

Disordering Enactments and (Re)mapping the Reserve in *Rhymes for Young Ghouls*

[T]here are the Indians that have made it their business to make sure that the culture and the languages have survived—the omega man Indians. Every beating they take recharges their fuel cells, and instead of tapping out they dust themselves off and knuckle up and just move forward. We are all of us survivors, descendants of this Indian. Otherwise we wouldn't be here. In Mi'gMaq we call this person *matnaggewinu*, a warrior.

—Jeff Barnaby, Director's Statement

Listuguj Mi'gmaq director Jeff Barnaby's 2013 film *Rhymes for Young Ghouls* is a gritty tale of Indigenous survival and vengeance against the residential school system. *Rhymes* follows the experiences of Barnaby's teenage *matnaggewinu* protagonist, Aila (portrayed by Mohawk actor Kawennáhere Devery Jacobs), as she “knuckles up” against colonial forces that seek to subjugate her community. Set in 1976 on the fictional Red Crow Reserve (colloquially referred to as the Kingdom of the Crow), *Rhymes* offers mainstream audiences a “history lesson” concerning the reality of Canada's residential school system, and portrays the “legacy of shame” these state-sponsored, church-run institutions left in their wake (Patterson). *Rhymes* was released two years prior to the conclusion of the Truth and Reconciliation Commission of Canada (2009-2015), the findings of which established what Indigenous people had known all along: that “the central goals of Canada's Aboriginal policy were to eliminate Aboriginal governments; ignore Aboriginal rights; terminate the Treaties; and, through a process of assimilation, cause Aboriginal peoples to cease to exist as distinct legal,