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American Indian Culture and Research Journal

Title

Indian Summers. By Eric Gansworth.

Permalink

<https://escholarship.org/uc/item/1x1184kn>

Journal

American Indian Culture and Research Journal , 23(4)

ISSN

0161-6463

Author

Klinkowitz, Jerome

Publication Date

1999-09-01

DOI

10.17953

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covers Indian labor in the nineteenth and twentieth centuries omits recent studies on Laguna railroad workers and Mohawk steel workers. Perhaps the scope of this bibliography is too large to encompass everything within its somewhat catch-all title, or perhaps a bibliography focusing exclusively on Indian labor would make an excellent future contribution to the series.

Despite its flaws, the bibliography, with its multicultural emphasis, will help stimulate cross-cultural work because of its exploration of the similarities and differences among European attitudes and policies toward Indians, as well as differing Indian responses to these different colonial impositions. *Indian Slavery, Labor, Evangelization, and Captivity in the Americas* will be helpful to all Americans, whether they live in Canada, Latin America, or the United States, as well as international readers interested in American contexts and problems. Non-traditional, far ranging, and comparative in its approach, it will generate discourse across national lines and support scholarship and collaborations that break out of ethnocentric molds. It is sure to contribute to many important studies.

Paul Pasquaretta

Empire State College

Indian Summers. By Eric Gansworth. East Lansing: Michigan State University Press, 1998. 200 pages. \$21.95 paper.

Indian Summers is presented as a novel, but like so many other examples of the best new fiction it holds together more as a story cycle than as a traditionally developed full length work. While its constituent elements are labeled chapters, the volume's copyright page acknowledges that four of them appeared independently in various anthologies and a journal—where, as any good editor would argue, they certainly made sense as entities rather than excerpts. It is to the author's credit that he allows the volume's larger experience to be presented as interrelated fragments, for genius these days is not in details, but in the construction of relationships.

Eric Gansworth, the book's author, is Onondaga and was raised on the Tuscarora Reservation in upstate New York. Tuscarora is the setting for much of *Indian Summers*; what does not happen there takes place in nearby white communities or at the State University of New York in Buffalo, seen most appealingly in the book's closing chapter, set at the old downtown campus, which was once a private school. But everything points back to "the res," as Gansworth's narrator and other characters call it. The reservation, its tribe, and its clans are the focus of the novel's action, which, thanks to the story cycle format, is more wide-ranging than conventional forms allow. Yet all is centered in a manner accessible to any reader interested in how an East Coast Indian survives the threatening effacement of modern history.

What anchors the narrative is surprising but immensely successful: a dike, as the narrator and his friends call it, constructed a full generation ago to dam up what the novel's whites refer to as "the reservoir." Its construction tells much about the region's demographics and social dynamics, for while every-

one wants the benefits of a reservoir, no one wants it in their backyard. Since the Tuscarora are last in the pecking order, they get the dike on their land. The narrator's generation adapts to it until a young woman is killed on the dike, leaving everyone out there uncomfortable. Is there a ghost? Some think so, but the narrator is quick to provide a more rational explanation. Like the dike itself, his reservation is the dumping place for anything nobody else wants. Dead bodies, stolen and stripped cars, whatever no one wants the Tuscarora get, along with the intimation that the tribe is somehow responsible.

Within this setting, various stories develop. Like the novel's nineteen chapters, there are upwards of nineteen memorable characters. The Rawleigh Man sells cleaning supplies from his car and is remembered as the only white person they know who is not dirt poor. The Bug is a man who lives in absolute deprivation except for one thing: he always manages to own a refrigerator, in which he keeps his beer and his freshly drawn well water. The Bug has a son, Hank, who was named after country singer Hank Williams, and his story is just as interesting (and much more constructive). Each character in *Indian Summers* is building something, from houses to illusions, and each story has its own sense of quiet compulsion. The narrator has access to the area's events and people because he is working as a roofer and gets around from project to project. For free time, there's always the dike, where conversations spin out as lazily as a warm Sunday afternoon.

There are ways to get off the reservation, of course, but the paths are not easy. Cars, which in happier days carried as many as a dozen youths apiece out to the dike, take them to town, with many a crash on the way. Car radios blare Monkees' songs in the 1960s and rap CDs in the 1990s. Grade school is shared with tough poor whites. When a friendship develops between them and a local Native, it is only to be shattered by the clique pressures of high school. The territorial claims of these two groups are learned through violent means. Yet love happens, too, often in the most unlikely of places. By the end of *Indian Summers*, Hank's house is built and the informal clan that has improvised itself around him is able to reconstruct a true sense of community, and so all can be said to have ended well. But the means to this end are remarkable in terms of all the deconstructions necessary along the way.

The chapters of *Indian Summers* are named and given calendar dates that carry the action through the long summer surrounding the murder on the dike. The titles are various, opening Gansworth's narratives to a world of great richness. Yet the calendar dates are inexorable, in good ways as well as bad, for as awful as some of the summer's events have been, the season will eventually end. In this deft combination of wide variety and solid structure, the author succeeds with his story cycle narrative. Time works for him as a writer even as it complicates his character's lives. What someone in the real world cannot hold together, this writer can, thanks to his simple technique of making temporal necessity work for him. The novel's setting helps in the same way. In a conventional novel, such matters as character, plot, and theme may be invitations to the reader to project his or her suppositions onto the story, reinforcing what is already known. When the emphasis is on setting, however, this is less likely to happen. Furthermore, by focusing on the reservation in general and

on the dike in particular, Gansworth is able to keep his otherwise loose narrative under rewardingly careful control.

Indian Summers, then, is an excellent example of what time offers but always takes back. Its brilliance is due to Gansworth's strong sense of recovery, a talent he shares with such gifted contemporaries as Diance Glancy and Gerald Vizenor. His Tuscarora narrative expands the reader's experience of both Native American life and of fiction itself.

Jerome Klinkowitz

University of Northern Iowa

Leaving Everything Behind: The Songs and Memories of a Cheyenne Woman.

By Bertha Little Coyote and Virginia Giglio. Norman: University of Oklahoma Press, 1997. 166 pages. \$29.95 cloth.

I was intrigued with this book from the first page of Virginia Giglio's preface. The fact that Giglio, a white woman, was able to reach beyond Bertha Little Coyote's flat "I don't help white women" upon their first meeting to eventually co-author a book with her immediately captivated me.

However, I use the term *co-author* with some trepidation. In the preface, Giglio states that the book started as a biography, became an autobiography, and finally resulted in a collection of Little Coyote's memories (p. xvi). This book is a collaborative effort, and it bothers me that Giglio avoids use of the term. Giglio states that she taped interviews with Little Coyote and that she also used material written by others about Little Coyote. The way she presents the narrative, however, gives the impression that it is Little Coyote's narrative framed only by Giglio's editorial comments. Because Giglio does not explain her methodology, the resulting material could be problematic.

Giglio begins each chapter by providing contextual and historical information so that Little Coyote's narrative can be better understood. At times, Giglio summarizes and interprets the forthcoming narrative in text set off in different type, making it clear that the information is separate from Little Coyote's narrative. While these editorial asides are helpful, Giglio does not contextualize Little Coyote's memory. Did Giglio ask specific questions to start the narrative? Does she prompt the narrative's development with further questions? Was the particular narrative told all at one time or at separate times and subsequently compiled to fit the relative chapter? Although she claims in the "Preface" that Little Coyote decided which memories would be included in the narrative, Giglio does exhibit control over this collection. She does not address the extent of her involvement in the final product.

Giglio met Little Coyote in 1989 when she asked the elder woman for assistance with her dissertation project. The women developed a close relationship while working on that project, and Giglio eventually asked if she could write a biography of Little Coyote. Reluctant at first, Little Coyote soon became involved in this second project, which took several years to complete as it competed with Little Coyote's illnesses and Giglio's marriage and relocation.