Since Grace L. Dillon (Anishinaabe) published her watershed anthology of Indigenous science fiction (sf) writing, *Walking the Clouds: An Anthology of Indigenous Science Fiction* (2012), Indigenous futurisms—the plural indicating the vast variety of culture-specific negotiations and inventions from Indigenous peoples across the globe—conceptualizes two distinct, yet intimately related aspects of Indigenous speculative cultural productions. First, creators of “Indigenous futurisms sometimes intentionally experiment with, sometimes intentionally dislodge, sometimes merely accompany, but invariably change the perimeters of sf” (Dillon, *Walking 3*). Grappling with mainstream sf’s troubling persistence in settler colonial fantasies and hegemonically configured and reinforced race discourses, Indigenous futurisms provide an alternative to the “steady diet of the feathers and the fantasy” fed to non-Indigenous audiences “as what it supposedly means to be a ‘real Indian’” (Adare 1). This by no means entails only the inclusion of authentic Indigenous characters as part of futurist texts; rather, “they are generated by and inspirational for Native peoples” (Medak-Saltzman 143). This latter aspect already implies the second key aspect prevalent in Indigenous futurisms; that is, the understanding of Indigenous futurisms as age-old Indigenous cultural practices predating western concepts of sf easily by thousands of years: As Dillon writes, “[m]any experimental narrative techniques that cutting-edge SF authors congratulate themselves for discovering have actually been around for millennia in Indigenous storytelling” (“The People” Pos. 116). She goes on to remark that “[s]lipstreams, alternative realities, multiverses, time traveling—the stock tropes of mainstream SF are ancient elements of Indigenous ways of knowing” (“The People” Pos. 116). By working from within Indigenous spiritual, cultural, and scientific worldviews and traditions, which entail concepts that have not just been dismissed in mainstream sf, but in the wake of the western Enlightenment generally, Indigenous futurist texts position indigeneity at the heart of both scientific progress and sociocultural futurity. In sum, Indigenous futurisms indigenize mainstream sf by re-envisioning its tropes and motifs from complex, culture-specific Indigenous perspectives; the historically and still predominately white genre is mobilized from both within and without to push Indigenous peoples from the stereotype-ridden margins to the center of sf and, thus, into futurity.

Dillon’s optimism regarding sf’s potential to “honor Native traditions, to dig into history lingering behind myth, and to share with readers the ramifications of indigenous diasporas in ways that recognize their accountability” (“Miindiwag” 236) intersects with the work of Gerald Vizenor (Anishinaabe) and his oft-cited concept of “survivance.” Survivance combines Indigenous ‘survival’ with ‘endurance’ and ‘resistance.’ It implies an “active repudiation of dominance, tragedy, and victimry” (Vizenor, *Fugitive* 15), that is both a rejection of established images of ‘the Indian’ and connected narratives of victimization and an insistence on
Indigenous continuance and adaptability. This insistence neither denies the historical process of colonization nor its contemporary impact; rather, it refuses to see Indigenous peoples defined by these processes as perpetual victims without agency. Translated to the context of sf, survivance entails pride, optimism, and (self-)empowerment in the face of white mainstream practices of stereotyping and exclusion—Indigenous peoples and cultures are alive and kicking, today as well as in fantastic futures.

Given her understanding of Indigenous futurisms as intersection of survivance and sf, as renunciation of hegemonic dominance through continuous and creative practices of cultural identity and resistance, it is not surprising that Dillon is also the first scholar to hint at the possibility of cyberpunk narratives by Indigenous artists. Arguably, cyberpunk’s punk attitude commits this sf subgenre to showing “how and why dominant ideologies marginalize dispossessed strata of the population” (Cavallaro 20). Cyberpunk’s mostly dystopian, technologically enhanced, urban societies in which “globalization and capitalism have led to the rule of multinational conglomerates, while marginalized individuals live in a post-industrial setting defined by cold metal technology, virtual reality, and crime” (Lavigne 11), lend themselves to the Indigenous practices of survivance in the face of oppression and marginalization while subjected to dystopian colonial realities. Dillon’s anthological inclusion of Red Spider White Web (1990), an important novel by Misha (Métis) that “interpenetrates the cyberpunk” with Indigenous tribalism (Dillon, Walking 185), has triggered a necessary inquiry into the possibilities and limits of Indigenous cyberpunk cultural practices. In 2018, this inquiry fueled Brian K. Hudson’s (Cherokee) “Indigenous Cyberpunk Manifesto”:

Gibson constructed the console cowboy, but we are the digital Natives. We are the original Natives of the web, the tech-savvy NDNs weaving in and out of discussion threads, the warriors with keyboards who carry sparks into cyberspace. We are the coders who create sovereign virtual worlds, the digital code talkers who braid Indigenous tongues into networks of resistance. We’ve navigated the webs of branching nodes since time immemorial—before kubernētēs became cybernetics and before punk was ponk. Our digital allies boost our signals. We are Indigenous cyberpunks.

Hudson, writer and scholar of Indigenous futurisms and citizen of the Cherokee Nation, merges into one dense paragraph what can simultaneously be understood as the description of the contemporary North American Indigenous cyberpunk scene and as a call to action for Indigenous peoples across the globe. Connecting Indigenous histories (both Indigenous epistemological systems and more recent histories, for example that of the famous Navajo code talkers during World War II) with the digital revolution of the 21st century, the digital Natives go way beyond the limits of William Gibson’s console cowboy fantasy of white masculinity in Neuromancer (1984). Against white (sf) practices of racialization and othering, of reducing Indigenous peoples to stereotypical “fringe-and-feather-Indians” (Sheyahshe 8), Hudson positions “tech-savvy NDNs.” Indigenous cyberpunks are—and have always been—closer to the keyboard than to nature. By creatively countering stereotypical representations of ‘the Indian’ and by braiding “Indigenous tongues into networks of resistance,” Hudson (like Dillon before him) places survivance at the epicenter of Indigenous cyberpunk practices.

In the following, I throw two spotlights on a small selection of North American Indigenous cultural practices that can productively be framed as Indigenous cyberpunk. From novels to short films, Indigenous cyberpunk narratives perform “the ruptures, the scars, and the traumas in [an] effort ultimately to provide healing […] and] a path to a sovereignty embedded in self-determination” (Dillon, Walking 9). While necessarily limited and incomplete in both scope and validity, these spotlights suggest the presence of a large variety of complex and diverse Indigenous cyberpunk cultural practices.
41.1 Indigenous Cyberpunk Novels: Red Spider White Web and Robopocalypse

Red Spider White Web is a fascinating and much-acclaimed feminist Indigenous cyberpunk novel. Set in a dystopian, apparently Japanese-invaded American city feeding on “the ashes of an already dead civilization” (111) in the “desolate landscape of hopeless desires” (19) so typical of 1980s and 1990s Anglophone cyberpunk narratives, the female protagonist, Kumo, navigates a cityscape segregated on the basis of race and class. The rich Japanese and white people live under the dome of Mickey-san, Misha’s thinly veiled allegory of Disneyland and boundless mass consumerism; the underground city Dogtown is the neighborhood for the impoverished working class; and Ded Tek, an abandoned industrial complex outside the city, is the space of poor peoples of color, who die slowly of “that fucking UV, the lousy food, the cold, the fifteen minute viruses—all of it” (61). Always assuming the roaming gangs, drug lords, “zombies” (cannibalistic drug addicts), “fashals” (cybernetic sex slaves), and Mickey-san predators do not kill them first. Relegated to Ded Tek, Kumo is the literal embodiment of the starving (holo-)artist under constant attack by the multinational Mickey-san corporation’s commodification and utterly violent alienation practices. Sherryl Vint argues, respectively, that “Misha’s prescient focus on market conditions and their consequences for both artists and audiences under late capitalism are chief among the reasons why her work is ‘everything cyberpunk should have been but wasn’t’ as Elyce Herford comments” (96). While I agree with Vint’s analysis of Red Spider White Web’s bleak characterization of the nature and value of art in late capitalism, I want to connect this argument with Misha’s practice of survivance more generally.

While closely adhering to some of mainstream cyberpunk’s conventional motifs and tropes (such as the setting), Misha problematizes and creatively reworks prevalent gender and race binaries from the perspective of a Métis woman. Whereas non-white and non-male characters are conventionally assigned the supporting, exoticized, and/or antagonistic roles in white cyberpunk fiction, Misha places diverse and Indigenous characters at the center of her novel. Kumo and her twin brother, cyborg Tommy, who are marked as mixed-raced Native Americans stemming from the Southwest of the U.S., speak alternately colloquial English and a type of Japanese that is phonetically transcribed in defamiliarized and fragmented phrases. More precisely, Kumo is a Native American-wolverine hybrid, created through genetic splicing. In Misha’s dystopia, where all non-hybridized Native Americans are imprisoned in lab-like reservations and subjected to cruel medical experimentation, Kumo functions as a constant reminder of the precarious position of colonized peoples. Hence, Misha’s protagonist clearly comments on both the troubling history of medical and research abuses experienced by Indigenous peoples across North America since European colonization (see Hodge) and the marginalized role of diverse characters in mainstream cyberpunk cultures. Reminding the reader of the Gibsonian autonomous male console cowboy ‘riding’ alone on the cyberspace ‘range,’ Misha’s protagonist “eschews what is traditionally associated as the feminine: relationality, cooperation, and social conformity. In fact, Kumo disparagingly refers to people with such feminized characteristics as ‘hive minds’” (Harper 407), an evocative metaphor that introduces Kumo’s complicated, shimmering positionality in the novel. Far from replacing the hardboiled console cowboy with a ‘console cowgirl,’ Kumo is raped by a male character and re-subjected to male dominance and female victimhood and powerlessness. Making visible the racial implications in the rape of Kumo, and, thus, the reality of rape and sexual violence that Native American women have to endure disproportionately, Misha has Kumo’s neck forcibly tattooed with the titular red spider. The red spider is supposed to mark Kumo as property, but it re-connects her to her ‘red’ Indigenous heritage and the Southwest Native myth of Spider Woman. Rather than being property and fair game, Kumo is connected to Spider Woman, or Spider Grandmother as the Hopi narrate, “who, conscientiously weaving her webs, thought the...
Indigenous Futurisms

world itself into existence” (“The Spider Woman”). For the Navajo people, Spider Woman is part of the creation story and associated with saving people from chaos and disorder, symbolized by a flood, “by weaving a web to create solid ground before the water sweeps over them” (“The Spider Woman”).

In other words, Misha does not replace old binaries (white/non-white, male/female, heterosexual/queer, etc.) with reversed new binaries; rather, she deconstructs the underlying hegemonic practice of creating and hierarchizing binaries altogether. While Kumo cannot take revenge and tear down the power structures that relegate her to the margin of society and subject her continuously to violence and denigration, she not only survives but resists: “How many rough blows had she suffered? How many times had she been an unwilling step for the selfish souls of her fellow opposite gender? And the Pinkies, so white and so male, were like living stiff boots of conquerors” (175, sic). Under “the boots of conquerors,” of the white male corporate ruling class, Kumo persists in her way of life and her unique, uncommercial art. She survives, endures, and resists actively against the annihilating oppression of the hegemonic rulers and art colonizers of Mickey-san., Kumo’s survivance endures, as if held securely in the web of Spider Woman above the chaotic and fatal flood of white colonialism.

Compared to the fragmented narration and poetic language of Red Spider White Web, Robopocalypse (2011) by Daniel H. Wilson (Cherokee) is a readily approachable sf novel with mainstream appeal. Robopocalypse, as well as its sequel, Robogenesis (2014), is set in a not-too-distant future of largely urbanized communities whose inhabitants enjoy buying domestic robots for their households, living in fully computerized smart homes, and driving their smart cars on autopi-lot. When the artificial superintelligence Archos R-14 manages to escape Lake Novus Research Laboratories, it corrupts the programming of domestic robots and other digital support systems with a virus and begins to wage war on mankind. Supported by smart cars and a treacherous digital communication system, formerly friendly domestic robots such as Big Happy and Slow Sue start to gruesomely slaughter the urban populations until only a few survivors are left alive in the post-apocalyptic wastelands of formerly thriving metropoles. The survivors, however, are by no means safe: Archos modifies the bodies of captured human survivors, using experimental surgical procedures to upgrade them as tools. For example, the character Mathilda Perez, a ten-year-old girl, has her eyes removed by the machines and replaced (incompletely) with machine technology of “dull black metal” that allows her to have visons of the thoughts and communications of robots (Wilson 225). At the same time, while the machines start to adapt and create “the next stage of avtomat [sic] evolution” (Wilson 235) with diverse and more complex motivations (from navigating non-urban territories, to killing more effectively, and researching the local flora and fauna), the uprooted, alienated, and dislocated human survivors start to regroup and fight back. Mathilda becomes transhuman and is both an enabler and ambassador to intimate human-machine cooperation that will eventually bring down Archos R-14 (as well as Arayt Shah/Archos R-8 in Robogenesis). Similarly, a resistance group called Gray Horse Army also assimilates its enemies and organically modifies machine weaponry, including the courageous, loyal, and somewhat stubborn spider tank Houdini. In sum, what may on the surface read like a standard AI takeover/robot rebellion narrative is a well-crafted and politically charged Indigenous cyberpunk novel.

Robopocalypse is narrated from multiple points of view—machine as well as human. Aside from Archos R-14 and Mathilda Perez, the reader follows protagonist Cormac Wallace, a reluctant Osage leader and chronicler of the human resistance; Takeo Nomura, Japanese robot expert leading the human resistance in Tokyo; and Lark Iron Cloud, a jilted Cherokee youth who will lead the human resistance on the North American continent. Like Misha, Wilson places Indigenous and diverse characters centre stage, but in stark contrast to Red Spider White Web, Wilson envisions communal survival and resistance. For him, survivance is not an individual strategy, but a tribal effort.
The last human stronghold of the North American continent is the off-the-grid Osage ceremonial town, the aforementioned Gray Horse, situated in Osage County, Oklahoma. In the real world, the Osage Nation has tribal sovereignty, its own government, police force, hospitals, and schools, and coexists with the federal government of the U.S. When the robots take over, the federal government falls rapidly while the sovereign tribal community of Gray Horse steps up. After initial conflicts between Osages and Cherokees as well as between Native and non-Native survivors, the Osage community accepts and integrates survivors of all genders, ages, and body types, whether with severed limbs, cyborg prosthetics, or fully robotic, and from all social, cultural, and racial backgrounds. Gray Horse and the Gray Horse Army become synonymous with equality and cooperation—and with badass, transhuman cyberpunk-style warfare: “Just like a damn cowboy” (271) the diverse “warriors of the tribe” (126) master both technological warfare and human-machine alliances to take down Archos R–14. Rather than being “[c]aught between traditional definitions of technology and an awareness of the inherent technicity of the human,” Wilson’s novel “reflects contemporary concerns over continued technological progress and what this means for the future of mankind” (Grech 85). It also foregrounds the futurity of Native peoples and the inherent—and survival-granting—value of their political, social, and cultural sovereignty. Indigenous survivance in Robopocalypse is an ongoing practice, a way of communal living true to sovereign tribal culture and laws that has granted survival and resistance against the European colonizers and will ensure survival and thriving in the battle against the machines, the New War, too.

41.2 Indigenous Cyberpunk Short Films: File Under Miscellaneous and Future Warrior

In Screening Space: The American Science Fiction Film, Vivian Carol Sobchack reflects on Fredric Jameson’s identification of the need for “radically new forms” that engage late capitalism with nuance. Sobchack considers the work of predominately marginalized sf filmmakers that are “capable of doing justice to the complexity of our historical moment” (304) by creating a new mode for sf films: “one that does not regress to the past, does not nostalgize, and does not complacently accept the present as the only place to live. It does indeed imagine a future—but one contiguous with the present, and in temporal and spatial relation to it” (305). In the 21st century, Indigenous authors imagine critical, ‘alterNative’ futures more and more often via the bleak and gritty images of cyberpunk culture.

The 2010 short film File Under Miscellaneous, directed by Jeff Barnaby (Mi’kmaq), puts Indigenous futurisms’ optimistic intersection of sf and survivance to the test. In a conventionally bleak cyberpunk setting reminiscent of Blade Runner (Scott 1982) and in unconventionally gruesome and explicit images, a nameless Mi’kmaq man enters a nightmarish clinic and undergoes a procedure reminiscent of Mary Shelley’s Frankenstein (1818): A heavily scarred doctor removes the protagonist’s tongue, heart, and skin only to replace them with a preselection of stitched-together and “still warm” organs from white ‘donors.’ The Mi’kmaq man wakes up reconfigured as a ‘white,’ English speaking, suit-and-tie version of Frankenstein’s monster; he joins a large body of identical looking men, who listen in awe to a German-language speech from another ‘treated’ man projected on a screen. The film ends abruptly and on an ambivalent note when the protagonist remembers telling a racist and misogynistic joke among other white men, who “laughed and laughed [...] until silver bullets flew out of every orifice, and burned the land with our whiteness.” Uttered by the surgically reskinned Indigenous man, this hate speech camouflaged as ‘joke’ either depicts his (self-)subjection and assimilation to the dystopian alignment of dominant white masculinity, or functions as a trapdoor in the film and gives way to the protagonist’s resistance maybe even inspiring a rebellion against the assimilator with the silver bullets emanating from his body.
In both cases, as Stina Attebery argues, “[w]hiteness becomes a self-destructive identity that the protagonist takes on, operating similarly to the suicide bomber in that he must maim his body in order to weaponize it,” except Barnaby’s film shows the “posthuman protagonist is able to survive this self-destructive act of resistance as the technology of organ transfer evokes longevity even when the body is being weaponized” (112).

Barnaby may grant his protagonist survival, but he only lets him glimpse the possibility of Indigenous survivance. Consider the surgical re-skinning of the protagonist once more. Having cinematographically stressed the protagonist’s difficult choice to give in to the racial and cultural assimilation portrayed as systemic to this post-apocalyptic society, Barnaby now places great emphasis on the surgical procedure’s slow, painful, and shameful removal of the protagonist’s skin. One camera is mounted above the operating table zooming in on the protagonist’s fragmented body as if the camera were a magnifying glass under which a curious specimen could be calmly dissected. The skin in these shots is more than just the organ most clearly associated with race and ethnicity, and it is also coded with Mi’kmaq symbols and signs. Having just lost his (mother) tongue, the protagonist now loses his tattooed skin, symbolizing his Indigenous culture and heritage, to the uncanny surgeon’s scalpel. The film’s voiceover narration switches from the metaphorical Mi’kmaq, ripe with mythological and cultural Mi’kmaq references, to standard American English with racist and misogynistic slurs. However, as if a shred of the protagonist’s Native identity would remain untouched, the Mi’kmaq voice remains in the background; like a steady echo it translates all English narration to Mi’kmaq. However, the film’s ambivalent ending interferes with a cautiously optimistic reading: When the silver bullets start flying and “burn[ing] the land” with whiteness, the Mi’kmaq echo has ceased and the violent image narrated in American English remains unechoed.

In sum, *File Under Miscellaneous* refuses to depict Indigenous survivance uncritically and in a celebratory tone so typical for optimistic Indigenous futurisms outside the bleak settings and plotlines of its cyberpunk trappings. Barnaby rather points towards “self-loathing” as part of the “postcolonial aftermath” (cit. in Krupa), that is the “nervous condition,” Jean-Paul Sartre first conceptualized in his Preface to Frantz Fanon’s *Wretched of the Earth* (1961). Continuously subjected to dehumanizing violence and oppression by the colonizers’ military and discursive power, the colonized peoples are exploited to the point of lifelong traumatization, internalized racism, and cultural, intellectual, and nervous breakdown. With every flap of skin and every syllable of the Mi’kmaq language, *File Under Miscellaneous* performs this unrecoverable stripping away of culture, identity, and sanity under the (self-)assimilating forces of colonialism.

*Future Warrior*, a 2007 independent short film directed by Pawnee Nation members Jeana Francis and Nigel R. Long Soldier, creates a dystopian future where the government has killed all Indigenous leaders and medicine men but one, and where dreaming and memories are chemically suppressed through mandatory drug shots. Thematically very close to *File Under Miscellaneous*, *Future Warrior* similarly narrates the ever-present threats of the losses of Indigenous culture and identity within the apocalyptic context of ongoing colonization. In sharp contrast to Barnaby, however, Francis and Long Soldier focus the power and agency of survivance and, thus, establish a hopeful trajectory for Native futurity based on endurance, resistance, and survival.

In a technologically advanced yet toxic wasteland—the setting can be effectively described as blending *Blade Runner*’s techno-orientalist aesthetics with *Mad Max*’s (Miller 1979) badlands—roughly 200 years in the future, a group of rebels fight to battle the ethnocide of their people. In guerilla-style warfare, Indigenous characters fight the drug administration’s poisoning of the minds of fellow survivors and industrial air pollution and water contamination. With fast cuts as well as stills, *Future Warrior* continuously combines shots of the setting and the characters with the works of Pawnee/Yakama pop artist Bunky Echo-Hawk (among others). The future might be toxic and the past (temporarily) erased from memory, but Indigenous art and resistance has never
ceased. It is in this vein that the film’s insistence on a “techno-biological spirit growth [that] is the key to our [Pawnee] past” marks the skin of the female protagonist and future warrior with a blend of a computer circuit board and traditional Pawnee engraving aesthetics. Pawnee futurity lies in the combination of technological and human-centered, spiritual growth-enabling development. Technological memories can foster remembering, but healthy spirits connected to both nature and tribal culture are needed to make sense of the technology in ways that do not end in yet another apocalypse. In fact, by creating an Indigenous aesthetic that runs through the entire film and controls not just the setting and character composition, but also the camera movements and other narrational and cinematic techniques (such as the spiraling, non-linear narration, and cutting), Future Warrior establishes what Michelle H. Raheja and others have called “visual sovereignty,” defined as diverse Indigenous media practices that negotiate Native and colonial histories creatively and critically to facilitate Indigenous agency and healing. As an example of visual sovereignty, survivance in Future Warrior is therefore simultaneously narrated on the level of the storyworld and performed cinematographically.

41.3 AlterNative Cyberpunk Cultures

Since the beginning of the 21st century, both the number and variety of Indigenous texts that imagine ‘alterNative’ futurities based on culturally specific identities and a joint need and capacity for survivance have seen a growing emergence. In addition to the texts addressed above, Indigenous cyberpunk also includes, but is not limited to, Diane Glancy’s (Cherokee) “Aunt Parnetta’s Electric Blisters” (1990), Eden Robinson’s (Haisla/Heiltsuk) “Terminal Avenue” (1996), Brian K. Hudson’s (Cherokee) “Digital Medicine” (2006), Meagan Byrne (Métis) and Tara Miller’s (Maliseet) video game Purity & Decay (2017), and such comic book stories as Michael Sheyahshe (Caddo) and George Freeman’s “Strike and Bolt” (2016), Steve Keewatin Sanderson’s (Cree) “Where We Left Off” (2017), and Cole Pauls’s (Tahltan) Dakwäkãda Warriors (2016–). The general tendency in these works is connected to “the resurgence of broad Indigenous political movements across North America” (Medak-Saltzman 144), on the one hand, and to the lowered, even egalitarian participation bar of digital communication and (self-)publishing, on the other. Broadly received by and discussed among well-connected digital NDNs, Indigenous futurists thus join the contemporary political movements online and offline. Indeed, the current flourishing of Indigenous futurisms intersects with the apparent rise of Indigenous activism and protest movements across North America—apparent not because Indigenous activism and protest culture would have abated previously, but because contemporary Indigenous movements utilize information technology and social media to reach out to a global audience to ensure visibility and to create traction (see Lenhardt). United in the need to “protect the land, water, and air that provide the basis for all life” (Indigenous Nationhood Movement) through honoring and acting according to the “Indigenous ways of knowing [that] are rooted in Indigenous sovereignty to protect water, air, land, and all creation for future generations”, Indigenous activists and their non-Indigenous allies aim “to peacefully and prayerfully defend [their] rights, and rise up as one to sustain Mother Earth and her inhabitants” (Tallbear). The creation of better futures and down-to-earth perspectives for Indigenous and non-Indigenous peoples alike, the envisioning of alterNative futures outside the boundaries of colonialism, are at the heart of both indigenized sf and Indigenous politics: “This is what #NoDAPL, Idle No More (and similar movements largely led by Native women), and Indigenous futurisms are all about: imagining, dreaming, insisting, building, and demanding that we move together toward the best future yet” (Medak-Saltzman 167).

In the proliferation of indigenized cyberpunk futurities in a variety of genres and media, authors, artists, and performers creatively and critically interrogate the optimism and pessimism prevalent in the factual necessity for Indigenous resurgence and survivance in dystopian, yet very
real, settler colonial hierarchies. The path toward the best future yet, indigenized cyberpunk narratives make abundantly clear, is a painful and dark road through apocalyptic pasts, presents, and futures:

To be a Native of North America is to exist in a space where the past and the future mix in a delicate swirl of the here-and-now. We stand with one foot always in the darkness that ended our world, and the other in a hope for our future as Indigenous people. It is from this apocalyptic in-between that the Indigenous voices in speculative fiction speak. (Roanhorse)

Notes
1 I use the term ‘Indigenous’ to encompass not only peoples Native or Indigenous to the Americas, but Indigenous peoples all over the world. However, due to both the scope of this chapter and my expertise, my analysis is limited to cultural products of First Nation and Native American peoples of North America.
2 For the connection between cyberpunk and colonialism, see John Rieder’s contribution to this collection.
3 “NDNs” is primarily used in digital communication among Native Americans; when spoken, the letters N-D-N sound like “Indian.”
4 For an exploration of cyberpunk’s indebtedness to Japanese exoticism and the “yellow peril,” see Brian Ruh’s contribution to this collection.
5 With David, Misha includes an intersexual character and genders her/him carefully throughout (note that the novel was first published in 1990).
6 For more details, see Raheja’s Reservation Reelism (2010).
7 For an exploration of Future Warrior’s critical adaptation of the Star Wars franchise, particularly of the Indigenous take on the Ewoks of Return of the Jedi (Marquant 1983), see William Lempert.

Works Cited


