of scalp-taking in North America was exacerbated by the Europeans for their own political