

## Decolonial Speculative Fiction: Indigenous Resistance in *The Marrow Thieves*, *Trail of Lightning* and *Storm of Locusts*

Sandra Cox, Ph.D., Southeast Missouri State University

**Abstract:** In *Trail of Lightning* (2018), the first installment in the Sixth World series, Rebecca Roanhorse imagines the Navajo Nation after the “Big Water,” a global flood created by an earthquake, a thermonuclear war, and the resulting climate change in a speculated near future. In *Trail of Lightning* and its sequel, *Swarm of Locusts* (2019), protagonist Magdalena “Maggie” Hoskie is a Navajo vigilante who hunts monsters and safeguards the Indigenous community of Dinétah, one of few landmasses still above sea level. Both plots center sovereignty, community, and family as loci of resistance through community and kinship. Similarly, Cherie Dimaline sets *The Marrow Thieves* (2017) in a near-future where the climate has warmed to an extent that most of Canada’s land is uninhabitable bog. The remaining rainy wilderness is sparsely populated by groups of Indigenous characters hiding from Euroamerican settlers who, having already seized all arable land, now hunt Indigenous people for their bone marrow, which settler scientists hope to use to cure the pandemic of dreamlessness that is decimating the white population.

This article centers critical perspectives drawn from Indigenous scholars like Jace Weaver, Gerald Vizenor, and Qwo-Li Driskill to produce an analysis of the ways that community and family bonds are forged and honored in the fiction through rejecting compulsory heterosexuality and embracing communitist coalition-building. In these three novels, Indigenous people in North America survive the catastrophes that destabilize paternalistic settler governments as a means of commenting upon the ongoing violence against Indigenous people. In their speculations, Indigenous peoples, nations, and cultures, not only survive, but begin to heal from the transgenerational trauma by building kinship structures and non-genetic familial attachments outside the heteropatriarchal, gender parity, nuclear familial structure imposed by settler colonialism.

**Keywords:** *ethnofuturism, Native American literature, indigenous literature, postcolonial literature*

In “Conjuring Marks” Cherokee writer and scholar Daniel Heath Justice notes that the written word has been used against Indigenous Peoples in North America as a kind of “witchery” that incites genocide (2004, p. 3). Justice cites Cotton Mather’s sermons and the judicial language of Indian Removal legislation among his illustrative examples. He also argues that writing from an Indigenous perspective can help to “conjure another world, a more powerful reality [. . .] in which written words [. . .] are a meaningful complement to the healing processes of decolonization and Indigenous empowerment” (p. 4). The imaginative work of world-building through Indigenous lenses has allowed many storytellers to craft fiction that operates as corrective discourses to more widely proliferated colonialist histories about the myth of a “vanishing Indian,” locked in a distant past with no future. The very act of imagining First Nations and Peoples as the survivors of an apocalypse works to situate settler culture as a temporary state to be weathered.

In a column for *Uncanny Magazine*, Rebecca Roanhorse (2019) explains that science fiction and fantasy, in particular, may present abundant evidence for Justice’s claims. Speculative fiction, Roanhorse claims, allows writers to “speak back to the colonial tropes of science fiction” and thereby “reject these colonial ideas, and instead re-imagine space” in ways “that make room for stories that celebrate relationship and connection to community, coexistence, and sharing of land and technology, the honoring of caretakers and protectors” (“Postcards from the Apocalypse”). This situation of sovereignty—over land, community and relationships—is central in Roanhorse’s own *Sixth World* series and in the sort of speculative fiction that might also be joined to the larger discourse about Nationalist readings of literature about Indigenous characters. Justice and Roanhorse<sup>1</sup> suggest that new ways of telling culturally specific stories can have an important impact on the ways in which Indigenous identity is understood in narrative discourse. They argue that world-building of the sort

## Decolonial Speculative Fiction, continued

that contributes to a decolonial process is grounded in centering Indigenous resistance to settler colonialism, which is facilitated, often by coalition-building between and among First Nations. Roanhorse's column points out that it is essential that decolonial speculative fiction "advocates for the sovereign" ("Postcards from the Apocalypse"), which may be important context for the ways that Roanhorse's *Sixth World* novels illustrate the Navajo Nation's survival in a future in which settlers, the *bilagáana*, play only a marginal role.

Similarly, Cherie Dimaline told an interviewer for *School Library Journal* that what prompted her to write her novel *The Marrow Thieves* (2017) was being invited to write a piece of short fiction for a volume of Indigenous Futurist stories, and that "at first, [she] thought it was a strange mix, but then really, who better to write a story about people surviving an apocalypse than a people who already had?" (Diaz, 2017). Dimaline noted that when working on the novel, she hoped readers would take away an "understanding that cultural survival is as imperative as physical survival, and in fact, is intertwined." By contributing to storytelling traditions that document and enable Indigenous survival in spite of settler genocides, Dimaline and Roanhorse speculate about the future as a means of reflecting upon the present and historical circumstances of surviving Indigenous communities. They focus on what Gerald Vizenor calls "survivance," or "an active sense of presence over historical absence, deracination, and oblivion" (p. ix) in historiographic narratives. In their fiction, Roanhorse and Dimaline participate in a radical speculation that extends survivance out of the past, through the present, and into the future.

Both of Roanhorse's novels in the *Sixth World* series and Dimaline's novel *The Marrow Thieves* imagine futures in ways that build a decolonizing world and in ways that transtextually refer to ongoing Indigenous sovereignty movements in present-day North America. Dimaline and Roanhorse imagine the possibilities of a such a future, at least in part, as a means of responding to the legacy of sexual violence and the imposition of the nuclear family in place of enlarged affinity groups that function like extended families, which Native Nationalist critic Jace Weaver calls "communitism." In par-

ticular, Weaver argues that "to promote communitist values means to participate in the healing of grief and sense of exile felt by Native communities" and that "literature is communitist to the extent that it has a proactive commitment to Native community" (1997, p. 45). All three novels extend notions of family and connection outside the boundaries of compulsory heterosexuality and beyond the impositions of blood quantum.

Describing the impact of rape culture and heteropatriarchy as specific sources of grief, Anishinaabe activist Leanne Simpson notes that "the violence of colonialism really damages our intimate relationships and Indigenous peoples have to continually work really hard to connect to each other in a way that is healthy. It's an on-going collective process because we only exist in our relationships with each other." By choosing to focus on shared values and the providing of support over genetic relationships or systems of gender parity, which are often imposed by settler culture and supported by the terroristic threat of the aforementioned sexual violence, Dimaline and Roanhorse implicitly call for reclamations of sexuality, community, and kinship as a response to trauma and feelings of unbelonging.

Approaching interpretations of *The Marrow Thieves* and the *Sixth World* as Justice, Vizenor, Weaver, and Simpson suggest means attending to the ways in which the novels tacitly or directly contradict a dominant pericolonialist narrative about Indigenous peoples. As noted by Craig Womack and Robert Warrior in conversation with Weaver in their foundational volume *Native American Literary Nationalism*, the most ethical interpretive methodology requires critics to make use of Indigenous intellectual discourses and critical traditions as primary lenses through which the texts about Indigeneity might be read and understood (2006, p. iv). As Roanhorse and Dimaline themselves explicate the purposes of their representation of Diné, Cree, and Anishinaabe languages, traditions, ceremonies, and worldviews in their fiction, they also seek to produce a more accurate sense of the present conditions from which the speculated characters, settings, and themes are extrapolated.

Both novelists' stated intentions are to chart historical trauma and ongoing institutional oppression

## Decolonial Speculative Fiction, continued

through speculative fiction as a synecdoche for the ongoing struggle for Indigenous justice, or, as Roanhorse put it, to make a story that honors “caretakers and protectors” of Indigenous communities. As Abenaki scholar Lisa Brooks notes, readers must attend carefully to authorial intention as their principle purpose is “to comprehend what the author is trying to communicate or argue first, before deciding what they might wish to agree with or critique” and that such striving means considering the cultural contexts in which these stories are told (2006, p. 228). Fortunately, both Roanhorse and Dimaline are quite willing to discuss their intentions frankly with interviewers. When asked what inspired the writing of *Trail of Lightning*, Roanhorse replied, “I was reading these urban fantasies with female protagonists who were half-Native, but they were written by white authors, and their Nativeness often just manifested as some superpower, usually nature-based—they could shapeshift into a coyote or call on some nature element or something, and I was like, ‘This Native representation is crap’” (Segal, n.p.). Roanhorse notes that her work posits a response to the erasure of specific cultural origins in much writing about Indigenous characters.

Likewise, Dimaline was particularly forthright about the ideological project she undertook in writing her novel, which she restated outright in response to the commercial and critical success of *The Marrow Thieves*. In conversation with Carla Douglas, Dimaline states that the novel is as much historiography as it is speculative fiction and situates the writing in a specific cultural context; “[S]torytelling is how we’ve survived genocide. It’s how we still have our languages and our ceremonies and our distinct cultures. [. . .] I just wrote a book about the future. What we bring into all our works, no matter what the time frame or subject, is a community-specific worldview and understanding of story” (2017). In this interview, Dimaline notes that the implied audience of her work is other First Nations people, and that even though the book’s critical and commercial success enlarged her audience of Canadian and cosmopolitan readers, those subject positions were secondary to the author’s imaginative purpose or compositional process. Rather than crafting an allegory oriented upon an audience unfamiliar with the

struggles of the Indigenous peoples in the centuries since European invasion of North America, Dimaline’s fiction imagines her work in continuity with the narratives written and told by her ancestors.

This comparative analysis of *The Marrow Thieves* with *Thief of Lightning* and *Storm of Locusts* may permit a more nuanced response to the long imagined end to Indigenous communities that forecloses any future often contained in ethnographic fiction. Part of the means by which literal and cultural genocides are carried out is through the production of a colonialist mythology crafted by settlers about vanishing Native peoples. Those colonialist mythologies have become pervasive tropes that locked Indigenous people in a distant historical past. Because the world-building in each novel is anchored in Anishinaabe and Diné cultural traditions, explicating Dimaline’s and Roanhorse’s work through close reading, contextual analyses of authorial intention, and the application of Native-authored criticism proves essential to fully understanding ways in which their speculations function decolonially.

In *Trail of Lightning*, the first installment in Roanhorse’s *Sixth World* series, Magdalena “Maggie” Hoskie, who is both the narrator and the protagonist, tells readers about the cataclysm that isolated the Navajo Nation and killed most of the settlers in North America, the Big Water, after which all lands below 30,000 feet above sea-level are simultaneously flooded. Because of its altitude, the nation of Dinétah has arisen as the only acting state power in what was Utah, Arizona, and New Mexico. Both *Trail of Lightning* and its sequel, *Swarm of Locusts* (2019) follow Maggie as she hunts human and supernatural monsters, using her clan powers, which imbue her with killer instincts and preternatural speed. One of the first things that Maggie tells readers is that “the great joke of the Big Water” is that “the rest of the world may have drowned” after the flood produced by a massive earthquake along the New Madrid fault line, “but Dinétah withers under a record-breaking drought” (Roanhorse, 2018, p. 36). The apocalyptic quake that builds the titular Sixth World is causally linked to the barely fictionalized Energy Wars, preceded in Roanhorse’s speculative timeline by the Slaughter of the Plains (2018, p. 22). Maggie explains that “the Slaugh-

## Decolonial Speculative Fiction, continued

ter had ushered in a heyday of energy grabs, the oil companies ripping up sacred groups for their pipelines, the natural gas companies buying up free land for fracking when they could get it, literally shaking the bedrock with their greed” (p. 23). The race between multinationals to profit from the violation of Indigenous peoples’ treaty-rights is, of course, not fictional. Attempts by water protectors to keep developers off Lakota and Dakota lands were met with state-sponsored violence from the US federal government in October of 2016 (Elbein, 2017). Additionally, governmental agents from the Bureau of Indian Affairs and Bureau of Land Management illegally leased Pawnee holdings in Oklahoma to fracking companies without prior authorization from or even an informative declaration to the Pawnee Nation a dozen or more times between 2013 and 2018 (Knoblauch, 2018). These, of course, are not the only (or even most egregious) treaty violations to occur in the name of fossil fuels or global commerce, but some of the details of Roanhorse’s fictionalized Slaughter and New Madrid super-quake are prescient to present-day Indigenous-led movements to protect land from environmental devastation and economic exploitation.

*Trail of Lightning* notes that the quake that produced both Big Water and the drought was generated by reckless energy developers, who, along with the federal government, “outlined some plan to dissolve reservation trust land that would open Indian Country to prospectors just like they had during Termination” (Roanhorse, 2018, p. 22). While the Slaughter is fiction, Indian Termination Policies are all too factual (Walch, 1983, p. 1183). The casual invocation of one next to the other in Maggie’s narration draws a clear correlation between the historical genocide by legislation to the speculative genocide by federal overreach. Roanhorse describes the Energy Wars in greater detail in her second novel, *Storm of Locusts*. In particular, Maggie’s de facto ward, Ben, is the sole survivor of the Little Keystone massacre, which Maggie contextualizes for readers thusly:

The Protectors’ camp housed whole families, sitting in protest at the site of a proposed pipeline through Osage territory. The Osage and the oil companies

were tied up in court, since many of the battles were fought with lawyers and legal briefs as much as they were with guns. But there was a posse of violent men who worked to support the corporations. Those men’s souls were as dark and slick as the crude itself, so most folks just called them ‘Oilers.’ The Oilers decided the courts weren’t moving fast enough. They took it upon themselves to clear Protector camps by any means necessary. Little Keystone had been one of those.

There are obvious parallels between the assault on the Little Keystone camp and what has been called “The Battle of Treaty Camp” in 2016 at the site of the Dakota Access pipeline on land belonging to the Great Sioux Nation. Over 300 protestors were assaulted by federal, state, and county law enforcement and members of a private security team wielding sonic and water cannons, teargas canisters, rubber rounds, and concussion grenades (Brown et al, 2017). Protestors were then detained in what police body-cameras showed to be modified dog kennels and arraigned on federal charges. Roanhorse’s choice to engage directly with the political events of the extratextual present seems to be a nationalist gesture that works to symbolically reaffirm the rights of Indigenous people to sovereign control of lands granted to them by lawful treaties. The use of the modifier “Little” in the fictionalized camp’s name seems to also call to mind the Massacre at Little Bighorn, which may be the most widely known historical event to take place on Lakota lands. Roanhorse tacitly draws a direct connection between George Armstrong Custer’s attack on the camp at Little Bighorn and the armed raid on Treaty Camp where water protestors were in a standoff with a militarized police force through the insertion of the adjective.

Critical attention is often paid to the cultural contexts of Indigenous literatures, but rarely to the engagement of Indigenous writers with what Kristina Fagan, a Labrador Inuk scholar, has called “specific Political (with a big P) topics within Native literature, such as land ownership, law, and governance” (2004, p. 12). Fagan notes that critics often “tend instead to focus on small-p politics—that is, on power relations—and on largescale issues such as colonization, sexism, and

## Decolonial Speculative Fiction, continued

so forth [which] easily can become vague terms that sidestep the complicated and distinct situations and demands of specific Native groups” because “Native people’s specific claims to self-determination, claims that have material consequences” for settlers (p. 13, p. 14). By crafting speculative fiction that forces a confrontation with those material consequences, within the main-text of the narrative, Roanhorse communicates her commitment to centering sovereignty in her storytelling.

Dimaline also seems to demand such an interpretive praxis from readers of *The Marrow Thieves*, which is set in a near-future where the climate has warmed to the extent that most of Canada’s arable land has become an uninhabitable swamp. Indigenous characters hide from Euroamerican settlers who, having already seized all reserve lands, now hunt Indigenous people for their bone marrow, which they hope to use to cure a pandemic of dreamlessness decimating Canada’s non-Indigenous population. Being unable to dream has left most settlers physically sickly and in a perpetual near-psychotic state. In the literary present of the novel, those scientists have reconstituted the residential school system as a means of tracking and detaining Indigenous people. In spite of their physical ailments, and, perhaps because of their psychological ones, roving bands of armed “Recruiters” hunt Indigenous people to forcibly transport them to the schools. Dimaline’s settlers are not literally absent from this fictive world, but they are indistinguishable from one another, and monstrous in ways meant to reflect their poor land stewardship and vicious treatment of their protectorate nations.

Residential schools function in Dimaline’s novels similarly to the correlation between the fictionalized Slaughter and the historical Termination in Roanhorse’s series. The final residential school was shuttered in 1996, but the legacy of residential schooling of Indigenous People subjugated by the Canadian Commonwealth is relatively recent history. For more than a century and a half, the Canadian government seized and forcibly assimilated approximately 150,000 Indigenous children (*Honoring the Truth*, 2015, p. 38). According to a report by the Canadian Truth and

Reconciliation Commission, schools were a means of “cultural genocide” pursued by the state “because it wished to divest itself of its legal and financial obligations to Aboriginal people and gain control over their land and resources. If every Aboriginal person had been ‘absorbed into the body politic,’ there would be no reserves, no Treaties, and no Aboriginal rights” (2015, p. 3).

The link between those historical schools and the speculations about genocidal settler scientists are drawn clearly for readers of the novel. For example, the novel’s primary narrator, Frenchie, recalls his father saying that “the Governor’s Committee didn’t set up the schools brand new; he says they were based on the old residential school system they used to try to break our people with, way back” (Dimaline, 2017, p. 8). Frenchie also narrates some details about his father’s state of mind during the recounting of the schools (*Honoring the Truth*, p. 33). Frenchie’s father was “in the gloomy place he went to when he spoke about how the world had changed” and he told his son that he was “lucky [he] didn’t remember how it had been, so [he] had less to mourn” (Dimaline, 2017, p. 9). The sense of exile of which Weaver writes is clearly communicated in a way that points to the kind of capital-P Political engagement with the historiographic record of the colonization of the Métis people. Dimaline connects disruptions of family with genocidal attempts to eradicate cultural traditions in order to steal land that rightfully belongs to Métis people.

Because the Indigenous landholdings in Canada are among the first spaces projected to be afflicted by a warming climate and the melting of polar ice caps, the environmental devastation wrought by fossil fuel emissions in the Global North is a direct threat to the continued survival of Indigenous people living in those spaces. In an interview for *Lightspeed*, Dimaline noted that the warming and water-logged landscape of her fiction is drawn from the research about how climate change is likely to change the subarctic region surrounding Drummond Island, the pre-relocation home of her own grandparents. The predicted devastation to low-lying areas makes for extended damage that impacts even “developed” urban centers in Ontario.

## Decolonial Speculative Fiction, continued

For instance, early in the novel, Frenchie describes the suburban setting en route to the wilderness where he meets Miigwans:

The sidewalks were shot through with arterial cracks and studded with menacing weeds that had evolved to survive torrential rain and the lack of pollinators. Wildlife was limited to buzzards, raccoons the size of huskies, domestic pets left to run feral and hordes of cockroaches that had regained the ability to fly like their southern cousins. I had been scared of them all when I was still running with my brother. Now, in the wake of his removal, they were nothing. (Dimaline, 2017, pp. 10-11)

The figurative language that Dimaline employs here is telling; her use of the phrase “the wake of his removal” to refer to Frenchie’s brother, Mitch, being captured by those Recruiters anchors the fictional trauma in the text to the historical legacy of land theft, which Dimaline remembers happening to her grandparents when Drummond Island was seized.

The implicit capital-P Politics through which critics like Fagan and Weaver encourage readers to interpret the text is communicated by the content and structure of all three novels. Dimaline and Roanhorse write dystopias that weave together keen perceptions of present conditions with narratives grounded in Indigenous cultures and storytelling traditions in order to imagine futures in which refusals of settler prohibitions on sexuality and narrow definitions of kinship became foundational to the organization of community bonds. Many times those prohibitions are implicitly enforced using sexual violence and the pervasive threat thereof. As Qwo-Li Driskill (who describes himself as a Two-Spirit poet and critic of Cherokee, African, Irish, Lenape, Lumbee, and Osage ascent) has argued that one of the ways in which settler colonialism denies the sovereignty of Indigenous Nations is through imposing heteropatriarchal kinship structures that are normative in colonial cultures upon Indigenous Peoples. Driskill argues that:

Oppression is used by the ‘settlers’ to ‘tame’ our ‘wild’ and ‘savage’ understandings of our Selves, to injure our traditional understandings of the world, to pit us against each other along divisions of gender, sexuali-

ty, skin tone, geography, ‘blood-quantum,’ (dis)ability, and class so that the powers that be have less work to do in maintaining control over our homelands, our bodies and our spirits” (2004, p. 57).

Both Dimaline and Roanhorse examine the ways in which intersectional identities inform the building of kinship structures and the relative civility of expressions of desire in their imagined futures. The novels also explicitly acknowledge the ways that sexual violence has been and continues to be used to restrict Indigenous sexual agency, to interrupt the building structures of affinity outside nuclear family units, and to erode community attachments that exist outside the Euroamerican norms.

Dimaline calls attention to the ways in which sexual violence is a pervasive problem for the Indigenous women in her novel. Although most of the events are narrated by Frenchie, occasionally, supporting characters in *The Marrow Thieves* take over during the temporary departures called coming-to stories that describe how the community of Indigenous teenagers comes together. Wab’s coming-to story is framed by the intersection of sexual predation and colonial exploitation. In it, she describes the clear cycle of poverty, addiction, and abuse in her family of origin in direct and ordinary language:

I lived with my mother. She drank. Men came. Men left. One day my older brother Niibin stopped coming home and it was just the two of us—the two of us and revolving parade of men with dirt-stiff jeans and bloodied knuckles. Sometimes they came after me, waking me up from my sleep when they tried to jam their rough hands in my pajamas. Sometimes they got more than just a feel before I could fend them off and lock myself in the bathroom. (Dimaline, 2017, p. 63)

Wab’s mother’s boyfriends were not the only threats she had to fend off. As her mother’s health declines, Wab begins to work as a courier to earn food, which helps her to survive until she is kidnapped and assaulted by a gang of white men who see her as “some squaw bitch” taking business from them (Dimaline, 2017, p. 67). The gang sets Wab up, kidnaps and detains her in a

## Decolonial Speculative Fiction, continued

derelict meat locker for days, where she is repeatedly physically assaulted by a “lineup” that “replenished itself every time it ended.” When Wab limps away, now missing an eye and unable to run, she leaves, at first in search of Niibin and ultimately ends up in the care of Miigwans and Minerva. The use of the racial epithet by the redheaded, freckled gang leader indicates to Wab that the assault is punishment for infringing on the gang’s market share. In just a few pages, Wab presents a backstory that works as a composite example of the widespread public health crisis that sexual violence has become in Indigenous communities (Deer, 2015, p. xii). As Sarah Deer, a legal scholar of Muskoke heritage, postulates in her 2017 monograph *The Beginning and End of Rape: Confronting Sexual Violence in Native America*, the trauma of colonially imposed rape culture brings has other far-reaching impacts on mental and physical health and on community structures for Indigenous women, who are three times more likely than white women to experience sexual assault (p. ix).

Literary critics have also considered how the imaginative potential of Indigenous literature participates in this process. Sarah Henzi’s analysis of rape narratives in Indigenous women’s fiction argues that when a piece of literature renders a scene of colonial sexual violence, typically “the rape is staged to represent what sexuality is not about: violence, carnality, and mostly, the highjacking of pleasure and identity” (2015, p. 91). Particular attention ought to be paid to the ways in which “conquest” has sexual layers of connotation in an occupied space, and choosing to show the merging of sexual expression and colonial violence “effaces [the] humanity” of Indigenous survivors. Henzi explains that writers who portray rape in their Nationalist fiction may do so because to “give voice to vulnerability and to sensuality as forms of empowerment rather than as potential loci of violence is thus not only an act of resistance, but one of resurgence” (2015, p. 100). However, only by situating the rape narrative within a context of healthy and positive examples of romantic and familial love that are “culturally appropriate,” might writers present a clear didactic purpose to their readers. Henzi suggests that writers invested in personal and political sovereignty make a practice of

“telling of uncomfortable stories” because “detached, rational discussions of [the] unembodied” experience of colonization cannot model any real “possibility to create alternative stories” about love, complicity and solidarity (Sium and Ritskes, 2013, p. iv). Wab’s childhood sexual trauma and the gang-rape that pushed her out of the urban environment in which she was raised are only a very small part of the character’s development in the novel. Wab is not a victim relegated to a minor role in a cautionary tale; she is central to the chosen family that Frenchie joins. Her ability to forge a strong romantic relationship with Chi-Boy seems to tacitly disavow any loss of virtue or status or emotional availability after the sexual violence. She forges close bonds with Minerva, the Anishinaabe elder who helps to lead the group of young people, and is the self-appointed protector of Riri, the youngest member of the group. She not only survives; Wab ensures that others do as well.

Just as Wab’s character arc moves from victim of gendered violence to strong protector of her people, so too does Roanhorse’s protagonist, Maggie Hoskie. Maggie comes into the clan powers that make her into a deadly Monsterslayer when “bad men” attack her and her grandmother. Maggie’s narration notes the phrase “bad men” is “a legal designation, language left over from treaty days that give us the right to hunt monsters, human or otherwise, without authorities getting their panties in a wad if someone ends up dead” though she cannot explain to readers “why the treaty language matters at all when there’s no United States left [. . .] and it’s not as if the Feds ever held up their side of the treaty anyway” (Roanhorse, 2018, p. 75). By suturing the legacy of broken treaties to the appearance of both supernatural threats and the uncanny means to meet them, Roanhorse evokes a narrative legacy of survivance in much the same way Vizenor argues for. When the “bad men” demand Maggie kill her grandma, she describes hearing a sound or a wind that awakened her by playing a “melody sweet like the taste of blood” that wakes her “from stupor, clears [her] mind in a skull that no longer aches. Strengthens the resolve of a will that was once broken” so that she is able to fight off her attackers after they have murdered her family. She kills four of the band, and meets

## Decolonial Speculative Fiction, continued

Niezghâni, the immortal monster hunter who pursued them to her childhood home.

Rather than coming to stories of the sort that Dima-line builds into *The Marrow Thieves*, in the Sixth World, the appearance of clan powers is a figurative device that both reveals a character's abilities to contribute to their communities but also emerges out of a colonial trauma, as a response to the grief and exile communitism works to heal. Although Maggie describes her clan powers as "born from blood and violence" (Roanhorse, 2018, p. 110), other characters, like Ben and Kai, have nonviolent clan powers that allow them to be stealthy or heal quickly from injuries. Roanhorse's novels recenter narrative attention on surviving and responding to exploitation and violence. Like Wab, Maggie becomes the protector in a family that is organized around affinity and values rather than genetic relationships or social obligations.

Early in *Storm of Locusts*, Hastiin, the leader of the Thirsty Boys, a group of mercenaries Maggie sometimes works with, asks Maggie to mentor to his niece, Ben, just before he is killed while on a mission for the Tribal Council. On their first meeting, Ben immediately discloses to Maggie that she is "keha'atiinii born for Biih Dine'é" (14) and her Foot-trails People and Deer People clan powers give her the ability to find people who have been lost or injured and to move silently through even the roughest terrain. These powers prove a potent combination that helped her to survive in the violence of the Fifth World, the present-day. Ben tells Maggie about her own powers manifesting after her grandmother was killed in an accident. Ben feels shame for the ways that her tracking abilities rely on her smelling and tasting the blood of the lost person she's meant to find (Roanhorse, 2019, p. 274). The earlier trauma of her parents' death during the Battle of Little Keystone seems anchored to the emergence of her powers because she tells Maggie that her mother and father "died outside Pawhuska, defending Osage Land" (2019, p. 274) in the same conversation where she explains how her tracking abilities manifested as a kind of post-traumatic stress response to her grandmother's death. The shared experience of trauma and the onset of clan powers proves a powerful bond be-

tween Maggie and Ben, in spite of Maggie's initial reservations. Instead of paternalist settler governments and patriarchal households organized only around genetic bonds, Roanhorse's novel depicts a family of affinity bound together through shared values and mutual aid.

Like Ben's story mirrors Maggie's, Roanhorse uses these composite characters to reflect some of the limitations on the sovereignty of Native nations, who cannot adequately prosecute non-Natives who commit violent crimes in tribal jurisdictions, and with the limited resources of the Navajo people in particular. Later in his article, Driskill notes that "Healing from trauma is intimately joined with decolonization and the reclamation of Indigenous understandings of the world" (2004, p. 225). As Driskill points out, violence and shame are tools of settler colonialism, but exploring the long-term effects they produce—complex, transgenerational trauma—Maggie and Ben work through their shame about the frightening aspects of their clan powers and reflect on how their subject positions as Indigenous women are constrained by the situations in which they find themselves after the Big Water. While their persecution by "bad men" is fictionalized, it is not without context in the present-day Navajo Nation. The only shelter harboring survivors of domestic and sexual assault in the Navajo Nation, which, like fictional Dinétah, spans New Mexico, Utah and Arizona, was permanently closed in 2016, at the same time Roanhorse was composing *Trail of Lightning* (Kaplan, 2016). If not for Maggie's clan powers and the sudden appearance of the immortal Monsterslayer, Neizghâni, the men who broke into Maggie's childhood home and murdered her grandmother may not have been apprehended and would have been at liberty to do further harm to the people of Dinétah.

All of Maggie's narrated recollections of her cohabitation and training with Neizghâni point to a pattern of abuse inside that complicated filial and semi-romantic relationship. Even though he takes her on as his mortal protégé when she is a teenager, there is never any physical affection between them. At the end of the first novel, Grace Goodacre embraces Maggie after she returns with the Goodacre twins in tow. Maggie thinks, "It



## Decolonial Speculative Fiction, continued

sounds pathetic, but I can't actually remember ever being hugged. I'm sure my nalí did, but it was four years ago if it was a day. Neizghânî? That thought makes me laugh" (Roanhorse, 2018, p. 190). In spite of the absence of either paternal or sexual physical contact between Maggie and Neizghânî, most of the people who know about their connection assume that they are romantically involved. For instance, the very first people who hire Maggie to rescue a loved one refer to her as "the girlfriend of the Monsterslayer" in *Trail of Lightning* (Roanhorse, 2018, p. 18). Later in the novel, Maggie agrees to fight Neizghânî in the Shalimar's arena to save Tse Bonita, the largest settlement in Dinétah, from the undead. During that fight, the formal choices that Roanhorse makes reveal the troubling nature of the immortal's feelings of ownership over his protégé. In the moments after the fight begins, Neizghânî slashes and hurls Maggie to the floor of the ring, all the while crooning, "I miss this. I miss you. Come back to me" (Roanhorse, 2018, p. 241). When she refuses, he grapples her down "grinding his weight into [her] pelvis" and threatens that he "could break [her] neck with the turn of [his] wrist" (Roanhorse, 2018, p. 243). Maggie's narration reveals the sexualized nature of his domination of her in the fight:

His bloody lips are on mine, forcing my mouth open with his tongue as he kisses me. He is rough, brutal and possessive. I taste iron and salt. Holding my throat in his one hand, mouth still on mine, he reaches down with the other hand, wraps his fingers around the hilt of his weapon, and thrusts his lightning blade up under my ribs. Digging for my heart. (2018, p. 244)

Maggie's trauma and her isolation before being abandoned by Neizghânî coupled with this scene's melding of sexual possessiveness and penetrative violence works in similar ways as Wab's coming-to story, in that it highlights how isolation can leave women vulnerable to abuse. This time, rather than being visited upon Indigenous women by outsiders, it is a Holy Person, both outside the community of mortals and within the community of the Diné, who is the threat to her agency. Henzi's points about how sexual and colonial conquest are unified in settler culture work in tandem here with Howe's arguments about shame and trau-

ma. Maggie copes with the loss of her grandmother and works through the grief and shame and isolation brought about by her abusive relationship to Neizghânî by building community and working hard to serve the other people in her chosen family. She is able, in the two novels, to successfully build more healthy connections with characters like Haastin, Kai and Tah. In fact, she is only able to temporarily bind and bury Neizghânî through an alliance with that new chosen family in coalition with the Goodacres and the Thirsty Boys.

The capital-P Politics in *The Marrow Thieves* is not focused on community services for survivors of sexual and domestic violence, but Dimaline does make use of Recruiters as the monstrous representative of the colonial state, and they seem to haunt the edges of every chapter of the novel as specters pursuing Indigenous characters. Dimaline imbues her antagonists with a kind of cunning that attempts to exploit the sorts of families of affinity that bring Frenchie and the other young people together—like Neizghânî, they do not seem to be outsiders or "bad men," but looks are quite deceiving here. The counterpoint to male violence in *The Marrow Thieves* is not intragenerational and familial bonding between women, but does work to push back against settler heteropatriarchy in other, even more radical ways.

Dimaline's novel features two men—Miigwans, the Anishinaabe man who works with Minvera to help Frenchie and the others, and his Cree husband Isaac, who together embody the active formation of identity and community through the kinship structures they create and lead. Dimaline's characterization of Miigwans' marriage to Isaac is an important reclamation of the same sex desire in much the same way that Driskill says Indigenous LGBTQ and Two Spirit People seek to do. The circumstances of Isaac's capture serve as a critique of colonial violence in ways that illustrate this communitist approach to healing. The story is elliptically revealed in terse snippets of dialogue between Miigwans and Frenchie, which are dispersed throughout the first half of novel. *The Marrow Thieves* thus makes use of a cyclical structure of biographical storytelling found in many Anishinaabe stories (Henzi, 2015, 93). Because Dimaline is a Métis writer, this choice has

## Decolonial Speculative Fiction, continued

particular import for how critics might interpret coming-to stories narrated by those characters other than Frenchie. The structure itself is a communitist form, which seems to highlight the impossibility of telling one family member's story without invoking the context of all the stories of all the other members of that family. The ordering of the stories forms a radical genealogy that is about trust and shared values, which makes it significant that at the novel's literal center is a chapter called "Miigwans' Coming to Story," where Miig talks not about his childhood, but the life of his lost husband, Isaac, who he describes as "a pale, green-eyed half-breed poet" who:

...didn't have grandparents who'd told residential school stories like campfire tales to scare you into acting right, stories about men and women who promised themselves to God only and then took whatever they wanted from the children, especially at night. Stories about a book that was like a vacuum, used to suck the language right out of your lungs. (Dimaline, 2017, p. 107)

Because Isaac's family passes for white before the plague, his family history is less marked by the trauma of residential schooling than Miigwans's family, which allows Isaac to retain so much of his Indigenous language that he dreams in Nehiyawok.

According to Miigwans, this means that Isaac was raised without sufficient terror of settlers and remains "too cautiously hopeful" (Dimaline, 2017, p. 79). Isaac's faith in the virtue of all Indigenous People proves to be his family's undoing. While hunting in the forest, the two men find a group of three strangers who speak Anishinaabe poorly and whom Miigwans describes as "dark" and looking "more plains than northern" (Dimaline, 2017, p. 80). Miigwans argues that they should either hide or kill the strangers, but Isaac insists on feeding them, taking them in, and seeing to their injuries as Cree custom dictates. One of the strangers is an American Anishinaabe captive wearing a tracking devise and the others are not First Nations at all, but Pinay, which Miigwans discovers when he hears them speak to one another in Tagalog. The couple are forced to abandon their cabin and run from the Recruiters who

are using the strangers as bait. In the ensuing flight, Isaac is captured and taken to a school.

Miigwans tells the story to Frenchie and the other "strays" as a parable of suspicion. However, closer reading of the text with Dimaline's statements in mind may reveal a subtextual insight about the dangers of accepting racialized readings of bodies that attempt to inscribe Indigeneity in skin tone, eye color, modes of dress, or hairstyle. Isaac, who could pass for white, best upholds the Cree Nations' principles for dealing with visitors, and the strangers, who pass for Native but are impostors, exemplify the dangers of accepting the racial scripts of settler culture. In spite of the fact that Miigwans tells this story to point out the dangers of Isaac's "soft spot for strays" (Dimaline, 2017, p. 79), readers know that Miigwans travels with a party of lost Anishinaabe children and an Anishinaabe Elder named Minerva, all of whom he struggles to keep safe from Recruiters. The familial band seems to be an overt call to the communitist advocacy for and inclusion of those who are most vulnerable to dispossession and exile. In fact, the next piece of dialogue Miigwans speaks after the narration shifts away from his first-person recounting of Isaac's recruitment to Frenchie's perspective is "Sometimes, you gotta trust that people are making decisions for the better of the community based on things they know that you don't" (Dimaline, 2017, p. 85). The truth of this statement is born out in council, when the Anishinaabe, Salish, Haudenosaunee, Migmaw, Ho-Chunk, and Cree agree to work together to liberate one school and prevent the construction of another (Dimaline, 2017, p. 130). By acting together in a pan-National council, the characters are able to both honor their own specific traditions and to build a coalition that avoids the banality and small-p political action that Weaver and Fagan critique. Dimaline's plot seems to advocate for taking back land and repudiating residential schooling via collective direct action. In the aftermath of that fictionalized direct action, the lost Isaac is finally reunited with an embattled Miigwans, which is the culminating moment in the plot's communitist future forecast at the end of *The Marrow Thieves*.

Driskill writes that "[a] colonized sexuality is one in which [Indigenous Peoples] have internalized the sex-

## Decolonial Speculative Fiction, continued

ual values of a dominant culture” and that in order “[t]o decolonize our sexualities [. . .], we must begin tending to the open wounds colonization leaves in our flesh” (2004, p. 60). Dimaline’s main plot is resolved not by the reunion of Frenchie and his father, but by the reunion between Miigwans and Isaac as the culminating event of the novel. In in the larger scope of the novel, the mixed-Nation, same-sex pairing of Isaac and Miigwans is essential to the creation of a larger community of Cree and Anishinaabe fugitives that hope to stop the building of a new school in the north. Miigwans survives after Isaac’s recruitment because he is taken in by a Cree family that helped put him in touch with some “small pockets of Anishinaabe still huddled around here and there” (Dimaline, 2017, p. 109). Miig tells Frenchie that he worked with both the Cree and the Anishinaabe to set up the council and even traded for the rifle he carries by leading people to the Northern camp (Dimaline, 2017, p. 110). Without the shared cultural context of his own upbringing and what he learned in his relationship with Isaac, Miigwans may have been unable to find safety and help broker that alliance between nations that provides hope of active resistance in the final pages of *The Marrow Thieves*. Miigwans and Isaac’s pairing helps Dimaline to posit a critique of the heterocentricity of settler’s cultural notions of kinship and limitations of embodied desire. The thematic speculation about the future intersections of Anishinaabe history and Euroamerican supremacist ideology includes the experiences of two Indigenous men that reject a binary narrative about gender, sex, and sexuality in favor of an enlarged sense of personal, communal, and cultural obligations that align with her stated purpose in publishing *The Marrow Thieves*. The coalition of bands successfully disrupts the construction of the school, but at great cost. Minerva is missing, and a few members of the Council’s fighting bands are killed. Against all odds, one of very few survivors to return to the makeshift camp from Recruiter custody with some marrow left is Isaac. Frenchie narrates of their reunion at the hopeful close of the novel:

I watched the steps that pulled Isaac, the man who dreamed in Cree, home to his love. The love who’d carried him against the rib and breath and hurt of his chest as ceremony in a glass vial. And I under-

stood that as long as there are dreamers left, there will never be want for a dream. And I understood just what we would do for each other, just what we would do for the ebb and pull of the dream, the bigger dream that held us all. Anything. Everything. (Dimaline, 2017, pp. 230-1)

There can be no neat resolution that undoes settler colonialism in *The Marrow Thieves*. One school is destroyed. Others remain. Recruiters still hunt First Nations people, who still live in the ragged northmost remnants of their ancestral lands, stolen by broken treaties and the violence of settler colonialism. What Dimaline promises readers in the final reunion between the two men, one who cares for a band of young people committed to enacting change, and the other who carries the language and stories of his people in his subconscious where they cannot ever be stolen, is that so long as there are Indigenous people telling Indigenous stories, the Indigenous nations to which those people and stories belong cannot vanish and will survive.

Because *The Sixth World* is an ongoing series, it is difficult to say what the end of Roanhorse’s narrative will reveal about the decolonial project she describes in interviews and expository prose. However, it is clear that in *The Sixth World* the chosen family is as important as the nuclear units that are the basis of cosmopolitan narratives about family.

The decolonial apocalyptic setting of both *The Marrow Thieves* and *The Sixth World* mean that more characters are orphaned than are firmly situated in familial union. This is particularly true of both Maggie and Ben. The chain of guardianship that situates Ben in a familial arrangement with Maggie, Tah, and Kai works as an allegory of a Diné story about the first Navajo people’s struggles to find domestic happiness, by which the shared duties of childrearing unify early Diné communities. An ethnographic version of the story reported by Washington Matthews in 1897 notes that the first born children of First Man and First Woman were “hermaphrodite twins” who came before First Woman bore four more pairs of opposite sex twins, “and all except the first became couples who had children” (Erdoes and Ortiz, 1984, p. 40). A note at the end of the story

## Decolonial Speculative Fiction, continued

from the ethnographer reads, “It is very common in origin stories around the world for the first people to be hermaphrodites or bisexuals. Religious scholars have been trying for years to find an explanation, but have not succeeded” (Erdoes and Ortiz, 1984, p. 41). However, in a recent article about how Two-Spirit Diné people struggle for access to gender-affirming ceremony in *High Country News*, Navajo journalist Jolene Yazzie seems to have found at least one explanation. Yazzie argues that the Navajo have “a tradition that recognizes multiple gender roles” making the words “hermaphrodite” and “bisexuals” perhaps a poor fit for the original cultural context. Yazzie summarizes that story thusly:

All [genders] come from the Diné creation story, in which *asdzáán* and *hastiin*, a cisgender married couple, were not getting along and separated. When that happened, *dilbaa* and *náhleeh* emerged from hiding and were seen as a special group that could perform the duties of both women and men, stepping into the vacated partner roles. They were accepted by *asdzáán* and *hastiin*, who realized their survival depended on them. (2020)

Although not all Diné people agree with Yazzie’s explication of the story as an endorsement of Two-Spirit identity within Navajo traditions, the fact that the uncle who delivers Ben into Maggie’s custody is named Hastiin seems to indicate that Roanhorse was considering the way the story imagines Diné families outside of the heteropatriarchal nuclear unit centered in settler literatures.

This is not the only way in which Ben’s position in the narrative disrupts heteropatriarchy. Upon first meeting Ben, Maggie believes her to be male, noting the close family resemblance between Hastiin and Ben (Roanhorse, 2018, p. 8). Ben’s mode of dress may be a symbol for the fluidity of her gender; she enters the story in androgynous blue fatigues, the uniform of the Thirsty Boys, an all-male mercenary group lead by her uncle (Roanhorse, 2018, p. 9). Later, she’s kidnapped by human traffickers who run Knifetown, a settlement in a cave outside the wall around Dinétah. When Ben and Maggie find one another finally, Ben is dressed in a wedding gown because she was to be auctioned off

as a child bride. Maggie observes that Ben “looks like “someone’s sick version of a doll” (Roanhorse, 2018, p. 168). Although she ditches the make-up almost immediately, Ben continues to wear the dress, which accounts for her princess-like appearance in Tommy Arnold’s paperback cover and dust-jacket illustration for the second novel in the series. Even that heavily gendered piece of costuming is complicated in Arnold’s rendering. She wears a puffy-sleeved confection with an automatic rifle stacked with a high capacity magazine slung over her shoulder. When encouraged to choose her own clothing, Ben opts for the same ensemble that Maggie wears—ragged tee shirts and worn in leggings—but with a pair of boots rather than moccasins (Roanhorse, 2018, p. 49). Even beyond the sartorial symbols of Ben’s fluid gender, her sexuality is marked as explicitly outside the bounds of settler prohibitions against same-sex desire. Ben seems to embody some of the features associated with the Diné role of the *Nádleeh Asdzaa*, a woman who partners with other women. In *Swarm of Locusts*, Ben will adopt the ethnographic simplification of that moniker when she tells Maggie, “I’m bi, but usually I don’t go for boys. Too much ego, if you know what I mean” (Roanhorse, 2019, p. 68). There’s no rebuke or judgment in Maggie’s narrative and her strong feelings of responsibility for Ben are confirmed by the way the penultimate scene of the second novel, which finds Ben cooking dinner for Maggie and their family of affinity on Keshmish, as Maggie proclaims, “For once, I think I’m okay” (Roanhorse, 2019, p. 311).

In addition to the historical narratives about Diné and Anishinaabe peoples and the Indigenous Futurist narratives which reimagine community and family outside of a colonial context, it may be that Roanhorse and Dimaline also speculate about the future of Native and First Nations lands, cultures, peoples and families as a way to tacitly ask readers to consider the epistemologies through which they think they have come to know Diné and Anishinaabe culture. Roanhorse’s fiction proves that “the past is [. . .] folded into the present, which is folded into the future—a philosophical wormhole that renders the very definitions of time and space fluid in the imagination” (“Postcards from the Apocalypse”), and Dimaline’s fiction underscores the



## Decolonial Speculative Fiction, continued

ways in which storytelling is a means to “survive genocide” (Douglas, 2017). By investigating the potential meanings and structures available for the expression of romantic attachment, sexual desire, and familial kinships available in a decolonized space, Roanhorse’s and Demaline’s thematic speculation about the future intersections of Diné and Anishinaabe history with European supremacist ideology includes and even centers the experiences of Indigenous characters that reject heteropatriarchal colonialist narratives about nature and culture in favor of Nationalist narratives.

### Notes

<sup>1</sup>I am aware of the allegations of ethnic fraud and cultural appropriation presented against Rebecca Roanhorse, even though this project began in late 2018, before they were made. While I understand that the allegations are serious, I have some qualms about entering into the debate about Roanhorse’s tribal enrollment or about whether or not it is appropriate for her to use stories and Holy People from her husband’s and daughter’s culture in her fiction. First, because I am not a member of the Ohkay Owinghe or Navajo Nations, it seems to me that my perspectives on debates about in-group gatekeeping and secret sharing are unlikely to productively contribute to that conversation. In fact, the one thing I am certain of is that

readers, thinkers, scholars, and critics inside those communities are the only people who can say what its boundaries are. Secondly, nothing about my education or experience prepares me to compellingly argue for or against the claims made about the inauthenticity of Roanhorse’s writing and autobiography. Even if I were able to bracket my outsider status so as to objectively weigh the arguments on both sides of this controversy using only my academic training, doing so would require a good deal of scholarship about the history of Spanish and American colonization. It would take years and many, many articles to even begin to understand and communicate the context of trans-cultural exchange, enrollment barriers, and blood quantum policies necessary to do even a cursory fact-check of Roanhorse’s biographical claims. I suspect that even after years of study, any conclusions I might be able to support would also require additional contextualizing, given the historical legacies of anti-Blackness in Navajo or Pueblo communities. The paratextual concerns would certainly strain the boundaries of this issue of *The Journal of Science Fiction* and of my expertise. I am a literary critic, so all I can make salient commentary upon is the text of Roanhorse’s novels, which I found to do a great deal of potentially useful imaginative work, as described above.

## Decolonial Speculative Fiction, continued

## References

- Allen, Paula Gunn. (2006). Does Euro-Think Become Us?. In Barbara Alice Mann (Ed.), *Daughters of Mother Earth: The Wisdom of Native American Women*. (pp. 1-27). Westport: Praeger Publishers.
- Brooks, Lisa. (2006). Afterword. In Craig Woman et al. (Ed.), *American Indian Literary Nationalism*. Albuquerque: University of New Mexico Press, 2006.
- Brown, Alleen, Will Parrish and Alice Speri. (2017, October 17). "The Battle of Treaty Camp: Law Enforcement Descended on Standing Rock a Year Ago and Changed the DAPL Fight Forever" *The Intercept*. <https://theintercept.com/2017/10/27/law-enforcement-descended-on-standing-rock-a-year-ago-and-changed-the-dapl-fight-forever>
- Coleman, Christian. (2019, November 5). Interview: Rebecca Roanhorse. *Lightspeed Magazine*, Issue 107. <http://www.lightspeedmagazine.com/nonfiction/interview-rebecca-roanhorse/>
- Deer, Sarah. (2015). *The Beginning and End of Rape*. University of Minnesota Press.
- Diaz, Shelley. (2017, November 2). Cherie Dimaline On Erasure, the Power of Story, and The Marrow Thieves. *School Library Journal*. <https://www.slj.com/?detailStory=cherie-dimaline-erasure-power-story-marrow-thieves>
- Dillon, Grace. (2012). *Walking the Clouds: An Anthology of Indigenous Science Fiction*. University of Arizona Press.
- Dimaline, Cherie. (2017). *The Marrow Thieves*. Manitoba: Cormorant Books.
- Douglas, Carla. (2017, November 3). Indigenous Writers in Canada: Interview with Author Cherie Dimaline. *Publishing Perspectives*. <https://publishingperspectives.com/2017/11/indigenous-writers-canada-interview-author-cherie-dimaline/>
- Driskill, Qwo-Li. (2004). Stolen from Our Bodies. *Studies in American Indian Literatures* 16(2), 50-64.
- Driskill, Qwo-Li, et al. (2011). *Sovereign Erotics: A Collection of Two-Spirit Literature*. University of Arizona Press.
- Elbein, Saul. (2017, January 26). These Are the Defiant 'Water Protectors' of Standing Rock. *National Geographic*. <https://www.nationalgeographic.com/news/2017/01/tribes-standing-rock-dakota-access-pipeline-advancement/#close>. Accessed 10 June 2019.
- Erdoes, Richard and Alfonso Ortiz. (1984). Creation of First Man and First Woman (Navajo). *American Indian Myths and Legends*. Pantheon.
- Fagan, Kristina. (2004). Tawatatha:wi Aboriginal Nationalism in Taiaiake Alfred's Peace, Power, Righteousness: An Indigenous Manifesto. *American Indian Quarterly*, 28(1/2), 12-29.
- Henzi, Sarah. (2015). Bodies, Sovereignties, and Desire: Aboriginal Women's Writing of Québec. *Quebec Studies*, 59(2), 87-106.
- Hoy, Helen. (1997). "Because You Aren't Indian": the Politics of Location in Lee Maracle. *Resources for Feminist Research*, 25(3/4) 53-59.
- Jackson, Elizabeth. (2013). 'Magic Moments': Temporal Modelling and the Call for Responsibility in Lee Maracle's *Daughters Are Forever*. *Studies in Canadian Literature / Études en littérature canadienne*, 38(1), 1-22.
- Justice, Daniel Heath. (2004). Conjuring Marks: Furthering Indigenous Empowerment through Literature. *American Indian Quarterly*, 28(1/2), 3-11.
- . (2010). Rhetorics of Recognition. *The Kenyon Review*, 32(1), 236-261.
- Kaplan, Elisa. (2016, May 8). Sexual Assault All Too Common on Tribal Lands. *Albuquerque Journal*. <https://www.abqjournal.com/770370/sexual-assault-all-too-common-on-tribal-lands.html> Accessed 3 November 2019.
- Knoblauch, Jessica A. (2018, December 7). Ignored and Infuriated, Pawnee Stop Illegal Fracking Plans on Tribal Lands as Government Admits It Failed to Follow Its Own Rules When Approving New Oil Leases. *Earth Justice*. <https://earthjustice.org/blog/2018-december/agency-nixes-fracking-leases-on-pawnee-tribal-land>

## Decolonial Speculative Fiction, continued

## References (cont...)

Accessed 10 June 2019.

- Lee, Tanya. (2015, August 28). A Look at Sarah Deer's Newest Book: *The Beginning and End of Rape*. *Indian Country Today*. <https://indiancountrytoday.com/archive/the-beginning-and-end-of-rape-a-look-at-sarah-deer-s-newest-book-AX-1VxYJdsUW1flazGY5dqQ>
- Loorde, Audre. (1984). The Uses of the Erotic. *Sister Outsider*. Kitchen Table.
- Roanhorse, Rebecca. Postcards from the Apocalypse. *Uncanny Magazine*. <https://uncannymagazine.com/article/postcards-from-the-apocalypse/> Accessed 3 November 2019.
- . (2019). *Storm of Locusts*. Simon and Schuster.
- . (2018). *Trail of Lightning*. Simon and Schuster.
- Sumac, Smokii and Daniel Heath Justice. (2018). This Book Belongs to All of Us: A Conversation on Why Indigenous Literatures Matter with Author Daniel Heath Justice. *BC Studies*, 163-177.
- Sium, Aman and Eric Ritskes. (2013). Speaking Truth to Power: Indigenous Storytelling as an Act of Living Resistance. *Decolonization*, 2(1). <https://jps.library.utoronto.ca/index.php/des/article/view/19626> Accessed 20 June 2020.
- Truth and Reconciliation Commission of Canada. (2015). Honoring the Truth, Reconciling for the Future: A Summary of the Final Report. [www.trc.ca](http://www.trc.ca)
- Vizenor, Gerald. (2008). Aesthetics of Survivance: Literary Theory and Practice. In Gerald Vizenor (Ed.), *Survivance: Narratives of Native Presence*. University of Nebraska Press.
- Weaver, Jace. (1997). *That the People Might Live: Native American Literatures and Native American Community*. Oxford University Press.
- Walch, Michael C. (1983). Terminating the Indian Termination Policy. *Stanford Law Review*, 35(6) 1181-1215. doi: 10.2307/1228583
- Yazzie, Jolene. (2020, January 7). Why are Diné LGBTQ+ and Two Spirit People Being Denied Access to Ceremony? *High Country News*. 52(2). <https://www.hcn.org/issues/52.2/Indigenous-affairs-why-are-dine-lgbtq-and-two-spirit-people-being-denied-access-to-ceremony>