

The river, *my blood*.

REFLECTION STATEMENT

32033369

My Major Work (MW), 'The River, *my blood*' is a ficto-critical response which stages an intersection between two recent publications of contemporary Indigenous literature and the theory of Michel Foucault on subjectivity and discourse. Interweaving critical analysis with a fictional, poetic voice, my MW aims to unearth the ways contemporary Indigenous writers navigate the complex, contradictory terrain that is the dominant Western discourse. My purpose is to challenge the oppressive disciplinary mechanisms of power which imbue Western discourse and illuminate the ways Indigenous writers have been able to expose them, yet also go further to envisage a path beyond them. I hope to engage those avid non-Indigenous readers of contemporary Indigenous literature, challenging this readership to reconsider the ideologies and motives which underly their interest in this body of writing. I intend to provoke them to question: *do I appreciate this literature only because it enables my mastery over Indigenous ways of being? Do I express the same level of interest in and respect for expressions of Indigenous ways of being which I cannot so easily understand?* Secondly, and more importantly, I dedicate my composition to readerships like the individual I was prior to embarking on this MW process. That is, Indigenous individuals who aspire to write or to, in any way, express their unique ways of being, but who are hindered and confused by the complex, oppressive terrain that is this pervasive, colonising, Western discourse. What I hope to have incited - though not enabled - is a liberation from those apparatuses of disciplinary power which dictate their discourse, relegate their ways of being to a primeval past and drive out their identities from a Euro-modern present.

My drive to critically investigate the workings of Indigenous literature and storytelling originated in my study of the Year 11 English Extension 1 Course. It was in studying the module *Text, Value, Culture* that I was given the opportunity to compose a short story which reimagined a Dreaming story personal to me in a contemporary context. It was in undertaking this task that I realised the drive which ignites my critical thinking when centred around my people and culture. Moreover, in studying *The Self and the Other* I was immensely moved by Jean Rhys' anticolonial, feminist response to Charlotte Brontë's *Jane Eyre*⁸¹, in her 1966 text *Wide Sargasso Sea*.⁸² I was compelled and angered by Rhys' critique of the way Charlotte Brontë constructs Bertha, the madwoman in the attic as a self-immolating Colonial subject, all for the glorification of the social mission of the feminist, individualist, European heroine

⁸¹ C. Brontë, *Jane Eyre*, Penguin Classics, 1847.

⁸² J. Rhys, *Wide Sargasso Sea*, Penguin, 1966.

that is Jane Eyre. This text incited my consideration of the oppressive mechanisms which operate within Indigenous expressions of the self as a colonised Other, in unconscious service to the colonial narratives of a Euro-modern Australia.

Foucault's Discipline and Punish⁸³, especially its chapter 'Panopticism' inspired the basis of my concept. It is the panoptic vigilance of the self which I argue is inculcated by the Indigenous individual imprisoned to a system of 'discursive formations,'⁸⁴ which construct and relegate Indigenous subjectivities to an archaeological past. Foucault's The History of Sexuality⁸⁵ and Archaeology of Knowledge⁸⁶ furthered my skills and knowledge in his theory pertaining to discourse and subjectivity. It was from his work that I was able to understand the way that discourse shapes existence, locating subjectivities within rigid parameters of meaning. By this function, constant surveillance can be imposed upon those subjectivities, subjugating them through mechanisms of disciplinary power. Despite understanding this process, it was Edward Said's Orientalism⁸⁷, which revealed to me exactly what those parameters of meaning entail when it comes to the Orient, and subsequently the Indigenous self. It was in being encouraged towards the end of the writing process to give more attention to criticism of Indigenous literature, that my focus shifted to the reception of Indigenous literature. This focus enabled me to critique ideologies which underly the unending praise awarded contemporary literature. Foucault's theory and Said's extrapolation enlighten my critique of the praised 'return' to culture trope, arguing that this functions upon the relegation of Indigenous subjectivities to a primeval past and severance from a Euro-modern present.

At the very beginning of the research process it was suggested that I consider the ficto-critical form. Stephen Muecke's The Fall: Fictocritical Writing⁸⁸, defined ficto-criticism in the words of Jacques Derrida: "those 'critical' inventions which belong to literature while deforming its limits."⁸⁹ These words resonated with a quote from Chinua Achebe which had driven the core of my critical argument: 'Let no one be fooled by the fact that we write in English, for we

⁸³ M. Foucault, 'Panopticism', *Discipline and punish: the birth of the prison*, Pantheon, New York, 1977, pp.195-228.

⁸⁴ M. Foucault, *The Archaeology of Knowledge*, Pantheon, New York, 1969.

⁸⁵ M. Foucault, *The History of Sexuality*, Pantheon, New York, 1976.

⁸⁶ M. Foucault, *The Archaeology of Knowledge*, Pantheon, New York, 1969.

⁸⁷ E. W. Said, *Orientalism*. Pantheon, New York, 1985.

⁸⁸ S. Muecke, 'The Fall: Fictocritical Writing'. *Taylor & Francis Online*, 2002, Vol. 8, no. 4, pp. 108-112, viewed on 20 August, 2020,

<https://www.tandfonline.com/doi/abs/10.1080/1353464022000028000?journalCode=tpar20>

⁸⁹ *Ibid.*

intend to do unheard of things with it.’⁹⁰ It became clear to me that no form could better support my concept than this, as I question not how the Indigenous imagination has become a part of Western epistemes and literature, but how Indigenous texts speak back, reinscribing rather than reifying the generic codes that underpin Western literary traditions. I was also inspired by Tyson Yunkaporta’s *Sand Talk*⁹¹, which presents a form arguably ficto-critical, manipulating the conventional literary text-type to facilitate Indigenous modes of thinking, teaching and understanding. Yunkaporta invokes the Indigenous custom of creating cultural symbols which embody his ideas to aid explanation and comprehension. This became partially the intent of my ficto-voice. Where the critical adopts the discourse and terminology of Foucault, speaking to a reader’s logos, the fictional voice establishes a point of accessibility to its ideas, appealing to pathos through its symbolism and poetic prose. The river motif is a symbol central to my own cultural identity. Representing Indigenous ways of being, it ‘*flows ever forward*,’ embodying my critique of the relegation of Indigenous subjectivities to an archaeological past and denial of their belonging to a Euro-modern present. However, it also represents my own personal journey through the process of this MW, as I have been challenged emotionally to reconsider the way I view my own culture. My fictional voice presents, at one point, a “*cry for distant places in the sun*,” an assertion which represents my own internalisation of the ideologies which relegate Indigenous subjectivities to an inaccessible past. However, as the MW progresses and these ideologies are objectified and scrutinised, it becomes a voice determined to “*dig*” and to forge into a space where “shackles fall and the smoke of a thousand thousand burning fires dances, cleanses.” Intertextuality is exemplified in each of these and throughout the fictional voice, referencing James Baldwin, Oodgeroo Noonuccal and Jack Davis among others.

I chose to analyse two contemporary and highly praised novels which reflect diametrically opposed approaches to Indigenous storytelling through their text-type. With a focus on Indigenous languages as essential to Indigenous ways of being, Tara June Winch’s, *The Yield*⁹² and Kim Scott’s, *Taboo*⁹³ contrast in that one collates a dictionary of every word, whilst the other negates words altogether to focus on the practice of speaking them. I had initially begun

⁹⁰ C. Achebe, quoted in ‘Chinua Achebe: Twitter pays Tribute’, *The Guardian*, 23 March, 2013, viewed on 20 August, 2020, <https://www.theguardian.com/books/booksblog/2013/mar/22/chinua-achebe-twitter-pays-tribute>

⁹¹ T. Yunkaporta, *Sand Talk: How Indigenous Thinking Can Save the World*, The Text Publishing Company, Melbourne, 2019.

⁹² T. J. Winch, *op. cit.*

⁹³ K. Scott, *op. cit.*

analysing a third text, that being Leah Purcell and Wayne Blair's 2016 TV series, *Cleverman*. Whilst an incredibly useful text, opening my analysis to this form largely impacted the scope of my MW and made my focus much less clear. Thus, I chose to limit my analysis to literary novels, and my existing analysis and ideas about Taboo⁹⁴ and The Yield⁹⁵ proved more than sufficient, eradicating the need for analysis on a third text.

The structure of my MW initially functioned as a journey through the various findings and revelations of my research process. However, during the editing and revising process it became clear that this approach lacked clarity and logic. I was encouraged amidst submissions for editorial comment to reconsider this structure. I took to fitting the disorderly mixture of theory, ideas and textual analysis into a linear argument. However, I decided to deviate from the conventional essay structure in my opening, which instead aims to mimic the style of Foucault's texts, in beginning with a pointed example which effectively encapsulates the essence of the MW. Foucault's Discipline and Punish,⁹⁶ for example, opens by recounting the brutal execution of a man in 1757. I aimed to emulate this method by drawing upon the decision of Albert Gondiwindi in Tara June Winch's, The Yield⁹⁷, to take up the dictionary form and begin writing. Drawing connections between the purpose of the creation of the dictionary as an Enlightenment tool, and the praise that has been awarded Winch in her utilisation of it, I was able to convey the ideological workings which underly this decision made by every contemporary Indigenous writer who makes up this body of literature.

The value of this MW is nothing if not the journey traversed in its composition. A process which, though difficult and at times discouraging, has instigated a shift within me from an individual closed to the very thought of conforming to Western ways, to someone with a renewed understanding of the resilience of my people and the survival and adaptability of my culture. My MW closes its discourse with the words of Frantz Fanon, who ends his groundbreaking Black Skin, White Masks⁹⁸ with a prayer to his body, to be a question, and ever a possibility. It is a complex and contradictory terrain which the Indigenous individual enters into at merely the desire to speak. I pray, then, that *my* body, be constantly in desire not only

⁹⁴ K. Scott, *op. cit.*

⁹⁵ T. J. Winch, *op. cit.*

⁹⁶ M. Foucault, *op. cit.*

⁹⁷ T. J. Winch, *op. cit.*

⁹⁸ F. Fanon, *op. cit.*

to speak and to question, but to “*forge the spaces in which we can belong. River and blood together, one.*”

The river, *my blood*.

ANNOTATED BIBLIOGRAPHY

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Books

- **Behrendt, L Finding Eliza: Power and Colonial Storytelling. St Lucia, Queensland: University of Queensland Press. 2016.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Bentham, J The Panopticon Writings. Pantheon, New York, 1791.**

Integral to my understanding of the panopticon. I was lead to this text after reading Foucault's chapter about it in Discipline and Punish. This solidified my understanding of the mechanisms of this structure and enabled my application of it to the Indigenous individual, and by extension, the Indigenous writer.

- **Birch, T. 'Half caste,' Australian Historical Studies, 1992**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Birch, T. The White Girl. University of Queensland Press, Queensland, 2019**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Bird, C. The Stolen Children and their Stories. Random House Australia, Sydney, 1998**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Boswell, J The life of Dr. Samuel Johnson, (abridged by F. Thomas). London, 1792.**

Valuable to my MW in my research of Johnson's Dictionary and the purpose of its creation. Insight gained from this text became an integral point of access into my discussion.

- **Bronte, C. Jane Eyre. Penguin Classics. 1847.**

Referenced in my reflection statement as the focus of a module in Year 11 English Extension 1: The Self and the Other, which sparked much of my interest in the central ideas of my MW.

- **Coleman, C, G. Terra Nullius. Hachette Australia, Sydney, 2017**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Davis, J. The First-Born and Other Poems. J.M. Dent, Melbourne. 1986**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Fanon, F. Black Skin, White Masks, Penguin, 1952**

I was unable to attain a copy of this text, however made reference to it in my MW through various other readings about it.

- **Foucault, M Discipline and punish: the birth of the prison. Pantheon, New York, 1977.**

The first Foucault text I read. This undeniably generated my affinity to his work and I immediately drew connections from his theory to my own experiences as an Indigenous individual. It was through this text that the basis of my theoretical and conceptual discussion was formed. I also took inspiration for the somewhat atypical opening of my essay from the way that Foucault begins this text- with an anecdotal story which works as a point of access to his complex, often impenetrable theory.

- **Foucault, M The Archaeology of Knowledge. Pantheon, New York, 1969.**

Another valuable text to my theoretical framework. Explains concepts central to my MW like the archive and discursive formations.

- **Foucault, M The History of Sexuality. Pantheon, New York, 1976.**

Integral to my MW. Explains the way that discourse shapes and constrains subjectivities within rigid parameters of meaning. This idea is at the heart of my MW.

- **Gapps, S. The Sydney Wars. University of New South Wales Press, Sydney, 2018.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Grant, S (2016). The Australian Dream Blood, History and Becoming. The Quarterly Essay.**

Though not employed in the writing process, this text introduced pivotal ideas to my research process. Grant's strong attitudes towards separatism, Indigenous identity and the utilisation of Western modes of thought and production enabled my understanding of the ideologies and views which underly Indigenous writers' determinations to envisage the 'way through' which my MW examines.

- **Grossman, M, Blacklines: Contemporary Critical Writing by Indigenous Australians, Carlton, Vic.: Melbourne University Press. 2003.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Heiss, A. Am I Black Enough For You? Bantam Australia, 2012.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Heiss, A. Dhuuluu Yala: To Talk Straight: Publishing Indigenous Literature. Aboriginal Studies Press, 2003.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Heiss, A., Minter, P. Macquarie Pen Anthology of Aboriginal Literature. Allen and Unwin, Sydney, 2008.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Heiss, A. Growing up Aboriginal in Australia. Schwartz Publishing, Victoria, 2018.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Hitchings, H Defining the world: the extraordinary story of Dr. Johnson's Dictionary. Farrar, Straus and Giroux, New York, 2005.**

Valuable in offering insight into Johnson's Dictionary for the opening of my MW and my understanding of the ideological workings of western literary tools.

- **Johnson, S A Dictionary of the English Language. London, 1755.**

Central to the opening of my MW. My reference to Johnson's Dictionary serves as an entry into the complex ideas of my MW, aiming to make them more accessible.

- **Kuruwarri: Yuendumu Doors Australian Institute of Aboriginal and Torres Strait Islander Studies. 1984.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Kwaymullina, A., Kwaymullina, E. Catching Teller Crow. Allen and Unwin, Sydney, 2018**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Lorde, A The Master's Tools Will Never Dismantle the Master's House. Penguin, United Kingdom, 2018.**

Introduced quite late in my writing process, however was pivotal in enabling me to sum the central questions of my MW up into an accessible, all-encompassing question that is not unfamiliar to a literary audience.

- **Lucashenko, M. Mullumbimby. University of Queensland Press, 2013**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Lucashenko, M. Too Much Lip. University of Queensland Press, Queensland, 2018.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Mayor, T. Finding the Heart of the Nation. Hardie Grant Travel, Victoria, 2019**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Mudrooroo, N. Writing from the Fringe: A Study of Modern Aboriginal Literature, Melbourne: Hyland House, 1990**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Muecke, S. Textual Spaces: Aboriginality and Cultural Studies, Kensington, NSW: New South Wales University Press, 1992.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Pascoe, B. Dark Emu. Magabala Books. 2014.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Pascoe, B. Salt. Selected Stories and Essays. Black inc., Victoria, 2019**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Purcell, L. The Drover's Wife. Penguin, 2019**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Rhys, J. Wide Sargasso Sea. Penguin. 1966.**

Referenced in my reflection statement as the focus of a module in Year 11 English Extension 1: The Self and the Other, which sparked much of my interest in the central ideas of my MW. An enlightening read, the in-depth study of which contributed largely to the insights of my major.

- **Roe, P. Muecke, S. Gularabulu: Stories from the West Kimberly. UWA Press, 1983**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Said, E Orientalism. Routledge & Kegan Paul, London, 1978.**

An integral piece of theory to my MW. Though not discussed in much detail, Orientalism extrapolates the work of Foucault to a racial minority, which was pivotal in my doing the same.

- **Scott, K. That Deadman Dance. Pan Macmillan Australia, Sydney, 2010.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Scott, K Taboo. Pan MacMillan, Sydney, 2017.**

Central to my analysis. Taboo is a text for which I have inexpressible affection. Scott's negation of language, discussed in the MW, completely reorientated the focus of my exploration from the imprisonment of Indigenous voices to their ability to transcend and move beyond any constraints imposed upon them.

- **Unaipon, D. Native Legends. Hunkin, Ellis & King, Adelaide. 1929.**

Praised as the first ever text produced by an Indigenous person. My MW initially had a section speaking to this text and the ideologies which underly considering Unaipon as the first Indigenous individual to create an "enduring record" of Indigenous customs. For reasons of word count, this section was removed, however the insight it provided me with was essential in developing my analysis of the positioning of contemporary Indigenous writing at the culmination of a continuum from primitive to advanced.

- **Whittaker, A. Fire Front First Nations Poetry and power today. University of Queensland Press, Queensland, 2020.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Winch, T. J, The Yield. Penguin Random House Australia, North Sydney, New South Wales, 2019.**

Central to my analysis. Provided the groundwork of much of my investigation, and the pivotal idea of the dictionary as a point of access to exploring the use of Western literary forms. This text drove my understanding and commanded the focus of my investigation.

- **Woorunmurra, B., Pederson, H. Jandamarra and the Bunuba Resistance. Magabala Books, Western Australia, 2011.**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Wright, A. Carpentaria. Giramondo Publishing Company, Sydney, 2006**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

- **Yunkaporta, T. Sand Talk: How Indigenous Thinking Can Save the World. The Text Publishing Company, Melb. 2019.**

An integral text to my investigation. Yunkaporta appropriates the western literary text in an innovative way which inspired the purpose of my ficto-voice: to aid explanation in an evocative way.

Journal Articles

- **Cixous, H., Cohen, K., & Cohen, P. (1976). The Laugh of the Medusa. www.jstor.org/stable/3173239**

Though not included in my MW, this was an integral source which extrapolated ideas similar to Foucault's to discourse from a feminist angle. The source immensely aided my understanding of the various ways discourse can be investigated to understand power relations.

- **Gordon, L, R. Decolonializing Frankenstein. The Common Reader. October 2018**

This reading explains the work of Frantz Fanon, especially is argument on the black as a white construction. I was unable to attain a copy of Fanon's Black Skin, White Masks, and so it was largely this reading which revealed to me the ideas of the text.

- **Grossman, M. When they write what we read: 1 Unsettling Indigenous Australian Life-writing. Australian Humanities Review. Issue 39-40, September 2006**

Integral to my investigation. Discusses many ideas relevant to my MW.

- **Muecke, S. (2002). The Fall: Fictocritical Writing. Vol. 8, no. 4, 108-112. <https://www.tandfonline.com/doi/abs/10.1080/1353464022000028000?journalCode=tpar20>**

Integral to my understanding of the fictocritical form. This reading solidified my decision to take up this form, and gave me insight into its purpose and how I could manipulate this form to support my own intention and purpose.

- **Scott, J & Laurie, R ‘Colonialism on display: Indigenous people and artefacts at an Australian agricultural show’. Aboriginal History, vol 31, 2007.**

Very valuable to my investigation. Applies ideas from Said’s Orientalism to representation of Indigenous Australian culture and peoples. Very interesting and enlightening read.

- **Beyond orality and literacy: Textuality, modernity and representation in Gularabulu: Stories from the West Kimberley’, Journal of Australian Studies 91, 133-147. 2004.**

Very valuable to the research for my MW. The ideas explored in this text are central to my MW.

- **‘Fighting with our tongues, fighting for our tongues: Talk, text and a-modernity in Warlpiri Women’s Voices: Our Lives, Our History’, Journal of Canadian Studies, 2006.**

Integral to my investigation. An incredible read.

Critic Reviews

- **Jones, J ‘From Benang to Taboo, Kim Scott memorialises events we don’t want to remember’. The Conversation, 2018, viewed on 14 August, 2020,**

<https://theconversation.com/from-benang-to-taboo-kim-scott-memorialises-events-we-dont-want-to-remember-102106>

Criticism referenced in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. It was both challenging enlightening to employ Foucault's method in relation to discourse in analysing the language used by critical reviews such as this.

- **Pierce, P 'Taboo Review: Kim Scott's morally challenging novel about bloodshed and haunting', in The Sydney Morning Herald, 8 August, 2017, viewed on 14 August, 2020, <https://www.smh.com.au/entertainment/books/taboo-review-kim-scotts-morally-challenging-novel-about-bloodshed-and-haunting-20170804-gxp754.html>**

Criticism referenced in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. It was both challenging enlightening to employ Foucault's method in relation to discourse in analysing the language used by critical reviews such as this.

- **Steger, J. 'Tara June Winch wins the Miles Franklin Award for The Yield', in The Sydney Morning Herald. July 16, 2020, viewed on 14th August, 2020, <https://www.smh.com.au/culture/books/tara-june-winch-wins-the-miles-franklin-award-for-the-yield-20200716-p55cl2.html>;**

Criticism referenced in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. This review was subject to my Foucauldian investigation/analysis.

- **Takolander, M 'Tara June Winch The Yield'. The Saturday Paper, vol. 260, July 6-12, 2019.**

Criticism drawn upon in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. This review was also subject to my Foucauldian investigation/analysis.

- **Unknown Author, 'Tara June Winch', in Penguin Books Australia, viewed on 14 August, 2020, <https://www.penguin.com.au/authors/tara-june-winch>**

Somewhat helpful in aiding my understanding of how *The Yield* has been critically received. More of an overview than a critical response to her work.

- **Van Neerven, E ‘The Yield by Tara June Winch’. Australian Book Review, vol. 413, August 2019.**

Critical review referenced in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. It was both challenging and enlightening to employ Foucault’s method in relation to discourse in analysing the language used by critical reviews such as this.

- **Whittaker, ‘White critics don’t know how to deal with the golden age of Indigenous stories. The Guardian, Indigenous Australians. March 15, 2019. <https://www.theguardian.com/australia-news/2019/mar/15/nakkiah-lui-indigenous-literature-white-criticism>**

Critical review. referenced in my MW. Integral to my understanding of critical reception of contemporary Indigenous literature. This review was subject to my Foucauldian investigation.

Poems

- **O. Noonuccal, *The Past*. Australian Poetry Library. 1992. <https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/poems/the-past-0719068>**

Referenced in my fictional voice. The ideas expressed in this poem are at the heart of my MW.

- **S. Heaney, *Digging*. *Death of a Naturalist*. 1996**

Also referenced in my MW. At the heart of digging is the power of the pen as a tool to “dig.” I develop this as a symbol of digging beyond the façade of primitivity which has been constructed for Indigenous subjectivities, to find the post-Euromodern territory I assert in my critical analysis.

Law Cases

- **Mabo v Queensland (No 2), (1992), 175 CLR 1.**

I wanted to reference the speech made by justice Brennan during the Mabo case in my MW, where he asserts that all expressions of Indigenous customs and ways of being have been washed away by the ‘tides of history.’ This is a speech which embodies the very ideals my MW sets out to critique.

Other

- **Bell, J. ‘Australia’s Indigenous Languages’, Voices from the Land: 1993 Boyer Lectures, Sydney: ABC Books, 45-61, 1994.**

Really interesting source which helped me to argue with credibility the importance, meaning and value of Indigenous languages.

- **Davis, J. No Sugar. Currency Press, Sydney, 1986**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

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- **Maris, H., Borg, S. Women of the Sun. Currency Press, Sydney, 1983**

Valuable to my thorough and holistic understanding of contemporary Indigenous literature.

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Valuable to my thorough and holistic understanding of contemporary Indigenous literature.