"The Hammon and the Beans" observes the activities of the occupying United States army and recounts the oral histories of the region, blending them with other historical events such as the activities of Francis Marion during the American Revolution. The tale ends on a note of sadness concerning the social situation of the region.

"Macaria's Daughter" treats machismo and death, while "Gringo," set during the U.S. Mexican War of 1845, again looks back on regional history. Death, religion, and faith play roles in "A Cold Night", a story written in the early 1940s as part of a collection entitled *Border Country.* A Cold Night was the winner of a 1952 contest sponsored by the *Dallas Times Herald*, and declared the best story submitted. The subject and tone are reminiscent of those found in *...y no se lo tragó la tierra (And the Earth Did Not Part]*, the landmark novel pulished by Tomás Rivera in 1971.

Seven of the selections were written when the author was in Japan and are set in Asia during World War II or the Korean Conflict of the early fifties, but they also deal with themes of race and conflict. As Saldívar points out, "what is at issue now is the global nature of the idioms of racism and their role in the construction of an American national subject, suggesting how expressive forms of race hate encountered on the border became imbricated with effects of colonialism and imperialism in Asia during World War II" (xxxiii).

As contemporary Chicano literature works at mining a rich but relatively obscure past, precious gems are bound to be encountered from time to time. *The Hammon and the Beans*, long dormant, is a fortuitous discovery for the student of Ethnic American Literature.

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Jan Nederveen Pietrse. *White on Black: Images of Africa and Blacks in Western Popular Culture.* (New Haven: Yale University Press, 1992) 259 pp., $35.00.

White on Black: Images of Africa and Blacks in Western Popular Culture, by Jan Nederveen Pieterse, a Dutch social scientist, provides us with insightful thoughts about the ethnic conflict between the dominant Whites and the dominated Blacks.

The book has three parts, consisting of fifteen chapters. Part One deals with how Europeans and Americans see Africa and Blacks historically, such as Eurocentrism, savagery, slavery, colonialism, African apartheid, safari, and cannibalism. Part Two focuses on how Blacks were portrayed as servants, entertainers, and other stereotypical figures in Western popular cultures (including childrens books

and advertisements). Finally, Part Three pertains to power and images, discussing the relationship between stereotypes of victimized groups (Blacks and White Negroes including Irishmen, Chinese, and Jews) and power and dominance in Western popular cultures.

This is an excellent book for the following distinctive features. First, it is very historically and artistically insightful; through the entire book, each issue is historically and chronologically presented and an excellent collection of images (e.g., paintings, drawings, advertisements) is visually inserted. This helps many readers (including me) to better understand how Western popular and powerful cultures have distorted or negatively stereotyped Africa and Blacks.

Second, from a psychological perspective, this book analyzes stereotypes very cogently, almost on every page, through the whole volume. For example, in dealing with the popular stereotypes in Western cultures, the book leads readers to understand why and how many Westerners have mythically depicted Blacks as Sambo, Coon, and Uncle Tom in the United States; Golliwog in Britain; Bamboula and Banania in France; and Black Peter in the Netherlands. Third, the book is very objective and fair in critically examining Western political and cultural hegemony, Eurocentrism, and ingroup biases. It is well articulated that Western political dominance (e.g., slavery, colonialism) and Eurocentrism may lead to cultural dominance, and this social hegemony and Eurocentrism are clearly abhorred by the author. Given the fact that the author is a Western social scientist, the book has great credibility and is a unique and outstanding publication.

However, some weaknesses should be pointed out. First, the book should have focused more on socio-economic than on psychologically cognitive explanations of ethnic conflict and stereotypes. The book rarely touches on economic roots of ethnic conflict and stereotypes. Secondly, though briefly discussed on page eleven in the book, stereotypes should have been dealt with more multi-dimensionally or in more detail. The book has only emphatically stressed negative and inaccurate stereotypes and images of Africa and Blacks.

Related to the above, the last weakness is that the book has failed to make a distinction between ingroup and outgroup perception. While most stereotypes are negative and inaccurate, some are perceived to be positive and accurate by some individuals. In other words, if both ingroup and outgroup members agree with certain stereotypes and images, consensual perceptions may become part of the cultural identity of certain groups. At this point, certain images or stereotypes are not necessarily bad. They depend on certain situations and on ingroup and outgroup perceptions.

In spite of these shortcomings, this is a well-written book

with a very rich collection of hundreds of illustrations and images. It helps us to psychologically, historically, and politically understand the conflict between Whites and Blacks and to perceptually and artistically understand how many Westerners have stereotyped and distorted Africa and Blacks in Western popular and powerful cultures. These distortions and negative images/stereotypes, to a great extent, reflect the ethnic conflict between dominant and dominated groups.

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Alejandro Portes and Alex Stepick. *City on the Edge: The Transformation of Miami*. (Berkeley, CA: University of California Press, 1993) 281pp., $25.00 cloth.

This book should appeal to a wide audience. It should be useful to researchers interested in the politics of race, culture, and class as well as researchers interested in the "new" urban sociology. Portes and Stepick develop a political economy analysis of the recent transformation of Miami into a Cuban American dominated city, using a variety of research methodologies which emphasize the unique historical development of Miami in an ethnic multicultural context.

Relying on a wide variety of data sources such as panel survey data of Haitian and Cuban refugees, personal interviews, census data, and newspaper accounts, the authors probe the development of Miami's multiethnic community by examining the racial, political, and economic conflict between Cuban, Anglo, African American, Haitian, and Nicaraguan communities.

There are many strong attributes to this book. The book is very well crafted and beautifully written. However, the greatest strength of this book may lie in its theoretical contributions to urban sociology. The authors address the perennial themes of urban sociologists such as: Who rules? How can elites be made more accountable? What explains the plight of ethnic minorities? How can conflict be resolved? What is most interesting about this study is that past theories of urban development which focus on community power (Hunter, Wright, Mills), locals and cosmopolitans (Mills), and ethnicity and assimilation (Warner and Srole, Glazer, Moynihan, and Greeley), do not adequately explain the development of Miami.

In fact, the city of Miami does not resemble in the slightest the model of urban development depicted in studies of Chicago, Atlanta, New Haven, Boston, New York, or any other major U.S. city. For example, while the "business class" does exercise control in governing Miami, it is composed of recent immigrants, rather than