

ignored.

In the final two chapters the author presents some excellent suggestions for improvement:

1. Reevaluate traditional news values and practices of gathering news.
2. Increase reporting of black activities as a normal part of everyday life.
3. Involve more black Americans.
4. Hire more minority journalists.

This is a scholarly study on the subject of press coverage of black Americans and should be read by people in general and blacks and journalists in particular.

—Allene Jones  
Texas Christian University

**Julio A. Martinez and Francisco A. Lomeli. *Chicano Literature: A Reference Guide*. (Westport, CT: Greenwood Press, 1988) xiv, 492 pp., \$50.95.**

The editors in attempting to cover Chicano literature written since 1848 by Americans of Mexican descent have done a fine service for all students of American literature whether they are specialists or generalists, tyros or scholars. The work in more than one way provides a comprehensive reference guide.

Martinez and Lomeli have certainly succeeded in giving readers and users of the work a “representative cross section of pertinent subject matter in the literature.” No small accomplishment has been their success in enlisting the work of many scholars whose contributions are lucid, perceptive, and informative. The arrangement of the format of all the articles is a fortunate one whether on such writers as Luis Valdez, Ricardo Sanchez, Abelardo Delgado, or Estela Portillo or on broader subjects covering eras, genres, or criticism. It is unfortunate that the editors did not include articles on younger poets such as Lorna Dee Cervantes and Tino Villanueva, but they do express their regret for these omissions and promise to rectify this shortcoming later.

The bio-critical articles on authors provide important biographical data with excellent summaries of outstanding works, critical statements that are insightful and at times provocative. Normally brief summaries are included at the close of entries of outstanding critical articles. For each writer there is also a “Selected Bibliography” of works and secondary sources.

In the case of poets, such as, for example, Alurista, the article’s author,

Guillermo Rijas of the University of California, Davis, provides a keen analysis of representative poems complete with translation.

Another contribution of the authors of the various articles is their discussion of the Chicano writers' positions within the context of the movement and the literature whether the writers are nineteenth century predecessors, political militants, or the newer Chicano writers who herald a wider vista within the cultural context.

Especially valuable if read individually or together are the articles which are in fact comprehensive overviews of Chicano literature: *The Chicana in Chicano Literature*; *Chicano Children's Literature*; *Chicano Literature from 1942 to the Present*; *Chicano Philosophy*; *Chicano Poetry*; *Chicano Theater*; the *Contemporary Chicano Novel, 1959-1979*.

Supplementing the entries are useful appendices: one on writers Ernesto Galarzo, "Amado Muro," and Anthony Quinn, another on the *Chronology of Chicano Literature*, and last, a valuable glossary.

No one after reading the various entries will ever stereotype Chicanos. Moreover, by such a reading one will be reminded of the contributions to American literature.

Scholars, teachers, and students of Chicano and American literature will welcome the publication of this reference work.

—Cortland P. Auser  
Bronx Community College (CUNY)

**Mark Mathabane. *Kaffir Boy*. (New York: New American Library, 1986) 354 pp., \$8.95 paper.**

Few middle and upper class Americans, whether they are black or white, can fathom the extent of humiliation, suffering, and brutality that black people are currently enduring as a result of the South African apartheid policy. Mark Mathabane's autobiographical book *Kaffir Boy* documents the inhumane treatment of blacks in that society and relates the "meaning of this policy in human terms." The book gives the reader insight into the daily life of a black family struggling to survive in the midst of hatred and bigotry.

The book is disturbing and wrenching. The truth about the horrors of life in South Africa is difficult for us to perceive. Mr. Mathabane compels us to smell the decay in the ghettos of Alexandria, to hear the sounds of the violence in the townships, to see the brutality in the cities, and to feel the desperation and despair of a people under oppression.

The author shows us through real life illustrations how the insidious laws and public policies find and imprison the underclass in South