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A Story for Another World: Entering the Bad Indian Pluriverse

Amrah Salomón

California is a story.

—Deborah A. Miranda
Bad Indians: A Tribal Memoir

"If we're going out," she might've thought, "we're going out with some guts!"

—Deborah A. Miranda
Bad Indians: A Tribal Memoir

Welcome to the Hellmouth

One of the few pop culture representations of Chumash peoples is in the 1990s *Buffy the Vampire Slayer* TV series, set in Sunnydale, a wealthy suburban SoCal beach town reminiscent of Santa Barbara that sits upon a portal to the jaws of damnation, allowing out all sorts of demons, vampires, and monsters to run amok in Sunnydale's unsuspecting community of largely rich white kids.[1] In 1999's Thanksgiving episode, (Season IV, Episode 8), titled "Pangs," the white characters debate the moral quandary of the genocidal holiday while a Chumash ghost rises from a forgotten buried Spanish mission to seek revenge. The savage, animal-shapeshifting spirit gives a mystery illness to Xander for disturbing their tomb, then kills an anthropologist and a padre, taking their ears as trophies, thus ruining Buffy's guilt-free plans for a blissful Thanksgiving feast. The episode centers the "pangs" of guilt the white American characters feel about the Indians, both California Indians represented by the demonic

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Fig. 1. Draw California 1, *by Amrah Salomón.*

Chumash spirit and the manifest destiny fairytale of Thanksgiving.[2] Willow is allowed to ventriloquize the moral position of Indigenous peoples in a way that functions only to build her character as a witchy goth hero, narrating the horrors suffered by Chumash peoples in the Spanish mission system and arguing that Thanksgiving is a horrific celebration of genocide and should be abolished. The English characters Giles and Spike agree on a white supremacist notion of "survival of the fittest" and argue for the destruction of inferior races, including the Chumash spirits. Buffy is torn between white guilt and white pleasure, ultimately focusing on her own desires for a pleasant holiday meal without the bother of pesky Indian ghosts (or, as Willow romanticizes, "fluffy Indigenous kittens")—ghosts who, as Dominic Alessio notes, would typically be the target of Buffy's mission as a slayer.[3] The Thanksgiving episode of Buffy is not so awful and apologetic for genocide as a film like *Seven Cities of Gold* (1955), which romanticizes the myth that Spanish missions were run by saintly, benevolent padres. But in her duty to thwart the advance of the hellmouth and preserve civilization, Buffy kills the Indians once and for all, then enjoys her turkey and mashed potatoes without a side of guilt.

There are, of course, a few other representations of Chumash and other Central Coast Indigenous peoples in popular culture (aside from documentaries and educational films). In these, they are portrayed as ghost shamans, denizens of haunted

burial grounds, and tragic half-breed damsels in distress in films such as the bizarre narco-cultural appropriation slasher flick *Rites of Passage* (2012) or as vanishing noble savages in adventure narratives such as Scott O'Dell's survival fantasy novel *Island of the Blue Dolphins*—a primary-school standard text for decades that has sadly been the only book about California Indians most kids ever read. Perhaps the weirdest is the low budget zinger *Warrior* (2002) that appropriates the Esselen nation's name for a mythical fantasy tribe of magical kung fu–fighting, dreadlock-swinging, fire-shooting Indians in the jungles of coastal México who wage war on drug cartels for enslaving their people and destroying the environment. Aside from *Buffy* and the *Blue Dolphins*, the most well-known Coastal California Indian in cinema, argues Stefan Ecks, is the character of Carlotta Valdes in Alfred Hitchcock's *Vertigo* (1958). With a biography that suggests she represents an Ohlone experience, Valdes is a "dispossessed woman," a mixed-race cabaret dancer born at Mission San Juan Bautista in the 1830s who is taken to San Francisco to be the mistress of a wealthy man with "power and freedom." He ultimately uses her up and discards her, separating her from her child, which drives Carlotta to madness and suicide. The premise of the film is a murder plot: a wealthy man in the present day who also longs for the "power and freedom" of the gold rush prepares to usurp his wife's fortune by framing her execution as a suicide brought on by the ghostly curse of his wife's racialized ancestor, Carlotta, who comes to possess the living.[4] In the film, Carlotta Valdes is a phantom that symbolizes a fatalistic disposability that Ecks argues speaks more to the framing of Ohlone peoples in Bay Area history than the ways Spanish colonial historical fantasy anchors Anglo-American possession. In the early 1900s, anthropologists like Alfred Krober argued that coastal Ohlone and Esselen were extinct, opening the door for Hollywood to continue to imagine them as nothing more than hauntings and metaphors of tragedy that reaffirm settler possessions.[5] Aside from the super-Indian revenge fantasy *Warrior,* these representations all work together into a pedagogy of place that argues that, in California, Buffy might be right: there is nothing to do with uncomfortable history but bury the disturbing past and suppress uncomfortable conversations—so pass the cranberries and reimagine new utopias from the gaping maw of settler desires.

Enter the Bad Indian Pluriverse

There is a problematic trope that both queer characters and Native Americans portrayed in film and literature have in common: in the end, we are supposed to die. Deborah A. Miranda's *Bad Indians: A Tribal Memoir* explores the question, "But what if we refuse?" She traces moments and narratives of Indigenous refusal, fugitivity, and regeneration through the stories of Indians behaving badly, unexpectedly, and against the expectations of dispossession and disappearance, interweaving her own personal narrative of healing with a subtle queerness, making sure to include *las joyas*, the two-spirit ancestors, in her storytelling. For example:

A young Native girl flashes a broad smile, dressed as a cowboy straddling a docile pony in a concrete alleyway behind a building on the rugged streets of a city that might be Los Angeles, great prairies nowhere in sight.

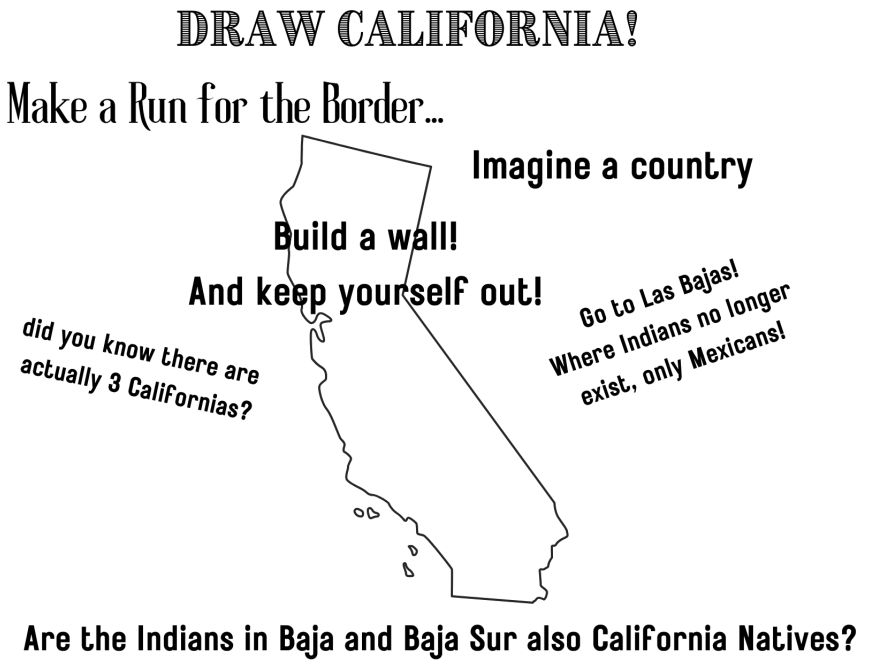

Fig. 2. Draw California 2, *by Amrah Salomón.*

An old lady sits down to talk with a hungry anthropologist hoping to devour whole languages and cultural systems. She foils his possessive grasp by gossiping instead about queers and other women, how they suffered, how they survived, detailing kinship ties so that a hundred years later the descendants of her community would be able to pick through these notes and rebuild a nation from between the lines of *chisme*.

A lurid tabloid provokes white hands to clutch their pearls at the idea of wild Indians rampaging about the nearby reservation in an alcoholic daze, but reveals the irrepressible grit of a whole Native family still fighting repression with guns in hand.

A mixed-race daughter sifts through a kaleidoscope of memories, trying to heal the dissonance between the heritage that binds her to the father who makes her an Indian and the raw truth of a difficult, unheroic relationship with a violent domestic abuser, convicted rapist, and the source of much of her and her siblings' trauma.

A queer, mixed-race California Indian shows up at the Mission Dolores gift shop, where the possessive spirit in *Vertigo*, Carlotta Valdes, was buried, and meets a child filming a fourth-grade mission project research trip. The Chumash-Esselen woman declares that she "still lives!" She then poses for a photo with the uncomfortable child, who has lost the balance of her California history narrative, convinced she is being visited by a ghost, a zombie, or an otherworldly presence from beyond the

grave, unable to appreciate the gentle care extended to teach her that the fourth-grade mission project is a lie harmful to all.

These images move together in a bricolage that refutes tired racial stereotypes and instead creates a new literary figure of the Bad Indian who emerges from Miranda's poetic upending of ironic assumptions, queer desires, flashes of resistance, and reworking the brittle clay of cyclical traumas to fashion new cultural vessels strong enough to hold painful contradictions.

Miranda's unique life-writing form, the "tribal memoir" flowing through vengefully protective rivers, primordial floods, tough urban streets, sacred mountains, and beautiful plains, recenters Indigenous land relations and rematriates Indigenous peoples to the stories of this place, reminding us that these lands and waters do not call themselves California. They and their peoples have been here much longer than that idea has been around. The perspective of this land—now partitioned and labeled Alta California, Baja California, and Baja California Sur (*Las Californias*, or the state of California and its lower portions in México)—has been narrated in English or Spanish for no more than a brief flash of time, barely longer than the bridge between the lifespan of a grandparent to that of a grandchild. It is possible that a person born in 1769, when the first Spanish military base was founded in San Diego, could have lived a hundred years to the 1860s, through the fleeting fictions of Spain and México. It is also possible that a person born shortly before the 1840s–1850s gold rush could live a hundred years to the mid-twentieth century, long enough to have been able to tell someone still alive today that California, indeed the whole United States, is also a fiction—a story with a beginning and thus, potentially, an end. Therefore, this land has only known settler violence for three human lifetimes, give or take (and a century or two of prior intermittent Russian, Spanish, and British assault). Miranda makes this point clear in the threads she weaves within the temporal overlap of her father's and grandfather's stories and those of her relative Isabel Meadows, an Esselen informant of anthropologist J. P. Harrington, whose interviews tell how Esselen people survived the transfer of colonial occupation from Spain and México to the United States. While Meadows' testimony was seen as a window into the bygone era of the nineteenth-century gold rush, Miranda reminds us that Meadows told these stories to Harrington in the 1930s, when Miranda's father Al was a child. That Al Miranda likely grew up around elders such as Meadows, those who vividly recalled the Spanish mission period, reminds us that the gold rush was not so long ago, its traumas still fresh, its wounds still sore. This temporal compression unsettles the permanence of California and allows us to imagine both Indigenous land-temporalities before and, what is most important, an Indigenous futurity *after* the settler narrative of California might end.

Deborah Miranda has referred to the experimental structure of *Bad Indians* as a mosaic, inspired by other collage and experimental forms used by Leslie Marmon Silko, Claudia Rankine, and Gloria Anzaldúa.[6] Lisa Tatonetti has termed this methodology "Indigenous assemblage," highlighting the ways that Miranda's mosaic collages—connecting poetry, memoir, speculative imagining, visual art, and letters; rearranging quotes; defining and redefining terms through new glossaries; and critically analyzing archival fragments—are a form of interpretative pattern-making that

queers the colonial archive.[7] Colleen G. Elis adds to Tatonetti's framing to distinguish Miranda's methods as distinctly queer Indigenous assemblages that avoid smooth narrative closures in favor of jagged, sharp analytical edges that layer and play with nonlinear temporalities, complex non-Western geographies, and queer possibilities within spatial-temporal relations and experiences.[8] Lydia Herberling argues further that Miranda's mosaics dislocate both settler chronologies and cartographies that constitute what Mark Rifkin terms "settler time."[9]

Adding to this understanding of the mosaic method as dislocating settler time, I argue (using Walter Mignolo's critique of settler cartographies) that *Bad Indians* dislocates the idea of America itself.[10] Mignolo argues that, since the imposition of colonial cartographies, Eurocentric thought, and coloniality, Indigenous thought now moves through a form of border-thinking and *interculturalidad* through which Indigenous peoples evaluate the idea of America from the location of their own prior mappings of the world. *Bad Indians* moves from this bordered perspective—inherent in the felt theory of Miranda's Esselen and Chumash experience and her archival critique as a tribal descendant—to interrogate the idea of California as something false and temporary, troubling the colonial narrative of history and place.[11] If we limit the idea of California to only what is now occupied by the United States, violently cutting through Kumeyaay, Kamia, and Quechan homelands to separate it from Las Bajas, then California as an Anglo-American concept has only been around for a mere 175 years or so. Prior Spanish occupation in these lands now called California is also a minuscule temporal blip, a war against Indigenous peoples that renamed the region after *Calafia*, a colonial fiction of dark abundance, land made into a racialized feminine object of desire constructed through the overlapping of anti-Blackness, anti-Asian-ness, and anti-Indianness.[12] Miranda's temporal dislocations, in the unruly mosaic story-practice that bounces around through time making nonlinear connections for Indigenous worlds and unmaking colonial ones, reminds us that something so brief could easily end. In doing so, Miranda's mosaic allows us to imagine not only Indigenous futurity but relations and worlds beyond settler cartographies. In this sense, *Bad Indians* isn't so much a California narrative as it is a questioning of California as a colonial project, an antiborder imaginary rather than a state biography or representation of states of exception. Thus, I argue that Miranda's queer Indigenous assemblage is not only moving through distinctly personal and tribal frameworks and experiences, uniquely Esselen perspectives and felt theories, but also that the mosaic generates Bad Indian poetics, allowing us to imagine a pluriverse of Bad Indians instead of merely a singular counternarrative below the dominant logic of settler statecraft.

California is a colonizer's word about a colonizer's tale. You could also say *Las Californias*, but people in the United States say the word California as if it is theirs alone, and the two other Californias in México no longer exist. The catastrophe that strikes and divides these lands, a border as imaginary and violent as the idea of a partitioned sea, is another way of thinking in terms of *origin*. In her essay on *Bad Indians*, Lydia Heberling argues that if we follow the character of Coyote throughout the mosaic, that his path retells Spanish and US occupation through the Esselen creation story of the flood that destroyed and birthed the world, as another death and rebirth to

which Coyote again leads the people to "raise themselves anew."[13] Because California is a colonial fiction, it is a story told most often from the perspective of the colonizer, not the colonized. But *Bad Indians* reminds us that the lands, waters, and peoples of this place hold so many more stories than colonization. This pluriverse of Indigenous stories is expansive beyond linear borders of time and space. By moving from a distinctly personal experience, by telling a life story through a tribal story and situating a life within a family and a people, Miranda carefully disproves the false myth of Esselen extinction in a way that does not attempt to present another dominant narrative of Esselen people. Rather, her mosaic forming of a tribal memoir creates space for other Esselen stories to emerge. By creating a mosaic articulated through personal felt theory, Miranda makes sure that we, the readers, are deeply aware that this is Deborah's story, and that her siblings will have their own stories, and that because Esselen people are not extinct and are actually a tribal nation in regeneration, there will be many more Esselen stories. Each section of Miranda's mosaic, from poem to collage to family story and satirical construction of alternative student mission projects, may be seen as a knot in a healing net that can hold a multitude of other Esselen, Chumash, and California Indian stories.[14] This net is flexible enough to even hold stories and connections that exceed the borders and the idea of California itself, creating a knot that, for example, can connect to other mission Indian experiences, as the mission was a continental structure of Spanish colonialism, or that connect to other gold rush experiences in the Southwest, Pacific Northwest, and Yukon, where mining and enslavement also structured the experiences of US invasion for Indigenous peoples.

These stories refuse the colonial gaze and its cartographies. Miranda offers us an expansive poetics to approach these other stories, the stories of Indigenous and unceded California(s). Instead of reifying the borders and constraints of California as a settler project, the mosaic of *Bad Indians* is spread wide to allow for the possibility of other worlds. In the book, Coyote wanders the streets and bus lines of Venice Beach, Santa Monica, and Los Angeles speaking Chumash but also eating Mexican food and thinking about relations in Zuni, Albuquerque, and various Pueblos, acknowledging urban Indian experiences of displacement and mobility. Miranda herself moves around, up and down the coast to Washington state, across the continent to Virginia, using what Mishuana Goeman has referred to as a Native feminist spatial practice, rejecting the colonial notion that Indigenous spatial relations must be fixed, instead favoring a remapping of the movements of a life that returns to homeland through memory, story, research, and poetics.[15] Miranda also unpacks the relationality structured through a grammar of genocide that framed Indigenous peoples in California through anti-Blackness, with the slur *digger*, "like n-----," she quotes her father as saying.[16] Miranda then provides a critical history of the *D* word, piecing together archival sources from photos, illustrations, newspaper clippings, congressional acts and state policies, history books and primary sources, uncovering the practice of enslaving Indigenous peoples and the marketplaces for Indigenous body parts as genocide trophies. She then shifts to analyze another derogatory term, *mission belle*, used to disparage the elders who survived, such as three San Luis Rey Band of Luiseño women who were estimated to have been more than 100 years old—surviving the mission, the gold rush, and the turn

of the twentieth century, only to be photographed and made into a postcard, a form of offensive mission memorabilia.

Her analysis here, tracing these slurs from the *D* word to *belle*, works to critique how colonialism functioned to reshape Indigenous peoples as nonhuman through various but connected practices of commodification. By doing so, Miranda denounces the ongoing sanitization of mission history as an offshoot of plantation fantasies, reproduced through the celebration of reconstructed Spanish bells as tourism roadside markers, modeled after the bells that regulated the quotidian abuses of the enslaved. The critical mosaic of *Bad Indians* juxtaposes the roadside bell with a relocated Coyote riding a grimy urban bus to dislocate settler cartographies and routes rather than reaffirm them. The alternative travels here shift us away from reaffirming the borders of California as a colonial project and instead invite us to understand the history of the space now called California as the location of Indigenous pluriverses—or as the Zapatistas say, "a world where many worlds fit."

Arturo Escobar has defined the pluriverse as "the inexhaustible *tejido* (weave) of interdependence that sustains life and allows it to flourish," which is in sharp contrast to the colonial "idea of a single world, a single reality, a single form of the possible."[17] That Miranda's *Bad Indians* refutes colonial California is undeniable. But the way in which she refuses the origin myth of the state (and the curriculum of genocide that origin myth teaches) also significantly throws into question the concept of California as a temporal-spatial, political-economic, nationalist, and utopian idea in favor of a regeneration of Indigenous pluriverses. This is just one way that her figure of the Bad Indian instructs us to depart from even those colonial ideas that have been internalized and reproduced within Indigenous spaces and projects. Miranda certainly advocates for Indigenous peoples in California and against their erasure, but her methodologies also give us tools to push back on California as an analytic that erases the plurality of Indigenous experiences, land-relations, and futurities that exceed the maps of settler colonialism.

Toward a Bad Indian Poetic Pedagogy

Deborah Miranda's Bad Indian does not jump up from the coffin of settler time as "an Indigenous skeleton clad in decrepit rags, from beneath the clay bricks of the courtyard," like Native Americans typically appear in the popular origin myths these institutions craft for the settler utopia California.[18] Rather, Miranda urges the abolition of the kinds of offensive stereotypes played out in K–12 curriculum along with those of Hollywood, from *Buffy the Vampire Slayer* to *Island of the Blue Dolphins*, *Seven Cities of Gold*, *Warrior*, *Rites of Passage*, *Vertigo*, and every haunted burial ground, offensive mascot, genocide feast, and Western in-between. *Bad Indians* has been examined by scholars for the impact that Miranda's research and storytelling has had on the teaching of Spanish mission and Indigenous history in California.[19] Of course, because educational racism persists, there are still a plethora of schools, instructors, and homeschooling curriculums that teach a violent erasure of California's genocidal legacy against Indigenous peoples. But the impact of *Bad Indians* has been

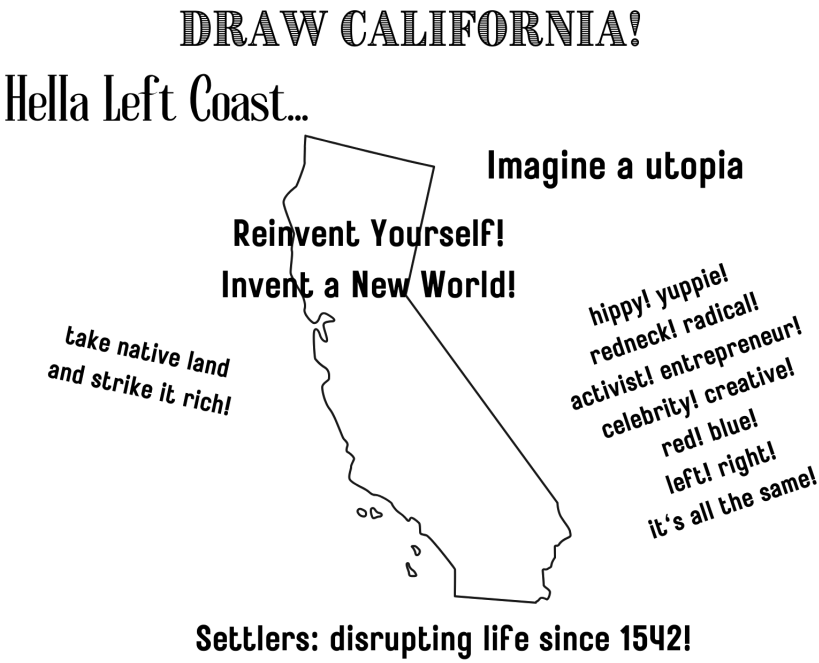

Fig. 3. Draw California 3, *by Amrah Salomón.*

profound in encouraging the shift toward a more accurate and inclusive representation of California's history.

My intent is to move the conversation on *Bad Indians* and pedagogy away from state curriculums and settler mythologies toward a question of how we learn from the ancestors that Miranda evokes in this time of resurgence of Bad Indian-ness, the other worlds the figure of the Bad Indian brings to light. Heberling sees the Bad Indians woven through the text as traditional Coyote stories, revealing that Coyote is himself often a Bad Indian, or at least a frequently naughty one.[20] Coyote stories can be instructive, reminding us either of what not to do or playing with questions about when bad behavior is necessary, which is illustrative of how rare fixed oppositional binaries are in Indigenous ways of thought and how other forms of duality are more deeply understood. The figure of the Bad Indian in Miranda's text has a similar complex duality, between the Bad Indian who engages in acts of resistance, rebellion, fugitivity, and naughtiness to survive and the Bad Indian embodied by Miranda's father, a cholo at ease in Mexican barrios, a gang member, rapist, prisoner, and abuser of his family, but also a boy who was once innocent, a child of the mission system and Anglo-settler racism, a father who was handsome, strong, and loved in a complicated way. This dual sense of "badness" in the text is, I argue, instructive. It teaches us how to read a complex genealogy of both survival and trauma, to hold it all together in our hands and sift through

it, and—most important—to reject striving for respectability and recognition on terms that would diminish in any way our capacity to remain Bad Indians.

But to say *Bad Indians* is only a model or a counter to state curriculum and official histories is limiting. Structurally, *Bad Indians* is more than a singular narrative, counter or otherwise. It is a pedagogy, a creative-critical theory, as well as an announcement of queer Indigenous feminist poetics. In its polyvocality and its archival and narrative mosaic form, it is a many-layered pluriverse, circular, regenerating, and expansive. *Bad Indians* is an inherently queer and feminist Indigenous poetic, a kind of liberational pedagogy that is more than a just way of teaching a counternarrative about settler colonialism and the Spanish mission system: it is what the Mayan Zapatistas refer to as *caminar preguntando*—walking and questioning.[21] Miranda interweaves a deep, cyclical relationality with Bad Indian ancestors that pushes us to find new ways to be Bad Indians ourselves while also working within the difficulties of how one becomes and was forced to become bad in the first place.

The pedagogy here is not just in the countercurriculum Miranda provides to the fourth-grade mission project: it is the pedagogy of transgression, the lessons learned from Bad Indians who regenerate through their refusals. Miranda reminds us that Indigenous peoples resisted Spanish colonialism by burning down missions and killing colonizers. The descendants of Bad Indians celebrate these acts of resistance annually. In San Diego, the Kumeyaay community hosts an annual Burn the Mission Day: tribal members and their friends gather at the burial grounds of Mission San Diego de Alcalá to honor the ancestors who resisted with speeches and ceremony, reminding the white-settler church congregation that Native folks celebrate having burned the place down before—and might do it again someday. The annual O'odham Revolt Run commemorates the routes that O'odham runners took to spread the revolt and unite the villages in rebellion. Numerous Pueblo revolt celebrations follow suit.

Ungovernability takes multiple forms as a practice of refusal to be interpolated into the settler state and capitalism. *Bad Indians: A Tribal Memoir* sits alongside the resurgence of art and literary work celebrating ungovernability, such as Jason Garcia's print series *Tewa Tales of Suspense!* that visually celebrates the Pueblo revolt of 1680 with graphic images of burning churches, beheaded priests and Spanish soldiers, and heroic long-distance runners who spread word of the rebellion; Stephen Paul Judd's "merciless Indian savage" T-shirts; and Klee Benally's *Burn the Fort* board game, in which, instead of personifying settlers on the Oregon trail, players can strategize in teams on how to abolish them.[22] People are toppling statues of colonizers every day across the continent. *Bad Indians* reminds us that despite the horrors of genocide, those who survived are in a time when refusal and regeneration are possible.

Miranda constructs this Bad Indian survival poetics through a confluence of elements such as problematic male relations and wounded father figures, colonial fictions, violent erasures, and murderously constructed archives that have been used to structure the figure of the Indian savage, reclaiming the ungovernability in this history as she interweaves Bad Indian historical moments with her own embodied queer Indigenous knowledge and personal survival narrative. Miranda's tracing of the Bad Indian as a figure in the archive of genocide is akin to Saidiya Hartman's tracing

the figure of Venus through the archive of chattel slavery.[23] Hartman's study focuses on those who cannot speak in archives made by their enslavers, people whose lives are but only traces and absences in an archive formed by the system of chattel slavery that tells stories not about them but about the violences done to them. Hartman asks, "What are the lineaments of this new narrative? Put differently, how does one rewrite the chronicle of a death foretold and anticipated, as a collective biography of dead subjects, as a counterhistory of the human, as the practice of freedom?"[24] Hartman argues that storytelling for the descendants and not the enslavers is to illuminate the intimacy of our experience with the lives of the dead, to write our *now* as it is interrupted by this past, and to imagine a free state, not as the time before captivity or slavery but rather as the anticipated future of this writing.[25]

I read Miranda's centering of felt theory, her mosaic structure, and the ways she traces the figure of the Bad Indian through the archives to tell a story about Indigenous regeneration beyond settler colonialism and genocide as similar in strategy to Hartman's methodologies for reparational storytelling against the colonial archive of chattel slavery, as both work through a shared grammar of genocide. Both offer a way to "revisit the scene of subjection without replicating the grammar of violence."[26] In Hartman's essay, she struggles against this reparational imperative and the dangers of giving into a romance of fiction, a speculative imagining that could restore some sort of life where the archive permits none.[27]

Miranda's tracing of the Bad Indian is another methodological example (although distinct and, in many respects, incommensurable to Hartman's) of a story that wonders what a poetics of freedom might require. Miranda's methodology forces us to look at the image of the Bad Indian within the subjection of the colonial archive—tortured, raped, and enslaved in the mission, reduced to calculations, to amounts paid for bounty trophies, disappeared from time as bodies and voices collected in museums. But she also uses the figure of the Bad Indian to explore the liminal traces of Indigenous life within the archive that point to forms of resistance, to genealogies not just of inherited trauma but also of fugitivity. Like Hartman, Miranda refuses romance in her analysis, but not from an inability to trace the resistances and fragments of Indigenous life in the archival crypt but rather from the ways she rearranges and close-reads the materials. Miranda's mosaic does similar work to what Hartman describes as *critical fabulation*: "playing with and rearranging the basic elements of the story, by re-presenting the sequence of events in divergent stories and from contested points of view," to "jeopardize the status of the event, to displace the received or authorized account, and to imagine what might have" to "make visible the production of disposable lives," and "describe the resistance of the object."[28]

In the third section of the book, "The Light from Carrisa Plains: Reinvention 1900–1961," Miranda begins with a retelling of her grandfather's tape-recorded stories, interspersed with family photographs and her own analysis of some of the stories. She then transitions to a reproduction of a newspaper article about a Chumash family engaging in armed resistance, followed by the poem "Novena to Bad Indians," a take on the Catholic prayer structure to acknowledge the different forms of persistent resistance that concludes with the supplication to the Bad Indians:

make us in your image, grant us your pride.
Ancestors, illuminate the dark civilization we endure.
Teach us to love untamed, inspire us to break rules,
remind us of your brutal wisdom learned so dearly:
even dead Indians are never
good enough.[29]

The brief chapter follows the novena with the short story "Juan Justo's Bones," drawn from letters Santa Barbara doctor Asborn P. Ousdal sent anthropologist J. P. Harrington. Those letters relate how Ousdal began to study and experiment on Chumash leader Juan Justo, strategizing how to take possession of his body and make his skeleton a museum artifact instead of cure the suffering elder from gangrene. Miranda writes this from Ousdal's first-person perspective, exposing the depravity of his manipulations of Justo. The last two pages of the chapter that follow are a visual chart made to reveal the tension in the archives created by Harrington—the archival violence in his salvage approaches, the sly agency of his informants, Coyote's ambivalent duality, and Miranda's own difficult feelings about the archival research process. The final page is a poetic obituary to Harrington. Beneath a picture of him with bags packed for another collection adventure, Miranda writes, "You died the day before I was born. . . . Did you reach out and tag me, say, 'You're it!' as you headed for the stars? Or did you laugh. . . ?" She wonders if he had imagined the descendants of his informants would be the ones to read his work. "In your wildest dreams, did you ever think that we would survive you?" In a way, this chapter functions as Miranda's methodology chapter. She moves from being the archivist, from sharing the photos and oral histories she has gathered from her own family and interpreting them, to denouncing Ousdal's abuses of his patients for eugenicist experiments, to sitting with Harrington's work in all of its messy, ugly, and touching complexity through her own queer Indigenous assemblages that engage in critical fabulation to reveal the scope of genocide and the persistence of its logics. But between these leaps, the report of "Bad Indian Goes on Rampage at Santa Ynez" and the "Novena to Bad Indians" mediate the archive, locating the figure of the Bad Indian and tending to this spiritual ancestor, dislocating the creators of these violent archives and reconnecting ancestor to descendant, stolen body (in the case of Justo) to community (via Miranda), a kind of archival reparation conducted through transforming the Bad Indian from archival figure into a way of being.

Bad Indian Relationality: Fugitivity Refuses Fatalism

The subheading of *Bad Indians* is *A Tribal Memoir*, constructing a life story within the context of a family's story, a people's chronicle, and a state's history. Miranda's title is playful. On the one hand, non-Indigenous readers expect that all Native stories are tribal stories. Indigenous writers get snared in an ethnographic trap laid by a publishing industry and a readership that relegates Indigeneity to the past. They must perform as tour guides to the exotic culture of the other, revealing secrets and imparting spiritual wisdoms that fulfill the settler need for discovery and appropriation. Miranda immediately subverts these expectations with a cover photo of herself as a child dressed as

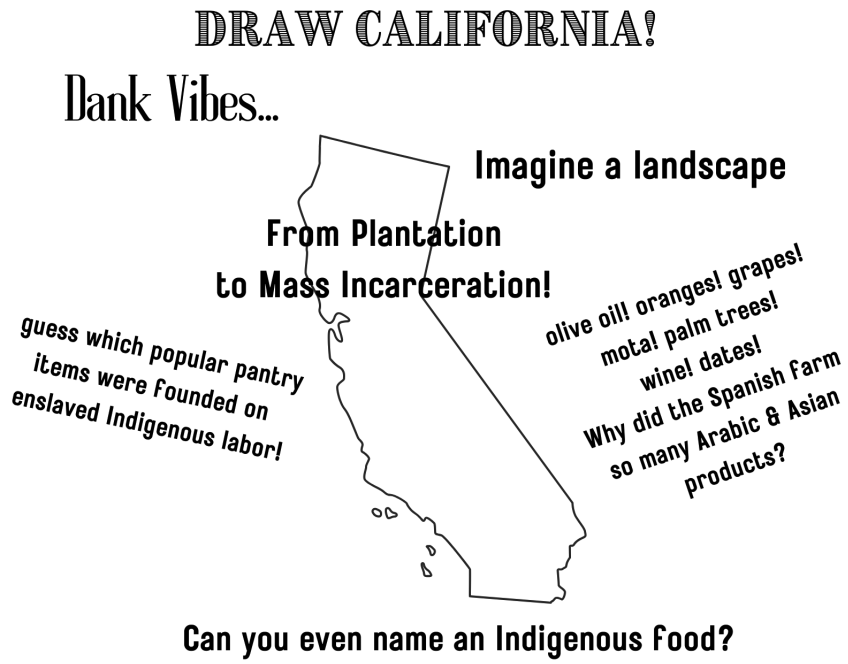

Fig. 4. Draw California 4, *by Amrah Salomón.*

a cowgirl, communicating to the reader that this is a collective story: not the collective story expected by settler audiences but rather the story imparted with Indian wit and irony, a reflexive and critical engagement in the stories we are told about what it means to be an Indian. The end sheets of the book are beautiful drawings Miranda made in crayon over the genealogy chart used by the federal government to calculate blood quantum and a federal Certificate of Degree of Indian Blood, adopted in some form by most federally recognized tribes to apply for enrollment. Miranda colors wannabe pseudo-appropriated southwest Indian designs, attempts to color in which parts of God's physical hand might pertain to which race, creates an American flag out of a blood quantum chart, and finally imagines a sacred compass to bring all of the Indian descendants home no matter how small their blood quantum. Miranda informs us in the very first and last pages that the book is a critique of Western concepts of genealogy from the ontological expanse of felt knowledge embodied by Indigenous descendants not imagined by the archive. She turns them on their head, producing something profoundly different, "utterly inclusive, clearly not full-blood," that queers the biogeography of descent and belonging, defiantly moving out of a linear settler time and space that would represent racial mixture as disappearance.[30]

When European empires invaded and colonized the Americas, genealogy became one of the most powerful tools of establishing a racial order, implementing slavery, and linking race to rights and property ownership. Colonizers have been fastidious in

their surveillance and documentation of lineage, invoking a myriad of dehumanizing racial categories as ways of constructing property and race relations. As Hartman and many others have detailed, identifying ancestors and family relations is immensely difficult for the descendants of chattel slavery because slaves were often documented as things and not humans.[31] Ideas within the concept of genealogy, such as racial inheritance and blood quantum, were foundational to chattel slavery as a system that produced race and white supremacy. Stolen Indigenous peoples from Africa were detribalized into racial categories of Blackness and African blood quantum was used to create the system of hypodescent that locked generations into chattel slavery. [32] Mixed Afro-Indigenous peoples have also been systematically excluded from tribal citizenship and face anti-Blackness within Indigenous nations. [33] The archives of the Spanish missions Miranda examines largely consist of genealogical records in the form of religious vital statistics, lists of births, marriages, confirmations, and deaths. These were used to racially classify individuals and families, but they also made it possible for individuals complicit with colonialism to change their legal or church-recognized race from Black and Indigenous to white, such as Afro-Indigenous governor of Mexican California Pio Pico did.[34] After Mexican independence in 1821, it was considered racist to record race, so Mexican demographic records typically omitted ethnic information, often making it difficult to locate Indigenous status.[35] Since the seventeenth century, colonists in what is now referred to as the United States have used the concept of blood quantum as a strategy to define whiteness through a system of calculating racial purity that marks degrees of non-whiteness as inferior.[36] Blood quantum was adopted into law through a patchwork of colonial policy, including some of the earliest treaties and laws formed in the colonies and extending through the 1887 Dawes Act and the 1934 Indian Reorganization Act.[37] In calculating fractions of racial, ethnic, and tribal blood quantum, the government also requires written proof of racial genealogy that directly links an individual in the present to a blood ancestor in the past. This ancestor must have already been classified as a member of a federally recognized Indian tribe in an archival document to define who is eligible for belonging, recognition, and land rights.[38] In these ways, genealogy arose as a structure of identity verification and policing that depends upon the construction of racial taxonomies and the *thingification* of living beings.[39] For Black and Indigenous peoples, to have a genealogy listed in the colonial archive has historically meant that those so identified become an object in a box—knowable, cataloged, fungible, commodified, and extractable, albeit in sometimes profoundly different ways. The collection of these *thingifying* documents empowers the colonial archive as the arbiter of colonial recognition, but also of kinship and belonging. It is a dirty trick designed to make one's connection to ancestors dependent upon a piece of paper created during war, genocide, and slavery: a mission list of deaths; a list of prisoners of war; a boarding school attendance form; an off-reservation census that barely notes the presence of an unnamed Native domestic servant, incorrectly suggesting she is Mexican because her proximity to the mission; or the forced conscription record of Indian scouts and soldiers recruited to be chemical weapon test subjects. It becomes even more obscene and malicious if Native people internalize this logic and use it

against each other. Miranda's archival methods remind us not to take the colonial archive as truth but to critically interrogate its formations.

In Hitchcock's *Vertigo*, the mixed-race mission woman Carlotta Valdes exists through her descendants as a haunting curse, a fatalism foretold and passed down like her old Spanish jewelry and unique hairstyle. Carlotta's curse even falls onto Judy, the mistress who is not related to Valdes but caught within the same logics of history, to be used and discarded—a fate made evident when Judy wears Carlotta's necklace. In the film, the circularity of time, the ways history repeats itself, moves through images of spiral staircases and dizzying heights. Fatalism knocks us off balance. The obsession returned to again and again in the film is the conquest of California, the disappearance of the Native (in the form of Carlotta's disposability), white men's desires for "power and freedom" in the physical possession of land as women, and the repetition of that disposability as intergenerational trauma to Carlotta's descendants, both lineal and figurative. This kind of fatalistic genealogy is about tracing causes, sources, and connections among linear throughlines across time—producing the trope of death as denouement that has ruled the ways stories about Indigenous peoples (and queers) have been told in history, art, and culture. Genealogy thus depends upon the idea that temporalities are linear strings connecting to each other, even if relations and relatives multiply over the generations. Within the framework of identity as a location for rights and recognition, the position of descendant is powerful. It is a position of inheritance, of one who can own and receive rights and property because of their relationship to genealogy. It can be a strategic location: for example, to demand the repatriation of stolen ancestors or rematriation of stolen lands and waters. But in colonial narratives, Indigenous peoples have no future. Descendants are told that intergenerational trauma makes us more vulnerable, more at risk to death and adversity, *not* that the ongoing conditions of violence are what is actually causing harm. Miranda's work, both in her poetry and essays and in *Bad Indians*, creatively reimagines the ontological position of the Indigenous descendant as a space where the inheritance of intergenerational trauma isn't a death sentence but rather an opportunity for refusal, critique, and healing. As Carlotta's figurative descendants were also doomed by the forces that sought to possess them, Miranda creates a narrative structure where the Bad Indian's figurative descendants are not. Bad Indians are fugitives: they resist, they refuse to die, they avoid the colonial gaze, they make more Bad Indians.

But there is also a form of connection created by the situation of the shared ancestor or shared experience that is not lineal but relational. Miranda's literary ancestor-, family-, and lover-making through the interweaving of stories about relations beyond lineal biological descent structures a queer kinship unconcerned with proving itself to essentialist identity police. Instead, she works through more interesting questions than "Are you really an Indian?" to understand how the trauma of Spanish colonial violence mutated and festered, from one oppressor to another, through the layering of Spanish and Anglo-American colonial violence. In her poem "Lies My Ancestors Told for Me," Miranda describes a common historical phenomenon of Indigenous peoples passing as Mexican to survive the post-Mission era and US invasion. I have heard this story many times across California, including from some of the most well-known California Indian cultural keepers and public figures, who also talk about parents and

grandparents who had to lie and pretend to be Mexican to survive. I come back to the poem because it is also my own family's story, demonstrated for me by my grandfather who was O'odham at home and Mexican in public. The felt examples of the poem and its concrete sensory images are both general enough so that many descendants will relate to them, but also strategically specific in locating the practices of evasion and fugitivity that shaped the experience of surviving the gold rush and the annexation of California to the United States.

> After the mission broke
> up, it was better to lie
> like a dog about blood,
> say you are Mexican
> Mexican Mexican Mexican
> put it on the birth certificates
> put it on the death certificates
> tell it to the census takers
> tell it to the self-appointed
> bounty hunters who appear
> at your door looking for
> Indians Indians Indians
> and when you tell that lie
> tell it in Spanish.[40]

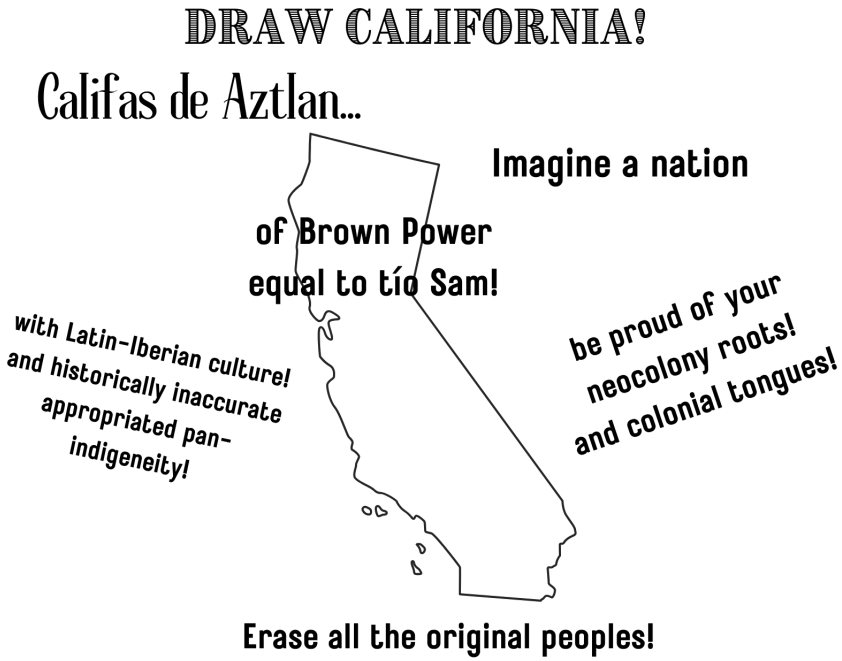

Fig. 5. Draw California 5, *by Amrah Salomón*.

This is a lesson in California Indian history, and a note of fugitivity strategies that also occurred in other parts of the southwest where Anglo-American colonialism layered itself over Spanish colonialism, as Spanish missions extend beyond the arbitrary borders of the state of Alta California. It would be easy to read the poem as a counternarrative to the veneration of vital statistics as truthful evidence that is upheld by mainstream methodologies of genealogical research. In such a reading, Miranda may seem to point us toward a more nuanced reading of the colonial archive by triangulating vital statistic records with other materials, such as field notes, newspapers, oral histories, photographs, and other "clues" left behind for descendants to find their ways back to tribal community. But instead of a counternarrative or countermethodology for how to trace lineal blood descent, Miranda is teaching us how to look for Indigenous fugitivity and refusal, disguised as avoidance and evasion, as lies ancestors might have told for the future "me." This unromanticized tracing of fugitivity is not necessarily a linear throughline but a queer circularity that centers survival at the cost of fullness of living, through decisions that are flawed and difficult, generative of the harmful baggage of traumatic stress.

It makes sense that within *Bad Indians* we also find ancestors who are beyond the human, such as Coyote, the floods of creation, and rivers that remember to care for their traditional stewards by following through with curses and drowning violent settlers, as the river as a relational being has its own powers to restore the balance settlers have damaged in the world.[41] In "Ularia's Curse," Miranda does not take the colonial archive as truth, and instead draws on her own felt knowledge of water and ancestral relations to speculatively imagine what may have happened between the river and Ularia. She begins with reminding us that in anthropologist J. P. Harrington's notes, his informant (and as Miranda effectively argues, the author of the histories Harrington recorded about Esselen peoples), Isabel Meadows, was narrating situations that happened to Miranda's own family. Then Miranda weaves visceral, embodied images of what this moment between the river and Ularia may have felt like, describing her mourning-burnt hair, her muddy wet skirt, the fatigue of her body that had experienced too much pain, and the fear of what might happen to her spirit after death without any *joyas*, third-gender people with the power to exceed dualities, left to deliver her soul to the realm of ancestors.[42] Miranda draws on felt theory to explore what Ularia may have experienced through the senses of her body, her feelings, and way of knowing. The dead are supposed to be fundamentally unknowable, and the traces and ephemera of the archive will only present the perspective of the author and collector of the artifact, not the truth of the fullness of living. But despite unknowability, Miranda makes a case that ancestors can be felt by their relations, and draws on the fullness of her own living, in its spiritual and erotic knowledge, to tap into what her ancestors give and guide her towards. In the thickness of description in "Ularia's Curse," Miranda gives flesh to the archive, describing how it feels to be a descendant reading the colonial archive and the ways her own body is in excess of and illegible to an archive constructed on the belief that descendants would not exist, or at least would no longer continue to be and feel indigenously.

Through her mosaic, grounded in fleshing out the archive through felt theory as a descendant, she calls into question the validity and biases of archival sources, but the

polyvocality of her narrative is a reconstruction of multiple levels of relationality with a wider purpose than merely the other side of a colonial binary between settler and Indian and is always couched with her own life story—how all of this feels in deeply personal and embodied ways. *Bad Indians* is a collection of stories that reclaims ancestors, delicately works through divergent and difficult histories for the sources of trauma, and weaves the personal life into the intergenerational family network along with stories of creation, spiritual and nonhuman beings, land and water, homelands, sacred sites, and a people—often circling back to her memories of her father and recordings she inherited from her grandfather. The challenge of invoking this kind of expansive relationality, though, is that it forces you to confront the devil you know—and in this case, Miranda works towards unpacking and comprehending her father's patriarchal violence. This is the aspect of the book that makes my students most uncomfortable when I teach it, as not many of them can relate to indigeneity or to surviving genocide, but sexual assault, domestic violence, and child abuse is close to home for many of them. On page 2, Miranda draws "The Genealogy of Violence, Part I," a flow chart modeled after genealogical family line research charts that connects a throughline between the ancestral progenitors, Spain and the Catholic Church, entities responsible for the outcomes of intergenerational historical trauma in California mission descendant communities: incarceration, suicide, racism, and child abuse via the intermediary generations of missionization, rape, murder, and slavery, among other related causes.[43] Here, Miranda explores the impacts of missionization through the trauma her father carried and passed onto her and her siblings, working to understand the genealogical web from which Al Miranda's pain and the pain he inflicted on others emerged. The brave generosity Miranda uses to hold her father's pain and the pain he inflicted so tenderly requires a deep well of radical strength and vulnerability. Part of the nuance of how Miranda queers genealogy is also how she must reckon with her father's legacy, not only as a father but also as the person who makes her Indigenous and connects her to her Esselen and Chumash relations. It is through this Bad Indian that she must pass to reach the ancestors, and I argue that her construction of the figure of the Bad Indian is not just a way of tracing and embodying connection with rebellious and fugitive ancestors. It is also a way of reckoning with problematic and hurtful ancestors, ancestors who do not fit ideals of the Good Indian.

Bad Indians is ultimately about healing and regeneration, and we are gently reminded throughout the text that Miranda is a mother, a sibling, and a cousin. She gives a glimpse of these relationships, but centers the story around making sense of her relationship with her recently deceased father. However, the way she tells that story of love and abuse illustrates what she has learned from ancestors such as Isabel Meadows. She is writing down the gossip and creating a pathway for ancestral knowledge, healing, and regeneration for the children, cousins, and *joyas* who come. Deborah Miranda's work centers Indigenous practices and theorizations of relativity that can decenter Western concepts of genealogy that have historically worked to structure race and property. *Bad Indians* as a tribal memoir is a descendant genealogy. But *descendant* is still a colonial concept and one to be wary of, as becoming a descendant could

submerge non-Western relations that exceed linear temporalities. In this sense, I argue there is always a temporal-spatial excess to the ontological position of the descendant, particularly for Black and Indigenous peoples, in grasping the entirety and power of its relations. The linear temporality of descendant does not adequately translate Indigenous relationships with the ancestors, with what has happened before, with the older ways of doing and being. Thus, it is critical to begin to redefine this term and these relationships through our own vocabularies and ways of articulating nonlinear ancestral connections.

In *Bad Indians*, the past is not a linear throughline, though Miranda plays with ideas and structures within this form. Miranda's *Bad Indians* is situated in the present tense—the afterlife of genocide, forced assimilation, and erasure. But it also creates space for Indigenous kinships: her mosaic narrative structure explicitly leans toward queer relationality and Indigenous feminism through embodied, felt experience and genealogical relations that connect collective body to place while also connecting readers who resonate with these stories. Jodi Byrd has noted the incommensurability between queer futurities that reproduce settler utopias and Indigenous feminist scholarship that seeks to recuperate the normativity of precolonial cultures as a solution for white supremacist settler heteropatriarchy.[44] This binary between Indigenous normative versus a settler normative is problematic because for many Indigenous cultures the precolonial normative was not a liberatory space for third-gender, two-spirit, and queer people. Even if there were social roles and recognition, there were, in many cultures, also rigid forms of patriarchy, a condition Aymara lesbians and feminists refer to as the *entronqué patriarchal*, a patriarchal collision between Indigenous and colonial forms of gender and sexual repression under the banner of traditional culture.[45] Miranda's stories about *las joyas* don't conflate Indigenous with queer as she critiques the complicity of other Indigenous peoples in the extermination of *las joyas*. The grounded relationality of Miranda's studies of *las joyas* is not a binary between precolonial purity and colonial imposition: it is the ending of worlds which must be dealt with first before something else can be formed, structured through the Esselen spiritual role of the *joya* as one whose non-binary-ness allowed for travel between worlds of the living and the dead. Miranda locates *las joyas* in the positionality of regeneration after genocide, situating *las joyas* as Bad Indians who don't fall within either heterosexual feminisms or false colonial binaries between body and soul, gender and spirit, space and time, people and the self.

Miranda constructs the figure of the Bad Indian as a line of teaching from collective ancestors, like a circular net of relations that require care and maintenance. She interweaves concentric circles of relation and nonlinear and nonbiological genealogies that map out trauma, refusal, and regeneration, carefully rejecting the trap of trying to prove a category of identity formed by blood quantum and stereotypes of static authenticity. In each of the chronological chapters of *Bad Indians*, there is a piece that undoes chronological concepts of lineage. In "Cousins," Miranda narrates the felt story of *las joyas* in the collective plural form, a "we" that situates herself within the story of queer and two-spirit relatives and claims them as cousins. She describes how colonization brought a violent end to the world of the *joyas*, who

"midwifed the dead, carried each body tenderly from this world to the next without risking contamination; always in two worlds at once, poised between, we kept our balance on those slippery paths between life and death."[46] She then describes how, under the duress of colonial violence that ended worlds, Indigenous peoples turned against their own bridges back to creation in the afterlife. Situated within a book that manifests connections to the ancestors, this apocalyptic story about the destruction of spiritual connections to the realm of the ancestors is incredibly brutal. But the story compresses time and space to jump toward "young voices calling us," and asks, "Who remembers us? . . . Who takes up the tasks of weaving soul to body, carrying the dead from one world to the next, who bears the two halves of spirit in the whole vessel of one body?" She describes the descendant yearning to regenerate the world of the *joyas* and, in turn, the world of their tribal peoples, as Miranda ends the story with "we have so much work to do."

The queer relationality Miranda weaves as Bad Indian kinship is formed through chosen fugitivity in spaces with deviants "like us," within an Indigenous decolonial futurity. If Indigenous genealogies and relationalities are restricted to linear biological relationships of blood quantum, then two-spirit and queer relationality must be excessive and "other" to those limitations. It must create kinship and ancestor relations beyond the boundaries of the biological lineal blood descendant. Miranda's work shows us how this can be done as she claims ancestors beyond her bloodlines and venerates the sacredness of *las joyas* as a plurality, as a form of clanship formed through the spiritual and erotic undoing of false binaries, borders, and fatalistic linear temporalities.

The queer space of the book creates a chosen community, a network of readers who resonate as Bad Indians, too. Unlike tired narratives of heteropatriarchal settler possession such as *Vertigo* (that reproduce the plantation logics of the gold rush) or adventure tales such as *Buffy the Vampire Slayer* (that can only imagine a feminist future against evil through Indigenous erasure), Miranda's work gives us a new story that brings Indigenous peoples together. *Bad Indians* teach us how to move in the pluriverse, their fugitivity conjuring other possibilities for life beyond and after colonialism. *Bad Indians: A Tribal Memoir* teaches us to engage critically in the many stories of California, providing us tools to unsettle the borders and limitations of California as analytic, as something fixed in time and space. Bad Indian stories are fugitive stories that help us get stronger, like a compass to the pluriverse beyond the idea of California, when colonialism will be in the past tense.

Fig. 6. Draw California 6, *by Amrah Salomón.*

Notes

1. For more analysis of this *Buffy* episode, see Tereza M. Szeghi and Wesley Dempster, "'Why Don't You Just Go Back Where You Came From?' or 'Slight Yams': 'Pangs' of Regret and Unresolved Ambivalence in Joss Whedon's California," *Slayage: The Journal of Whedon Studies* 15, no. 1 (2017); Dominic Alessio, "'Things Are Different Now?' A Postcolonial Analysis of Buffy the Vampire Slayer," *The European Legacy* 6, no. 6 (2001): 731–40; Jessica Hautsch, "Staking Her Colonial Claim: Colonial Discourses, Assimilation, Soul-Making, and Ass-Kicking in *Buffy the Vampire Slayer*," *Slayage: The Journal of Whedon Studies* 9, no. 1 (2011).

2. Dominic Alessio, "'Things Are Different Now?' A Postcolonial Analysis of Buffy the Vampire Slayer," *The European Legacy* 6, no. 6 (2001): 731–40.

3. Ibid.

4. Stefan Ecks, "Native American Dis/possessions: Postcolonial Trauma in Hitchcock's Vertigo," *Theory, Culture, and Society* 40, nos. 7–8 (2023): 141–56.

5. Philip Blair Laverty, "Recognizing Indians: Place, Identity, History, and the Federal Acknowledgment of the Ohlone Costanoan Esselen Nation" (2010).

6. Deborah A. Miranda, "How I Wrote Bad Indians: A Tribal Memoir" (lecture), University of California, Santa Barbara, winter 2020.

7. Lisa Tatonetti, *The Queerness of Native American Literature* (Minneapolis: University of Minnesota Press, 2014).

8. Colleen G. Eils, "Deborah Miranda, Natalie Diaz, Tommy Pico, and Metaphors of Representation," *Studies in American Indian Literatures* 33, no. 1 (2021): 82–100.

9. Lydia M. Heberling, "Surviving Catastrophe: Traveling with Coyote in *Bad Indians: A Tribal Memoir*," *Studies in American Indian Literatures* 33, no. 1 (2021): 1–26; Mark Rifkin, *Beyond Settler Time: Temporal Sovereignty and Indigenous Self-Determination* (Durham: Duke University Press, 2017).

10. Walter D. Mignolo, *The Idea of Latin America* (Hoboken: John Wiley & Sons, 2009).

11. Dian Million, "There Is a River in Me: Theory from Life," *Theorizing Native Studies* (2014): 31–42.

12. There is a debate over the origin of the name California, whether it comes from some version of the Islamic political term *caliphate* or whether it is from the novel *Las Sergas de Esplandian*. In either case, the word would refer to a European imaginary that sought to violently colonize and extract Black and Muslim lands. Within the construction of California as a concept, land is symbolized as a dark queen available for plunder, situating a colonial rape logic that blends anti-Blackness, orientalism, and anti-Indigenousness.

13. Lydia M. Heberling, "Surviving Catastrophe: Traveling with Coyote in *Bad Indians: A Tribal Memoir*," *Studies in American Indian Literatures* 33, no. 1 (2021): 1–26.

14. The concept of the healing net is a Chumash cultural framework for intellectual work that was shared with Native and non-Native faculty of the University of California, Santa Barbara, by Mia Lopez (Coastal Band of Chumash) in our organizing to support the development of an Indigenous studies department.

15. Mishuana R. Goeman, "Notes Toward a Native Feminism's Spatial Practice," *Wicazo Sa Review* 24, no. 2 (2009): 169–87; Mishuana R. Goeman, *Mark My Words: Native Women Mapping Our Nations* (Minneapolis: University of Minnesota Press, 2013).

16. Miranda retains the full N word and D word in her quotation from her father. I have chosen not to reproduce the N word here in my quotation of her quotation, and I only retain the D word because readers may not be familiar with it, but my ethical drive here is not to reproduce either word.

17. Arturo Escobar, "Introduction: Another Possible Is Possible," *Pluriversal Politics: The Real and the Possible* (Durham: Duke University Press, 2020).

18. Deborah A. Miranda, *Bad Indians: A Tribal Memoir* (Berkeley: Heyday, 2013).

19. Since *Bad Indians* was published, the state no longer requires that students build the offensive mission dioramas that Miranda criticizes and satires. California Indian scholars, educators, and community members are at the forefront of demanding changes and creating alternative curriculum materials for K–12 schools. Miranda was also a leading voice against the canonization of Junípero Serra by the Catholic Church, writing and speaking out against the atrocities Serra and his mission system committed against California Indian peoples.

20. Lydia M. Heberling, "Surviving Catastrophe: Traveling with Coyote in *Bad Indians: A Tribal Memoir*," *Studies in American Indian Literatures* 33, no. 1 (2021): 1–26.

21. Gustavo Esteva, Diana Itzu Gutierrez Luna, and Irene Ragazzini, "*Mandar obedeciendo en territorio zapatista*" (2014): https://ri.conicet.gov.ar/bitstream/handle/11336/94112/

CONICET_Digital_Nro.f1a1789b-ab5e-4c5d-8ee2-60f37d0216b7_X.pdf?sequence=5&isAllowed=y&rtbref=rtb_vls9hgbljmspkhjqepu9_1714272157940.

22. See Jason Garcia, *Tewa Tales of Suspense!* (2018), clay tile and oil paint, Hood Museum of Art, Dartmouth; Steven Paul Judd, *Merciless Indian Savages*, T-shirt: https://www.thentvs.com/shop/merciless-indian-savages-steven-paul-judd-limited-tee; Klee Benally, *Burn the Fort!* board game: https://burnthefort.com/.

23. Saidiya Hartman, "Venus in Two Acts," *Small Axe* 12, no. 2 (June 2008): 1–14.

24. Ibid.

25. Ibid.

26. Ibid.

27. Ibid.

28. Ibid.

29. Deborah A. Miranda, *Bad Indians: A Tribal Memoir* (Berkeley: Heyday, 2013).

30. Ibid.

31. Saidiya Hartman, Lose Your Mother: A Journey along the Atlantic Slave Route (London: Macmillan, 2008). But also see classics such as Alex Haley, "Black History, Oral History, and Genealogy," *Oral History Review* 1, no. 1 (1973): 1–25; James M. Rose and Alice Eichholz, Black Genesis: A Resource Book for African-American Genealogy (Baltimore: Genealogical Publishing Co., 2003); and Frazine K. Taylor, "Useful Resources in Overcoming the Challenges of African American Genealogy Research," in *Highway 80: A Drive through Alabama's Civil Rights Corridor* (Sixth Edition) (Ronkonkoma: Linus Learning, 2022): 240; and RaeAnna Hogle, "Fictionalizing Genealogy: Crafting an Autobiography in the Age of Ancestry. Com," Getting a Life (2013): 27.

32. For how ideas of biological race manifested to structure settler property relations, see Cheryl I. Harris, "Whiteness as Property," *Harvard Law Review* (1993): 1707–91; Aileen Moreton-Robinson, "A Possessive Investment in Patriarchal Whiteness: Nullifying Native Title," *Left Directions: Is There a Third Way?* (2001): 162–77; Alyosha Goldstein, "Possessive Investment: Indian Removals and the Affective Entitlements of Whiteness," *American Quarterly* 66, no. 4 (2014): 1077–84; Winthrop D. Jordan and Paul Spickard, "Historical Origins of the One-Drop Racial Rule in the United States," *Journal of Critical Mixed Race Studies* 1, no. 1 (2014): 98–132; Aaron B. Wilkinson, "People of Mixed Ancestry in the Seventeenth-Century Chesapeake: Freedom, Bondage, and the Rise of Hypodescent Ideology," *Journal of Social History* 52, no. 3 (2019): 593–618; Tiya Miles, *Ties That Bind: The Story of an Afro-Cherokee Family in Slavery and Freedom* (Oakland: University of California Press, 2015); Jesse T. Schreier, "Indian or Freedman? Enrollment, Race, and Identity in the Choctaw Nation, 1896–1907," *Western Historical Quarterly* 42, no.4 (2011): 458–79.

33. Tiya Miles' work is also critical here, as is James F. Brooks' *Confounding the Color Line: The Indian-Black Experience in North America* (Lincoln: University of Nebraska Press, 2002); Malinda Maynor, Native American Identity in the Segregated South: The Indians of Robeson County, North Carolina, 1872–1956 (University of North Carolina at Chapel Hill, 2005); Malinda M. Maynor, "Practicing Sovereignty: Lumbee Identity, Tribal Factionalism, and Federal Recognition, 1932–1934," in *Foundations of First Peoples' Sovereignty: History, Education, and Culture*, ed. Ulrike Wiethaus (Frankfurt: Peter Lang Inc., 2007); Brian Klopotek, "Dangerous Decolonizing: Indians and Blacks and the Legacy of Jim Crow," in *Decolonizing Native Histories: Collaboration, Knowledge, and Language in the Americas*, ed. Florencia E. Mallon (Durham: Duke University Press, 2012): 179–95; Jennifer Lisa Vest, "Being and Not Being, Knowing and Not Knowing," in *Philosophy and the Mixed Race Experience*, ed. Tina Fernandes Botts (Lanham: Rowman & Littlefield, 2016): 93–116.; Alaina E. Roberts, *I've Been Here All the While: Black Freedom on Native Land* (Philadelphia, University of Pennsylvania Press, 2021).

34. Carlos Manuel Salomon, *Pío Pico: The Last Governor of Mexican California* (Norman: University of Oklahoma Press, 2012).

35. Categories of racial caste were legally abolished in Mexican territories in 1829 and were rarely used on Mexican vital statistics and church records after the 1830s. This, along with assimilation practices that allowed for racial mobility on vital statistic records that was often tied to language, location, labor, or religious conversion, makes tracing Indigenous ancestry in Mexican records challenging. See Emiko Saldívar and Casey Walsh, "Racial and Ethnic Identities in Mexican Statistics," *Journal of Iberian and Latin American Research* 20, no. 3 (2014): 455–75; Maria Elena Martinez, *Genealogical Fictions: Limpieza de Sangre, Religion, and Gender in Colonial Mexico* (Redwood City: Stanford University Press, 2008); Jake Frederick, "Without Impediment: Crossing Racial Boundaries in Colonial México," *The Americas* 67, no. 4 (2011): 495–515.

36. Paul Spruhan, "A Legal History of Blood Quantum in Federal Indian Law to 1935," *South Dakota Law Review* 51, no. 1 (2006).

37. To see how blood quantum was enacted through federal policy, see Paul Spruhan, "Indian as Race/Indian as Political Status: Implementation of the Half-Blood Requirement under the Indian Reorganization Act, 1934–1945," *Rutgers Race and Law Review* 8, no. 1 (2006): 27–50; Patrick Wolfe, "After the Frontier: Separation and Absorption in US Indian Policy," *Settler Colonial Studies* 1, no. 1 (2011): 13–51.

38. See Carole Goldberg, "Members Only: Designing Citizenship Requirements for Indian Nations," *University of Kansas Law Review* 50 (2001): 437. For a nuanced discussion of the legal contexts of Indigenous citizenship and blood quantum practices, the limited choices, and legal predicaments that tribal nations confront when considering how to define citizenship and why articulating ancestral tribal connection indeed matters, see Gabriel S. Galanda and Ryan D. Dreveskracht, "Curing the Tribal Disenrollment Epidemic: In Search of a Remedy," *Arizona Law Review* 57 (2015): 383. For a discussion on the statistical errors in Indian censuses and base rolls, see Cary W. Meister, "Methods for Evaluating the Accuracy of Ethnohistorical Demographic Data on North American Indians: A Brief Assessment," *Ethnohistory* (1980): 153–68. For a discussion of problems with Indian racialization, blood quantum, and lineal descent, see Eva Marie Garroutte, "The Racial Formation of American Indians: Negotiating Legitimate Identities within Tribal and Federal Law," *American Indian Quarterly* 25, no. 2 (2001): 224–39. Please note: it is not the purpose of this article to support non-Indigenous claims to Indigeneity, but rather (and similar to Goldberg's and Galanda and Dreveskracht's articles) to consider the stakes of various structures we have inherited to define tribal citizenship.

39. On thingification, see Aimé Césaire, Discourse on Colonialism (New York: New York University Press, 2000) and Franz Fanon, Wretched of the Earth (New York: Grove Press, 2005). To connect this to the colonial archive, see Achille Mbembe, "The Power of the Archive and Its Limits," in Refiguring the Archive, eds. C. Hamilton et al. (Dordrecht: Springer Netherlands, 2002), 19–27; Amrah Salomón J., "Carbon Copies: Colonial Recognition, Climate Crisis, and Indigenous Belonging," in Making Citizenship Work, ed. Rodolfo Rosales (Oxford: Routledge, 2022), 236–66.

40. Deborah A. Miranda, *Bad Indians: A Tribal Memoir* (Berkeley: Heyday, 2013).

41. Shanae Aurora Martinez, "Intervening in the Archive: Women-Water Alliances, Narrative Agency, and Reconstructing Indigenous Space in Deborah Miranda's *Bad Indians: A Tribal Memoir*," *Studies in American Indian Literatures* 30, nos. 3–4 (2018): 54–71.

42. Deborah A. Miranda, *Bad Indians: A Tribal Memoir* (Berkeley: Heyday, 2013).

43. Ibid.

44. Jodi A. Byrd, "What's Normative Got to Do with It? Toward Indigenous Queer Relationality," Social Text 38, no. 4 (2020): 105–23.

45. Julieta Elisa Paredes Carvajal, "1492 Entronque patriarcal: la situación de las mujeres de los pueblos originarios de Abya Yala después de la invasión colonial de 1492" (Master's thesis, Buenos Aires: La Facultad Latinoamericana de Ciencias Sociales, Sede Académica Argentina, 2018).

46. Ibid.