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style institution. Western aversion to the Japanese practice of bathing did not change the Japanese bath as a basic cultural institution ("The Japanese Bath," Scott Clark). The importation of beer and whiskey, instead of replacing the drinking of indigenous sake, finds an alternative social niche of individual and private consumption ("Drinking Etiquette in a changing Beverage Market," Stephen R. Smith).

The reappraisal of western influence in contemporary Japan through consumerism promises a new paradigm for the relationships between the dominant and dominated cultures. From the book's amusing episodes on flamboyant consumption by the Japanese, however, a coherent, critical discourse on Japan's consumer culture does not come forth.

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Faythe Turner, ed. *Puerto Rican Writers at Home in the USA: An Anthology*. (Seattle: Open Hand Publishing, 1993) 349 pp., \$19.95 paper.

*Puerto Rican Writers at Home in the USA* is the most recent, best edited and most complete anthology of literary texts, written in English, by the superstars of Puerto Rican letters residing in the United States of North America.

This marvelous collection of verse and prose includes samples of the finest literary texts penned by Puerto Rican writers during the past five decades. The first and oldest writer included is Jesus Colon (1901-1974), and the youngest is Martin Espada, born in Brooklyn, New York, in 1957.

The anthology opens with a very moving and informative introduction by the editor, Faythe Turner, where she explains her journey through Puerto Rican culture and literature. She further explains how she met most of the authors included in the anthology in her trips to places like the Nuyorican Poets' Cafe and how she was moved by the "bountiful literature that was coming from the Puerto Rican community in New York." She rightly points out that, "the seventies had seemed filled with promise for New York's Puerto Rican writers" and offers a chronology of the best literary pieces written in those years by writers like: Piri Thomas, Victor Hernandez Cruz, Pedro Pietri, Jose Angel Figueroa, Nicholasa Mohr, Sandra Maria Esteves and others. Most of these writers are still alive and very active, and a new generation has increased their numbers, but they still confront the same problem, "they are still published mostly by journals with limited distribution and by small presses. . . ."

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Some of these writers became better known in the early seventies, thanks to the efforts of some visionary people, who compiled very important anthologies of ethnic literature in the United States, writers like: Gerald W. Haslam, who edited *Forgotten Pages of American Literature* (Houghton Mifflin, 1970) *From the Belly of the Shark* (Vintage, 1973), edited by Walter Lowenfels, *Speaking For Ourselves*, (Canfield, 1975), edited by Lillian Faderman, *Time to Greez: Incantations from the Third World* (Third World Communications, 1975), edited by Janice Mirikitani, and *The Next World: Poems by Third World Americans* (The Crossing Press, 1978) edited by Joseph Bruchac.

In Walter Lowenthal's anthology, ten Puerto Rican male writers were included. Best known among them were: Victor Hernandez Cruz, Jose Angel Figueroa, Felip Luciano, Julio Marzan and Pedro Pietri. Joseph Bruchac included five Puerto Rican writers in his anthology of 1978. It is probably the first time that two Puerto Rican women writers were included in an anthology of American literature. This great honor was bestowed on Sandra Maria Estevez and on Lorraine Sutton.

The road has been paved for Efrain Barradas, who in 1980, made one of the greatest contributions in the field of Puerto Rican literature when he compiled, in *Herejes y Mitificadores*, the best works by nineteen Puerto Rican writers and put them together with the best introduction that so far has been written about Puerto Rican writers in the United States.

The fact that Barradas' anthology is bilingual makes his compilation very valuable; most of the literary pieces are offered both in English and Spanish; Faythe Turner goes one step further. Besides including additional samples of the best work by eight of the authors that Barradas included in his anthology, she presents the works of other Puerto Rican writers less known because most of them are younger, belong to the new generation, and as Faythe Turner points out, "In 1978, Puerto Rican writing in this country was concentrated heavily in New York, produced by members of the Puerto Rican community there who knew each other and frequently saw and talked with each other. In 1990, that geographical concentration has weakened." Now they are scattered all over and most of them are college graduates with teaching positions in departments of languages and literatures in colleges and universities in all regions of the country.

One of the strengths of this anthology is that all writers included, in one way or another, have exalted the Puerto Rican ethnic perspective, and in so doing have added a fresh outlook in this much expanded subject matter. Aurora Levins Morales states: "I am what I am / A child of the Americas / A light-skinned mestiza of the Caribbean./ A child of many Diaspora, born into this continental a

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crossroads. / I am a Puerto Rican, I am U.S. American / I am New York Manhattan and the Bronx. / A mountain-born, country-bred, home-grown jibara child." Faythe Turner, in selecting the literary pieces to be included in this anthology, was very careful about not including pieces that were already known because they were included in previous anthologies.

The editor used a very novel approach in organizing the material to be included in this anthology by giving the reader a sampler of both literary forms representative of the works of every one of the writers included in the anthology. Five of the ten less known Puerto Rican writers included in this anthology are women: Magdalena Gomez, Luz Maria Umpierre, Judith Ortiz Coffe, Rosario Morales and Aurora Levins Morales. This anthology also presents the unique situation where the works of both mother and daughter are included in the same collection, such is the case of Rosario Morales and her daughter, Aurora Levins Morales.

A very useful feature in this anthology is that preceding each writer's selections there is a picture and a personal statement or short biography about the life, background, education, publications and community involvement of every writer.

The much debated concept, in some circles, that modern literature has reached the end of the road, as a dead-end street, is no longer true and has been transcended, in part, by the great contributions of ethnic literatures. A point in question is the case of Judith Ortiz Coffe, one of the women included in this anthology who authored the novel, *The Line of the Sun*, published by University of Georgia Press and was nominated for a Pulitzer Prize. Ortiz Coffe, Ed Vega, Martin Espada, Magdalena Gomez, besides Nicholasa Mohr, Pietri and Pinero have won National Endowment for the Arts or PEN fellowships. Some of the writers in this compilation have been included in the *Heath Anthology of American Literature* and, as Faythe Turner so aptly points out: "a good measure of what is recently beginning to be included in the canon of American Literature. Puertoricanaese literature in Nueva York which includes work by Pietri, Pinero, Thomas and Vega has just been published in Holland."

This anthology has opened the door for new voices previously unheard, a new breed that will give the reader a more vibrant vision and a total rejection of the "melting pot" in favor of a more radical pluralism and an attack on national and world colonialism. Some of the poems included are sprinkled with Spanish words and bicultural images that reverberate powerfully, giving new life and meaning to our American literature. The description that Arthur Ramirez has given for Chicano literature could be used to describe the literary pieces that Faythe Turner has so aptly chosen for this compilation: "Minority poetical talent, distinctive insights from within

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another culture, radically new and different reinterpretations, vast resources of vitality and talent. These need not be ignored or wasted, need no longer remain in obscurity, outside the mainstream."

Thanks to the efforts of visionary people like Faythe Turner, these many new voices that have emerged will be heard, appreciated, understood and heeded. We hope that in some way this effort to make this new literary dimension represented by the works of these seventeen writers will help in the eradication of misunderstandings that lead to mistreatments, injustice and oppression.

Recently, Abraham Rodrigues, author of the novel *Spidertown*, pointed out that his English teacher once told him "there was not such a thing as a Puerto Rican writer." To this teacher and to all skeptics about the quality of writing among Puerto Rican writers, we suggest that they should get in touch with Faythe Turner, if still there are any doubts, or to just see by themselves what she has so professionally and artistically put together in this anthology.

*Puerto Rican Writers at Home in the USA* is a treasure of good writings. It will be a valuable acquisition by libraries of ethnic studies in colleges and universities all across the land, recommended as useful reading for high school students and to any reader who enjoys reading something exciting and different.

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University of Wisconsin System Women's Studies Librarian. *Women, Race, and Ethnicity: A Bibliography*. (Madison, WI: University of Wisconsin System Women's Studies Librarian, 1991) 202 pp.

*Women, Race, and Ethnicity* had its origin in a series of reading lists prepared by the office of the University of Wisconsin System Women's Studies Librarian in the mid-1980s; this newest edition supersedes an earlier June 1988 release. Containing almost 2500 sources, this volume provides a selective, annotated list of college-level print (including special journal issues and chapters in anthologies) and audiovisual resources, emphasizing recent materials on ethnic women in the United States (only a few Canadian materials are included). References are classified under twenty-eight disciplines and topics—such as Anthropology, Education, Literature, Poetry, and Psychology—and further subdivided by ethnic group: Asian and Pacific American women, Black women, Euro-American women, Indian women, Jewish women, and Latinas. There are, within each topic, subsections labeled "General and Cross-Cultural Studies."