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settlement, the rise of state-like Teuchitlan, sea trade with Equador-Peru, mortuary practice, feasting, sacrifice, shamanism, rulership, art history, and the interesting influences of ancient imagery on modern Mexican and North American art. Maps, chronological tables, and diagrams assist the reader.

The fine ceramic art of West Mexico undoubtedly owed its development and exquisitely attained perfection to the indulgence of the wealthy and powerful elites in an evolving hierarchical society. Curiously, most of the pieces and collections of this art, a millennium or two later, are still in the hands of those modern elites wealthy enough to support the illegal trade of objects from desecrated sites and powerful enough to ignore national efforts to preserve these sites.

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A Cold Day to Die: Murder on the Highway. By Johnny Sughani. Chugiak, Alaska: Salmon Run Press, 1998. 153 pages. \$12.95 paper.

This book's title should be *A Cold Place to Die* rather than *A Cold Day to Die* because place is indispensable to Johnny Sughani's novel. That is, locale is central to his creative plot.

Sughani's character, Philip Highmountain, reflects someone who lives and moves in a literally and metaphorically glaciated world. The author was able to make use of Alaska's natural climate—icy roads and below-zero days—to create a dangerously cold tempo and an emotionally charged tone mirrored in deathly winds. The emotional tone is embedded in Sughani's syntax.

The writer's sketch of the northern landscape is so true-to-life that its description often rises above the novel's character development. In the opening scenes, Highmountain's girlfriend Sue—drinking while she is pregnant—gives birth to a sick baby. Rather than focusing on the individual struggle of these three characters, Sughani forces the reader to examine the holistic picture of a tribe that becomes the protagonist.

The drunk Native character has a long intellectual history—look at William Shakespeare's play *The Tempest*. Shakespeare's character, Caliban, is the first drunken indigenous character in Western literature. In *A Cold Day to Die*, the author's focus on this character-type changes direction: his character development moves from an individual protagonist to a whole tribe or indigenous nation. This is crucial to the non-western novel or narrative.

The People in *A Cold Day to Die* become the protagonist. I give credit for this general idea in literature written by Native writers to Charles Larson. In his work, *The Novel in the Third World*, Larson suggests that a "situational novel" is ideally defined as a narrative in which the center character's importance is replaced by a collective group of people undergoing a common experience. That commonly shared experience for indigenous communities is colonialism.

Of course, the focus of *A Cold Day to Die* is on the destruction of the tribal family system as seen through the dialogue between Highmountain and Sue. When she tells Highmountain that his son does not want him, the news

cuts deep into his heart. The couple's family trouble acts as a microcosm for the rest of the tribe and its internal strife. This concept can also be seen in Sughani's use of the word *Indian*. Rather than reflect a nameless protagonist, the author's use of the word subverts the traditional Western literary form, using one word to describe an entire Native nation.

In addition, Sughani juxtaposes images of Highmountain with the symbol of colonialism, trooper Andy Hudson. This helps the reader understand the complexities of colonialism; the reader experiences the downtrodden world of the Indian and the picturesque life of the white man. This difference helps the reader grasp the importance of the life-and-death struggle in which Highmountain kills Hudson on the coldest day of the year. Sughani creatively moves the plot forward with his deadly wintry imagery.

A Cold Day to Die may be compared to Leslie Silko's *Tony's Story*, in which a state trooper is also killed. Unlike Sughani, however, Silko takes a real event and fictionalizes it as a witchcraft narrative. Silko's readers must understand the killing in terms of a particular culture's view of sorcery and ceremony. Similarly, *A Cold Day to Die* pushes the reader to see the trooper's death as a sort of ceremony of survival, which is as old as human memory.

Dave Gonzales

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Daughters of the Buffalo Women: Maintaining the Tribal Faith. By Beverly Hungry Wolf. Skookumchuck, British Columbia: Canadian Caboose Press, 1996. 143 pages. \$14.95 paper.

Daughters of the Buffalo Women is an example of something needed in Indian Country, both in Canada and the United States: the preservation of personal stories from the past. Once again Beverly Hungry Wolf has made a major contribution to Blackfoot cultural history and has provided insight into the lives of Indian women.

The most praiseworthy aspect of this book is Hungry Wolf's ability to describe the generational transition that has occurred between modern Blackfoot women and those of the buffalo culture. The era between 1900 and 1970, a time during which many Native people were convinced to neglect their heritage and history, is a rich field of research and can provide critical information for future generations. In addition to providing information on this period of Blackfoot history, the author supplies the reader with substantial Blackfoot genealogy. These stories are enhanced by photographs, personalizing these women's experiences for the reader.

What makes this book so fascinating and valuable is that many of the stories directly relate to those traumatic years of cultural transition from buffalo culture to reservation life. It was during this era in which the Blackfoot people were incorporating new elements into their culture. Because of this, many women of this generation lost interest in the past. Yet a few Indian women preserved the knowledge of the old ways and passed this knowledge to a new gen-