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single hierarchy or institution represents them all. Chinese Christian churches and the new voluntary associations discussed by Chen empower a small group of emerging political entrepreneurs, but in no sense "organize" Chinese immigrants as a whole.

Chen also opposes the Chinatown image because it can fuel anti-Chinese sentiment. He argues that Chinese immigrants have made very real economic and social contributions to Queens, which he calls a "world town." Chen's discussions of the Queens Festival and the emergence of women leaders are particularly interesting. In addition, his portraits of immigrant families vividly document the variety of newcomer experience. This book is a fascinating contribution to the rapidly growing ethnographic literature on the new immigration.

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**Stephen Clingman.** *The Novels of Nadine Gordimer: History from the Inside*. 2nd ed. (Amherst: University of Massachusetts Press, 1992) xxxvii, 276 pp., \$13.95 paper.

Nadine Gordimer received the Nobel Prize for Literature in October 1991, celebrating nearly half a century of her writing of her homeland, South Africa. The prize-giving precipitated the reissue of this survey of Gordimer's work by Stephen Clingman, also a South African. His book was written as a doctoral dissertation for Oxford University. The second edition, under review in this article, is unaltered except for a "Prologue" in which Clingman examines Gordimer's two novels that followed changes in South Africa: the release of Nelson Mandela and other African National Party leaders and the apparent breakdown of apartheid.

Clingman acknowledges the assistance of Gordimer in the writing of his book, and indeed, he seems blessed with intelligent insight. Particularly memorable are Clingman's discussions on the writer's art. How may great writing come out of conflict? Should a writer separate political belief and commitment to one's craft? How does a writer deal with the shifting nature of history, and where in all of this is Beauty, Truth?

Clingman discusses each of the novels in turn in the light of Gordimer's personal search. Issues such as feminism, sexuality and politics, black consciousness, language, and social structure are well-indexed and may be followed throughout Gordimer's work. One may also extract references to historical events from the excellent index.

Clingman's book also has an extensive "Bibliography and Sources" of Gordimer's writing, fiction as well as non-fiction, and

commentaries on her writing. Noted also are books and articles of related interest: politics and history, censorship, local environment and travel, biography, letters, and autobiography. Also listed are works relating to African and South African history and literature.

The literary influences on Nadine Gordimer are clearly indexed. One is amazed by the range of her reading in the literature of many times and places. However, it is in South Africa that Gordimer has chosen to remain, to write within the system, at close hand to the clash of a country defining and redefining itself. Clingman's subtitle, *History from the Inside*, is an ironic comment on the complexity of Gordimer's orientation as a white South African who, being a woman and a Jew, is a member of further subgroups—inside, and yet outside.

With such historical, ethnic, cultural and sexual perspective has come prophetic wisdom evident throughout Gordimer's writing (see the index entry, "Prophecy"). Each of the novels "ends with a vision, and it might properly be called an historical vision. It is a vision of the future, from the present, for the society and the characters with which it has dealt." May Gordimer's visions contribute to the raising of consciousness of people in all parts of our earth.

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Jose Luis Colon-Santiago, *La Primera Vez Que Yo Vi El Paraíso*. (New York: Ediciones Moria, 1990) 87 pp., \$9.95 cloth.

Written reminiscences have taken the form of a literary sub-genre and are very popular among Puerto Rican writers residing in the United States. This literary form not only is an integral part of a serious body of literature in Puerto Rican letters, but in most cases, constitutes the first step taken by many of our writers. Such is the case of Colon-Santiago's first narrative experiment: *La Primera Vez Que Yo Vi El Paraíso* (*The First Time I Saw Paradise*).

Two of the best known literary examples of this type of writing are: *Family Installments: Memories of Growing Up Hispanic* by Edward Rivera (reviewed in *Explorations in Sights and Sounds*, Summer 1986, pp. 66-68) and *Down These Mean Streets* by Piri Thomas, probably the archetypical model that established the canon for this sub-genre among Puerto Rican writers.

Unlike Piri Thomas's and Edward Rivera's protagonists, who were born and raised in New York City and whose daily relations and social interactions are with a different society that saw them as racially, linguistically and culturally different, Colon-Santiago's protagonist, Guiso, was born and raised in Puerto Rico. Guiso's language