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RUNNING WITH ROSALIE FISH: (OVER)LAPS IN RHETORICAL RACE SPACES

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Abstract

Rosalie Fish (Cowlitz/Muckleshoot) is an activist who runs for The University of Washington and Missing and Murdered Indigenous Women. During her races, she dons red paint, and her body exists as a living archive, carrying stories of ancestors throughout time and space. In this thesis, I "story with" (Archibald) Fish to compose an in-flux framework of the rhetorical "race space" using a story of Fish's 3200-meter race for Renee Davis, my experience racing a 1500-meter race, and Momaday, Bruchac, and Lyons's spatial rhetoric concepts. Then, I use this framework to consider how Fish and I (over)lap across culture and geography to make meaning of my ethical responsibilities as a scholar-runner-human and work towards rhetorical alliance. Finally, I consider how the race space can potentially be used in other contexts of cross-cultural discourse. This thesis views the "race space" as a discursive space full of cross-cultural discourse, shaped by personal stories, where runners of all intersecting identities—race, class, culture, gender, sex, age, sexuality, and religion—value racing, storytelling, and writing as means of communication to disrupt, talk back, resist, and build community to talk across and with difference. Towards these purposes, I respond to two framing questions: what does it mean to overlap in space with someone different than myself? As a non-Native researcher, how do I ethically engage with Indigenous people and research while occupying Native land?

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Running with Rosalie Fish: (Over)laps in Rhetorical Race Spaces

We do not know what the story means, but more importantly we know that it means, and that we are deeply involved in its meaning.

—N. Scott Momaday, *The Man Made of Words*

Each human is a complex, contradictory story—some of us are more contradictory. Some stories within us have been unfolding for years. Others are trembling with fresh life as they peek above the horizon. Each is a zigzag of emotional design and ancestral architecture. All the stories in this earth's mind are connected.

—Joy Harjo, *An American Sunrise*

In the Fall of 2020, I dredged through sheeting rain on a long run with my cross country and track teammates. Searching for motivation, I asked two of my friends—both top runners in the Great American Conference—why they do such an uncomfortable sport. One teammate from Kenya responded, "I'm good at it, and it's a way for me to attend university in the States." Another teammate from New York added, "I don't really like it, but I can't go to college without it. My dad started training me when I was four years old. He told me it's how I'll get out of the Bronx."

As I am a white, third-generation college student and beneficiary of the full scholarship provided to children of faculty members, my teammates' words made my relationship to and personal motivations towards running begin to feel frivolous; I expected them to respond like I would have—responses muddled in feelings that describe seemingly inarticulable meanings gained from strength, pain, discomfort, joy, failure, and camaraderie. I didn't expect their primary reasons—which took precedence over other motivations—to reflect their material implications and stakes, like paying for college and living in a certain geographic area. Of course, as a white cisgender woman, I had recognized the patriarchal structures governing our

sports—my body was expected to emotionally and physically train and perform in traditionally "masculine" ways instituted (largely) by white men. For the first time, I saw how my teammates endured immense pressures and resistances due to their intersecting identities of race, gender, class, and nationality—not only while competing in races, but also in their journey to attend college, run collegiately, and financially support themselves. Beyond highlighting my ignorance, this brief conversation brought me three realizations: 1) a problem exists in the structure of competitive running, where the sport I love also harms my body and the bodies that I love—my friends' bodies—in intersecting ways; 2) the spaces of competitive running are rhetorical because they are pushing, pulling, and shaping bodies to conform to and behave according to western logics; and 3) I felt a need to grapple with what it means to be a member of a diverse running community and, as part of that, a lifelong resident of Ada, Oklahoma, which is on land stolen from the Kitikiti'sh (Wichita), Hasinai (Caddo), Na i sha and Ndee (Apache), N~~u~~mun~~uu~~ (Comanche), Cáuigù (Kiowa), and later Chickasaw peoples. Pursuing this line of research feels meaningful because it can be anchored in relationship, responsibility, respect, relevance, representation, and reciprocity—the "six R's" that Ranalda L. Tsosie et al. propose to guide research designed to be in alignment with Indigenous methodologies. The idea that the space of competitive running is rhetorical gave me hope. These rhetorical spaces, shaped by harmful logics, can be changed.

Just as Momaday writes in the epigraph beginning this thesis, when I had that experience with my teammates, I didn't know what running and sharing space with athletes of other identities meant, and I still don't. I only know that I am deeply involved in these meanings. I am not alone in this search for meaning, though. From professional to hobbyist, runners share their stories running in intersecting lines and boundaries that contain their bodies: Division 1 athletes

(Freeman; Pifer) and top U.S. runners (Fleshman; Goucher; Felix; Montaño) present their experiences as athletes running under heteronormative, transphobic, and patriarchal structures in national sport; South-African Olympian and intersex activist, Caster Semenya, and road racer, Alison Mariella, expose the violent racial and queerphobic institutions governing global and local races; Indigenous storytellers (Momaday; Ortiz; Bruchac; Álvarez; Eskreets and Kristofic) discuss the healing, meditative, and powerful processes of running as communication and embodied knowledge in their texts; and other Indigenous storytellers, including Rosalie Fish (Cowlitz/Muckleshoot), whose work is a focus of this paper, use their bodies in races to resist and bring awareness to settler-colonial violence (Daniel; Fish). Each of these stories, across boundaries of race, class, gender, sex, sexuality, and culture, hold running as a process of understanding one's position and relationality within the world and race(d) lines.

Following Harjo's quote in the epigraph, we are all composed of a "complex, contradictory story," and I suggest that running can be a way of making meaning of our own story and our involvement across other stories—in how those who run make meaning together in always vulnerable and sometimes contesting, parallel, and synergetic ways (20). In this essay, I refer to the ways runners make meaning together as *(over)lap*, playing with the concepts of laps, lanes, and the creation and crossing of physical boundaries in competitive racing. (Over)lapping, I suggest, seems to be a form of cross-cultural discourse where various identities meet in specific geographical and cultural space to make personal and communal meanings across difference. This article deals with (over)lap in what I term the *race space*, a pun referring to both competitive races and the raced systems that discipline bodies within those spaces. I use the race space to understand my position as a scholar-runner-human and consider how to engage with, research with, and "run with" different bodies to make meaning together.

To explore how running allows me to (over)lap with others, I connect my story to the story of another runner, Rosalie Fish. Fish is an activist-athlete who has done remarkable work for tribal communities on and off the track. Inspired by Lakota runner and activist, Jordan Marie Brings Three White Horses Daniel, to bring attention to the Missing and Murdered Indigenous Women (MMIW) epidemic, Fish carries a red handprint over her mouth with the "MMIW" letters on her legs to bring awareness to and contest colonial violence. She wore this paint in races in high school, at Iowa Central Community College, and continues at the University of Washington.[1] She has been a TEDx Talk speaker, featured in an episode of Brooks Running's docu-series *Who is a Runner*, and interviewed in various podcasts, newspapers, and media sites. In 2022, Fish was selected as a Truman Scholar, a national award that recognizes aspiring leaders working to make systemic change (Holtz).

In 2019, I encountered Rosalie Fish's historic Washington State High School Track & Field Meet, where she dedicated all four of her state medals to a Missing and Murdered Indigenous Woman from the state of Washington, in an email link sent by a professor. This email was the first time Fish's race performances (over)lapped in my life and had me reconsidering my position and stakes within and beyond sports. Her story stayed with me, and three years later she agreed to work with me on this project and share her experiences in race spaces in an interview held via Zoom on November 18, 2022.

This article works with Fish's stories about her racing and activism to understand what I see as a *race space* and to develop rhetorical alliance in my position as a scholar-runner-human to accept my physical and rhetorical inheritance to understand how, to quote Delaware scholar

[1] In some counties, Indigenous women face murder rates ten times the national average (Bachman 5) with homicide as the third leading cause of death among Indigenous women and girls aged 10 to 24 ("Leading Causes of Death in Females").

Lisa King's commentary on a concept from Malea Powell, to "reset the frameworks for discourse to understand what has been done and how we may change the shape of the future for our mutual survival, all communities together" (31). In this article, I first work to compose an in-flux framework of the rhetorical race space using a story of Fish's 3200-meter race for Renee Davis, my experience racing a 1500-meter race, and Momaday, Bruchac, and Lyons's spatial rhetoric concepts. Then, I use this framework to consider how Fish and I (over)lap across culture and geography to make meaning of my ethical responsibilities as a scholar-runner-human and work towards rhetorical alliance. Finally, I consider how the race space can potentially be used in other contexts of cross-cultural discourse. Towards these purposes, I consider two framing questions: what does it mean to overlap in space with someone different than myself? As a non-Native researcher, how do I ethically engage with Indigenous people and research while occupying Native land?

An Attempt to "Unsettle" Methodology

Running is a process of putting one foot in front of the other, sometimes simply for the sake of doing, and sometimes, often simultaneously, for a catalyst of growth, healing, and understanding. The research for this project is both *the* process of running and *like* the process of running: it *is* the process of running, as I used multiple runs over a year to work through ideas and seek personal meanings and intellectual and spiritual growth, and it *is like* the process of running in the way that it took many steps, starts, stops, encouragement, and coaching to get to this place. Like a track race, this current paper is only one of many "laps" in composing meaning with (over)lap in my relationship with Fish and other individuals different than me.

As I work to ethically position myself within race space(s) alongside Fish, I turn to Indigenous scholars and storytellers for guidance on how to handle my stories alongside Fish's

stories. Various Indigenous scholars speak to the magic, medicine, sacredness, and life of stories that is not to be settled by western academic practices using theory to "settle" spontaneous meanings into containers (Jackson; Tuck and Yang; Archibald; Acoose et al.; Vizenor; Weaver; King, et al.; Momaday; Bruchac; Blaeser). This essay primarily develops its understanding of story through the work of Jo-Ann Archibald / Q'um Q'um Xiiem (Sto:lo First Nation), who highlights the interpersonal relationships between story listener, storyteller, and story, where "stories can become a teacher, [and] we can live through stories" (101). Archibald conceptualizes "storywork" as a method for "making meaning from stories" and using them in educational contexts to educate the heart, mind, body, and spirit (x). Because this method is founded on Sto:lo and Coast Salish values and Fish is of the Coast Salish peoples, I consider Archibald's storywork an appropriate framework for this paper. While Fish has granted me permission to work with her interview responses, her time and energy restrictions as a student-athlete-activist-human have limited our correspondence regarding this article's drafts and edits. So, as this project has had a limited collaborative research process, I am not comfortable presenting an analysis of her stories beyond my personal meanings gleaned from (over)lap in our shared racing story-making. Therefore, I dig into my responsibility as a story listener to "become a participant who is actively engaged with the story" (Vizenor qtd. in Archibald); I work with both Fish and her stories.

I chose to interview Fish because she was my first introduction to a person finding exigent meaning and purpose in running and its performance, beyond the physical tests of endurance and strength. On May 27, 2019, I was a sophomore double majoring in English and Native American Studies, working on a project on the Sequoyah Constitutional Convention when an email from my project advisor popped up on my screen linking to a video covering

Fish's historic 2019 race at the Washington State high school track meet. In the video of this short interview, the high school senior track athlete, Fish, wears a red handprint painted across her mouth and red "MMIW" letters painted on her right leg. She tells reporter Jeff Ferguson, "A lot of people tell me, y'know, *why don't you keep politics out of running?* And I don't think being Native is a political stance. But I wasn't going to risk *this*" (02:40). Fish nods in acknowledgment to the white poster board in her hands: a handmade memorial mapped with her four state track meet medals dedicated and draped over a corresponding picture of a Missing and Murdered Indigenous Woman (MMIW). As evidenced by her board, she has just remarkably won four state medals for four Missing and Murdered Indigenous Women from the state of Washington: Alice Looney (400m), Renee Davis and Davis's unborn child (3200m), Jacqueline Salyers (800m), and Misty Anne Upham (400m). On May 25, 2019, Fish raced in Spokane, Washington—the traditional homelands of the four bands of the Spokane Tribe of Indians: Sntútʔulixʷi (Upper Band), Snxʷmeneʔi (Middle Band), Sc̓qesciłni (Lower Band), and Sčewíleʔ (Chewelah Band) ("Land Acknowledgment")—and used her races for visibility and call out the settler-colonial violence affecting Indigenous women and girls across the continent.

I had not heard about her, and up until this point, running was an enigmatic event whose meaning I could not articulate but could not stop doing. Thousands of miles and several states away, Fish's monumental performances changed the minds of at least two people: for a moment, my advisor and I paid more attention to the MMIW epidemic. Her story **s**tewed in me throughout my undergraduate studies and now stews into my graduate studies; enamored by her bravery, vulnerability, and rhetorical agency, I hope to learn more about my agency, position, and relationship with running as a scholar-runner-human through her stories.

As a naïve first-semester master's student, I reached out to Fish via email and explained my admiration of her work, my experience as a runner, and my hope to work with her on this project—promising to share her stories in academic conversations with her permission. To my surprise, she responded a week later and scheduled a Zoom interview with me on November 18, 2022. With little interview experience, I tried to ask Fish open-ended questions to glean insight into the experiences most meaningful to her: *What is your favorite or most memorable race? Can you describe how you prepare for races? How do the experiences of your races differ from easier runs on normal days?* With her consent, I recorded our Zoom videos to transcribe and use in this paper; my transcriptions were edited lightly to eliminate repeated words and filler words. She has given me full permission to use her stories for this project, and she will be listed as a co-author on any publication of this paper. The first time I used her stories, I used non-Native rhetorical theory to settle and contain spontaneous meanings. This "lap" of the project does not claim any inherent meaning in her stories; rather, it engages her stories with my own to create new meanings and understandings of my position as a scholar-runner-human living beside/with people different than me. Rather than placing theories on her stories, I use her stories to form the frameworks of spatial rhetorics and the race space and its (over)laps.

Composing Spatial Rhetorics of the Race Space

This project is grounded in a story Fish shared with me of her most memorable race—the 3200m race for Renee Davis in 2019—and my story of racing a 1500m race as a senior in college to shape what I consider a rhetorical race space. Rather than dividing our stories into containers for analysis and theorizing, I present the full stories side by side but separated into two columns, or our own "lanes," just as we would be if we were racing beside each other. This

orientation, rather than placing one story ahead of another, can help readers experience and create meaning with your own overlap in space with our stories:

Fish's Story:	**My Story:**
I would say that the first [race] that really comes to mind is in that high-school [state] track meet for that first time, just because it was the first time ever running for something bigger than myself. And the specific race I would say would be the 3,200m. It was pretty close to my heart because I was running for somebody in my community: her name was Renee Davis. Just what happened to her, like, the injustice that happened—it really reaches me, it really reaches me. It really pulls something from inside me. And the fact that she was pregnant with who would have been my cousin when she was murdered . . . So that was the first time where I had really acknowledged, *I am feeling so heavy right now.* Like, *what I'm representing is taking a toll on me.* When I made that shift from, *I need to run this time, I need to get this place to like,* to *I need to run for her.* Rather than run for me, I have these expectations that I set myself as a runner, instead completely focused on *I'm running for this person and this cause.* To get myself through it, I was trying to be really positive. It was super hot. Eastern Washington, Spokane. It's high elevation. It's hot. It's dry, and the [racing] league is super small. So, I didn't have a ton of girls in my race. I was lapping a few girls. When I passed by them, I just tried to say, "You got it!" Building that community because we're all doing the same heart. I know how nice that feels when it happens to me—to know like even though we're competitors, right? It's still friendly	In 2022, I toed the line of a 1500m race—a distance just under 4 laps around the track. It had been a week of enduring no sleep, slogging long runs, enduring menstrual cramps, and an urge to eat as little food as possible to run faster because, wrongly, I believed skinnier equaled faster. I needed a break, to rest, but breaks, I was told by long-distance running culture, slow me down. I thought I needed to push through and ignore my body. I looked at my competitors around me, and I gauged their speed on how small their legs, stomachs, and arms were compared to mine. When the starting gun went off, I was flooded with concern: *I'm too big to run fast; I'm not good enough; why can't I just go faster?* I surged forward into a river of bodies; girls cut in front of me—some elbowing their way passed—across lane lines. I locked my eyes on the back of a girl's shoulders to let her body pull me along, and I tried to synchronize our steps and movements to stay in her reach. I passed other girls, listening to our heavy breaths compete in rhythm together, and I murmur to them, "Good job—keep going." At one point, someone passed me and grunted unintelligible encouragement, too. In the final 200m, I caught onto the girl I had been trailing and lifted my legs to switch into another gear; she followed suit. We pushed and pushed forward, not letting either gain a step, until we both crossed the finish line—my body barely crossing ahead. We stop and drop our shoulders: she approaches

competition. Like, *oh, I hope these girls have a good race,* you know, you don't ever want a girl to have a better race, but a good race. And then I got done. There was a little bit of time between me and second place, so I had time to get myself together. So, I passed out some water when the girls were finishing. And I just love being part of that community. Like these girls would do the same for me. And I needed to lean into that community, into that positivity with who and what I was running for just made me feel better. You know, reminding myself that the distance community can be a really positive and sweet community. So, when I got done, well, then they called me up again before my last race because that was my third one. I had one more left. And I was like, *Oh my gosh, what do they want?* Because they're trying to report me for running with the handprint because they were saying it was against the rules or political. But my coach and I checked the language, skimmed everything, and we knew there wasn't anything against me, but we knew people were still going to try. Like called me up and *I was like, oh, no, like am I in trouble?* But they gave me a sportsmanship medal. That was really sweet because it was a small medal. But I got to put it next to Renee Baker's medal. It was like Renee and her baby—is how it felt, yeah, I just got emotional, but it was kind of a relieving emotional as opposed to all this heaviness and sadness. It was a moment to see there's still something good in all of this. So that's a race I remember a pretty fondly—probably the most enjoyable eight laps.	me and pats my back, we shake hands—"good race."

In the overlap of our stories, I see three overarching themes shaping the race space: 1) physical and metaphorical containers, lines, and boundaries discipline our bodies in different intersecting ways; 2) community of contestants shape the race space; 3) each runner is involved in a similar "heart work" described by Fish in her story.

Stories, Containers, Lines, and Boundaries Shape the Race Space

To approach the space of competitive running as rhetorical, I root the event of racing in the understandings of spatial rhetorics posited by Scott Richard Lyons (Ojibwe/Dakota), N. Scott Momaday (Kiowa), and Malea Powell (Miami/Shawnee). Space is invented (Lyons 21), created through events taking place (Momaday 187), and practiced into being through storied making over many years (Powell 388). Additionally, Lyons conceptualizes the relationship of "Indian space" and non-Native space: "Indian Space" is "always overlapping with other kinds of space, and sometimes contest[ing] them" (21). So, spaces are constructed by the storying of every being that exists in them, as Harjo suggests in the epigraph of the beginning of this paper, "each human is a complex, contradictory story" (20). Stories are communicated through the language of bodies, like Fish's activism, through conversations, like the ways Fish and I encouraged and were encouraged by other runners in our stories, and in the presence (or lack thereof) of bodies invited to exist and story space into being. Within track races, athletes' bodies are confined to track lines—physical lines containing bodies—and more invisible boundaries, like a structural and representational gap in access to long-distance running for Black, Indigenous, and women of color (Carter-Francique and Richardson). In an interview conducted by Eilís O'Neill a few months after Fish's historic high school race, Fish discussed the racism imbued in track races.

Speaking to the isolation she felt as a Native runner, Fish was excluded from invitational meets even though she held qualifying times because she went to a tribal school. When she asked coordinators why she had not received an invitation, they responded by asking if she "even had a uniform" (O'Neill).

In my story, I reflect on another way athletes' bodies are confined. Hearing stories of "health and fitness," or thinness, and equating them with athletic success led me to try to contain my body into an imagined sized space for success. Other scholars have found that the idea of a "fast" body type is conceived within and disseminated through racist and patriarchal ideologies (Strings; Gordon; Wiederman and Hurst). Other stories that represent productivity and performance as greater than rest and health held my body in a state of pain, angst, and stress during the race. As a white athlete whose experiences are not obstructed by racist systems, I was not dealing with attempted containment of my body through stereotypes nor erasure through violence against my community's women. While Fish and I both experienced forces that attempted to control the space our bodies could be in, the race space and its stakes were different for me than Fish. My stakes involved rocky views of self-worth, but her stakes were rooted in the visibility, justice, and survival of her and her relatives. She also had different motivations. My race was rooted in the goal to run a personal best and place high in the event for personal gain and meaning, while Fish's performance goal was rooted in winning visibility for the survival of her and the women in her community. Both examples, separated by different stakes, do what Fish refers to as "heart work"—running vulnerably, as our whole selves, to make meaning of experiences together in and beyond that race space.

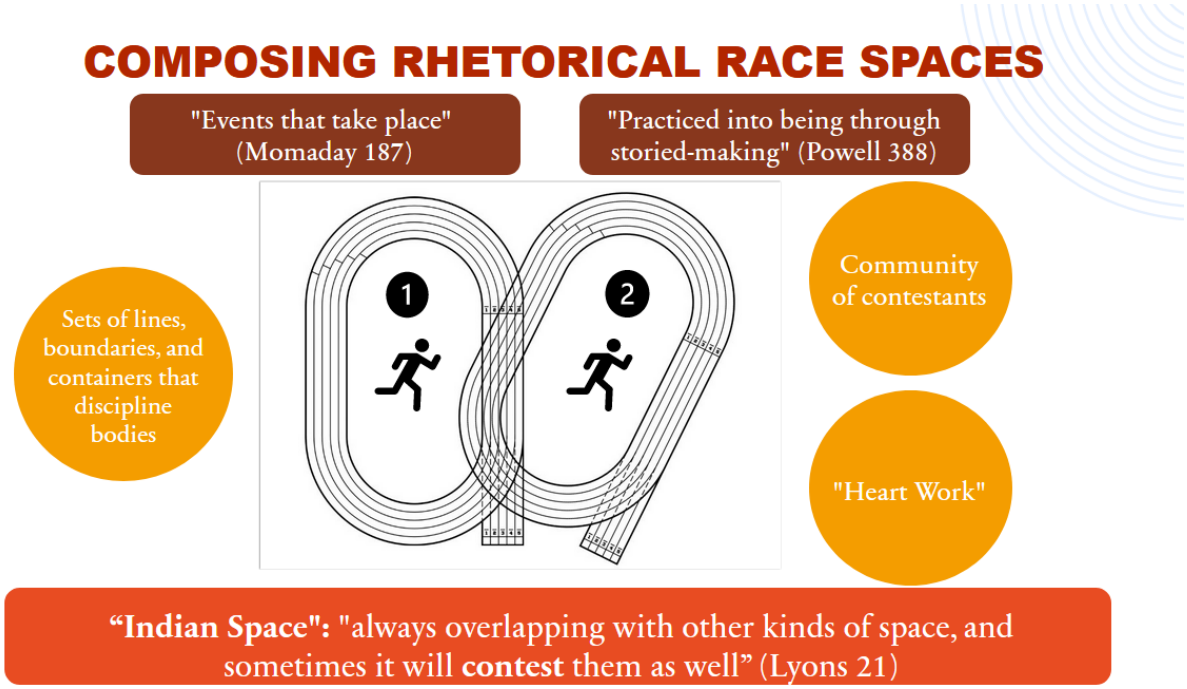

Figure 1. Image of the rhetorical race space showing two overlapping racetracks.

Thus, I visualize the race space, and my (over)lap with Fish across geographic distance, as two (over)lapping sets of tracks not aligned (Fig. 1). While Fish represents Track 1 and I represent Track 2 in Figure 1, each symbolic track represents an individual's experience of a race space, where track lines represent physical and invisible boundaries containing bodies. (Over)lap in tracks can be used to visually show how experiences of race spaces intersect. So, the more individuals involved in a race space, the more tracks can be added to visualize the flow of the race space. Figure 1 is a visual representation of how I understand Fish and I (over)lapping: we almost run in the same flow of the race space shaped by the physical and invisible lines of competitive racing, but due to our different stakes and purposes in our stories, my "flow" of the race pivots from fully "running with" her. To "run with" her (even in separate race spaces), I would need to dedicate my race to the repatriation of land and abolishment of properties, rather than running for self-worth.

Community and Contest Shape the Race Space

Bodies in race spaces toe the line knowing they are participating in contest with each other. However, "contesting" does not mean opposing. Stories of masculine institutions, or patriarchal rhetorics, shape the race space, but in our stories both Fish and I resist the traditional, masculine notion of rhetoric and competition as "efforts to change others and thus to gain control over them, [where] self-worth [is] derived from and measured by the power exerted over others" (Foss and Griffin 3-4). Fish and I experienced encouragement in our races—both giving and receiving support. While not every runner or race may have this attitude, and while the embodied experiences and stakes of athletes influence their race goals and perceptions, it seems women's race spaces offer another avenue to meaning making in competitive running other than "gaining control" and "exerting power" over other women. Like Fish says, "you know, you don't ever want a girl to have a better race, but a good race." And yes, the goal of competitive racing is to be the fastest. In Fish's case, though, even the race officials rewarded the kindness and encouragement she gave to the finishing competitors in her race. Regardless of all attitudes in consensus, most members understand that the story of racing is more than just winning. Race spaces involve "heart work."

"Heart Work" Shapes the Race Space

Fish describes finding meaning in the community of long-distance athletes, as members to support her and encourage her in what she calls her own "heart work." This heart work seems to connect each runner in the race space; heart work shapes the race space. Each athlete brings a personal understanding of their heart work, or purpose, for running the race with the common goal of running a specific distance for their specific purpose—whether to win, run a personal best, or run well coming off an injury. Fish's heart work, as Kelsey Dale John (Diné) writes about the movement of running, is "a way of being and embodying spiritual and physical

survival" conversing "in a world divided" (50). For me in my story, my heart work seemed to be a move towards internal and external accomplishments derived from the feeling of enduring three and a half fast laps. For my friends introduced in the story at the beginning of this paper, their heart work could mean running vulnerable for the opportunity to pay for college and/or stay in the United States.

As athletes chase this heart work together, the sound of feet hitting the track in rhythmic step gives the race space its own heartbeat—bringing the event alive through the alignment of athletes. Joseph Bruchac (Abenaki) writes that the "heart is the metronome keeping the rhythm that is all of life… It is the place where all our stories begin and begin again" (178). Each race begins and begins again with each new lap. As each athlete's body brings their complex, contradictory stories, their stories merge to beat as one heart—creating a body of bodies in story—showing how we are all "connected in the earth's mind" with feet pounding the earth's track and using a raw, uncomfortable sport to face our most whole selves, together. This community, built in a shared relationship to running, holds a respect, responsibility, and reciprocity to the other competitors and creates a space where runners welcomed into the space can at least bring their full selves and endure discomfort together.

In this section, I outlined three major rhetorical frameworks that shape race spaces (lines, boundaries, and containers, community and contest, and heart work) through storyworking Fish's story alongside my story. The next section considers how these frameworks of the race spaces affect and discipline our bodies in (over)lapping ways.

(Over)Laps in the Race Space: Being "Unruly" on Stolen Native Land

It was a way to just reclaim that space and show that we are taking control of our bodies and our practices, and the space we stand on.

—Rosalie Fish, personal interview, November 18, 2022

Fish and I have never met in person, but our spaces have (over)lapped through our relationships. For example, my teammate from New York, who I mentioned in the introduction, came to my alma mater, East Central University (ECU), from the same community college Fish attended. Some of my friends have seen Fish compete at a meet against their former teammates, later mentioning to me how struck they were by the "one really fast girl" who won the 5,000m, who turned out to be Fish. Even my former cross country and track coach at ECU has a connection with Fish. When I told him about my interview with Fish after it took place, he said, "Wait, I know that name—I recruited her awhile back." So, even though Fish and I are geographically and culturally separated, we have existed together in the same running communities, engaged in similar heart work.

Throughout both of our experiences in these race spaces, our bodies have challenged the ideologies and values of people existing in our spaces. The collision of our bodies with these ideologies follows what Dana Cloud describes as *unruly*: where our bodies become a site of public ideological and political contestation (17). Together, Fish and I are "unruly" in diverging—mostly opposite—ways, as her body challenges western ideas of hegemony and erasure, and my body exists as a settler on stolen land. In this section, I consider how we both (over)lap in race spaces and how these understandings shape my approach(es) to research and relationships as a scholar-human-runner.

Though Fish's body is "unruly" by western standards, Lyons critiques concepts deeming "ethnic" existence as an inherent "protest," claiming, "rather, it is because protesting constitutes the economically logical and socially viable vocation for [ethnic bodies] to assume" (27). In other words, Lyons believes that referencing Fish as "unruly" ignores her use of agency and

labor to respond to the systems attempting to erase her. So, instead, I consider how Fish uses her body and racing performances to resist—or contest, like Lyons suggests—settler realities and comfort by shifting her experience, and therefore spectators' and future audiences' experiences (like mine), of her performance and the race to often-ignored Native realities of violence from settler colonialism. In the overlap of "Indian space" and settler space, Fish uses resistances to leave her mark, or as Lyons suggests in reference to the United States' forced treaties, her "x-mark": a "contaminated and coerced sign of consent made under conditions that are not of one's making" (2) that "works with what [Indigenous people] have in order to make something good" (10). While Fish must exist in a settler-colonial state, live with and fight against the violence of the MMIW epidemic, and race on stolen land, she uses her "available means," to quote Aristotle—or her body in a running performance—to draw attention to issues and effect change. Her existence in this overlap of space "signifies a power and a lack of power, agency and a lack of agency" in the way she must navigate relationships and realities across cultures (Lyons 3). Fish shared a story of her community coming together in the race space to leave their "forced sign of assent"—living in settler-colonial systems and on land stolen from them—in the memory and minds of the participants:

> I feel extra empowered and sovereign when I have community members come to my races, it kind of brings the tribe and community to me, and it's also a way to reclaim the space so that's another thing. We have had, in some instances, where there was actually like drummers and so we had Native spectators and then they would drum, and it was a way to just reclaim that space and show that we are taking control of our bodies and our practices, and the space we stand on.

This story shows how Fish and her community storied this race space with Indigenous (over)laps in participation. Fish and her community *embody memory*, what May Chazan (non-Native) and Jenn Cole (Algonquin/mixed ancestry) describe as their participation becoming "a living archive—a repository and transmitter of memory" as their drumming re-stories that particular race space.

By viewing Fish's body as agentive in terms of Indigenous histories, rather than "unruly" by colonial logics, I see myself as "unruly" not by colonial logics but by Indigenous histories of settler-colonialism. In and outside of race spaces in the United States, I am inherently unruly: I compete and write as a settler—a colonial descendent of uninvited violent invaders—on stolen Native land.[2] Thus, I see the race space and its values extending into spaces beyond running, into writing and existing, where bodies carry complex, contradictory stories (over)lapping with each different body. When I was growing up in Ada, Oklahoma, the headquarters of the Chickasaw Nation, my father (also non-Native) was the Chickasaw Nation's Endowed Chair of ECU's Native American Studies Program. I still live in Ada, and he now works as a research advisor and writer in their humanities department, and my mother (non-Native) works in their Arts and Humanities Department. So, I was raised both in proximity and in relationship with the Chickasaw Nation; my family has and still benefits from their services and funding, and I have had the opportunity to attend their academies and community events. My (over)laps in their spaces, though, could use more intentional acts of reciprocity, or considering how I give back to them. This paper focuses on a person thousands of miles from Ada where I am only in community with her through the spaces of our shared experiences as collegiate runners. One first

[2] Jordan Marie Brings Three White Horses Daniel has created a program for runners "Running on Native Lands" to normalize land acknowledgments at road and trail races—with the incentive for organizers to give back to the tribes which the land is borrowed from.

step in reciprocating Fish's gifts of story and the Chickasaw Nation's gifts of support, community, and shared land and natural resources, would be to take the meanings I learned from my (over)lap with Fish into doing research for the local community I have more direct relationship with.

(Over)lap Comes Full Circle: Extending the Race Space Beyond Races

When I started this project in the Fall of 2022, I had never been to Washington State, let alone Spokane. Part of this story, and my responsibility to Rosalie Fish, is me unlearning traditional Western research methodologies to learn how to engage in more decolonial research practices, reflecting growth as a scholar and human. Just as Fish has done the "heart work" in her races and storytelling, I need to reciprocate the vulnerability and discomfort and show up in this paper as my full self. In the spirit of this project, this paper is one of many "runs" at trying to ethically work with Fish's interview to create meaning. The first iteration of this paper did not pull in my story to create and participate in meaning-making, and I used non-Native rhetorical theory to analyze how Fish's rhetorical resistances "decolonize" the space of running. I had fallen into the trap of what Tuck and Yang describe as a "settler move towards innocence" by metaphorizing decolonization and appropriating the term while centering Western academic practices, and thus, a settler futurity (16). I am passionate about decolonial efforts to repatriate land and abolish properties that contain both land and bodies, but like Coyote in Archibald's version of the tale of Coyote's Eyes, I was too impatient with the gift I was given (12). Consequently, I had to simultaneously view this project out of an eye too small (the Western academic research methods) and an eye too big (Fish's stories). It was uncomfortable and difficult to balance an image using both lenses, and I felt Trickster writing this project with me.

It was not until my space more closely (over)lapped with the stories shared by Fish that I began to see the entire picture more clearly. In the final phases of this project, I visited Spokane, Washington, to present this paper at the 2024 Conference on College Composition and Communication (CCCC). This paper was still a muddled mess of concepts and stories the morning of its presentation, and I felt lost in its spaces of potential and imagined meaning. At the end of the presentation, an audience member asked me how I saw the values of racing extending into applicable frameworks beyond running, and I did not have a clear answer, though I deeply felt a relationship between writing and running. Relieved the presentation was over, but stressed about this project's deadline, my fellow presenters and I walked the sidewalks of Spokane one last time before our departure. Heading back from Spokane Falls, we took a new route passed the Riverfront trail: to my delight, we passed a set of large, life-size sculptures titled "The Joy of Running Together" by David Govedare. The sculptures showed metal bodies of all shapes, genders, ages, and abilities running together towards a common finish line. Its description read: "This sculpture represents people of all ages and nationalities creating a positive symbol by acknowledging the larger spirit of our community and the world" (Govedare). This sculpture was a visual race space, conveying a meaning like Fish's concept of "heart work"—people of (over)lapping identities fully showing up, doing the difficult work, towards a common goal. The metaphor was not left uncontested or reminded in its race space's sometimes violent (over)laps with different bodies: my friend pointed out a running woman's statue wearing a teal wristband with the words "Justice for David Novak"—a man we later realized was a victim of police brutality (Epperly). Even in this race space, bodies purposefully contest in (over)lap to make more equitable futures for each other.

This experience felt like a complete "full circle" in (over)lapping spaces; as I was coincidentally finishing a year-long project in the same geographical place that Fish ran her 2019 race, I "ran into" this sculpture on my final day in Spokane. Dealing with my (over)lap in space was difficult, and I feel Trickster Coyote was with me during most of its writing to teach me a lesson in patience and trust. As I develop(ed) my understanding of the relationship between story, storyteller, and story listener, I become a sort of storyteller to you, the reader-story-listener. Thus, you become networked into the (over)lap of meanings, where the stories of Fish and I can become "gifts to last for a lifetime" for you to carry and apply in your own cultured spaces of (Gross 49). I see the race space as a discursive space full of cross-cultural discourse, shaped by personal stories, where runners of all intersecting identities—race, class, culture, gender, sex, age, sexuality, and religion—value racing, storytelling, and writing as means of communication to disrupt, talk back, resist, and build community to talk across and with difference. And to understand its spontaneous meanings, one must place themselves in the story. Beyond track lines, I see the race space metaphorically extending into my own life, where I consider how I over(lap) in space with others in often invisible lines and containers. From storyworking with Fish, I have been taught in and am still learning from her lesson in heart work: showing up vulnerable, as my full self, to work towards common goals to help, as King suggests, to "change the shape of the future for our mutual survival, all communities together" (31).

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