The University of Tehran Press

Research in Contemporary World Literature

Online ISSN: 2588-7092

Journal Homepage: https://jor.ut.ac.ir//

Colonial/Gendered Violence and Survivance: Decolonial Aesthetics in Too Afraid to Cry by Ali Cobby Eckermann

Nisha Sidhique [1] W. Christopher Rajasekaran ✉[2]

1.- Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India.. E-mail nisha.sidhique2024@vitstudent.ac.in

2 - Department of English, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India. E-mail cristo_wilson13@vit.ac.in

Article Info

Article type:
Research Article

Article history:
Received: 11 February 2026
Received in revised form: 9 April 2026
Accepted: 14 April 2026
Available online: 22 June 2026

Keywords:
Stolen Generations, child welfare, colonial violence, Indigenocide, decolonial turn, survivance

ABSTRACT

This article intends to analyze Too Afraid to Cry as a decolonial manifesto by situating the analysis within specific sub-themes to contextualize the often-overlooked dynamics of settler colonialism and contemporary creative decolonial practices in Aboriginal memoirs. Eckermann's memoir chronicles her experiences as a member of the Stolen Generations from the Yankunytjatjara community in South Australia, who was placed with a German Lutheran family and underwent violence and the subsequent survivance, serves as a profound testament to the assertion of Aboriginal justice. This article situates the "Stolen Epoch" as a mechanism of Indigenocide, accentuating on the themes of violence, gendered trauma, the quest for belonging, and writing as a form of survivance within the theoretical frameworks of decolonial and feminist studies.

Cite this article N. Sidhique and W. C. Rajasekaran, "Colonial/Gendered Violence and Survivance: Decolonial Aesthetics in Too Afraid to Cry by Ali Cobby Eckermann ". *Research in Contemporary World Literature*, *31*(2), 247-266 https://doi.org/ 10.22059/JOR.2026.410944.2813

© Author(s) retain the copyright. **Publisher**: The University of Tehran Press.

https://doi.org/ 10.22059/JOR.2026.410944.2813

Introduction

Stolen Generations and the Mechanism of Indigenocide

The term ‘Stolen Generations’ was first used by the Australian historian Peter Read, one of the earliest academic scholars to address the forceful removal of Aboriginal and Torres Strait Islander children in his 1982 foundational text, *The Stolen Generations: The Removal of Aboriginal Children in New South Wales 1883 to 1969.* “The Stolen Generations era is typically defined as beginning with the passage of state-based Aboriginal 'Protection' legislation in the late nineteenth and early twentieth centuries, which provided the legal basis for limiting Aboriginal parental rights and put in place discriminatory processes for the removal of Aboriginal children; and ending with the repeal of the remaining aspects of this legislation in 1969” (Payne 2021, 3). The establishment of the Stolen Generations in Australia can be observed as a political maneuver aimed at eradicating Aboriginal culture, constituting an act of Indigenocide. Systemic genocide functions structurally, often without overt violence, through ideological and regressive state apparatuses such as institutions, health missions involving forced sterilization, carceral systems, welfare missions, and long-term policies, leading to the normalization of gradual destruction. However, Indigenocide frequently operates within the framework of systemic genocide, specifically targeting the eradication of the cultural continuity of Indigenous communities, their identities, lands, and cosmologies.

The intention of Indigenocide was systemic destruction, which is a colonial form of establishing an indigenous-free nation and culture. *The Bringing Them Home Report* (1997) is a major historical record of Australian historiography which contains statistics of removal, testimonies, and uncanny accounts of survivors, both vulnerable children and their suffering mothers, and their grief. “Indigenous children have been forcibly separated from their families and communities since the very first days of the European occupation of Australia” (Human Rights and Equal Opportunity Commission 1997, 22). According to statistical records, Aborigines were a dying race and “…by the late nineteenth century it had become apparent that although the full descent Indigenous population was declining, the mixed descent population was increasing” (Human Rights and Equal Opportunity Commission 1997, 24). “… In social Darwinist terms, they were not regarded as near extinction. The fact that they had some European ‘blood’ meant that there was a place for them in non-Indigenous society, albeit a very lowly one” (1997, 24). Although this report acknowledges the absence and reluctance of parental disclosure of the “truth” (Payne 2021, 18) it has significantly contributed to the international academic and political recognition of the previously silenced voices of marginalized mothers and children. Furthermore, it serves as a communal manifesto that addresses trauma, resilience, and identity construction. “Like Esther Fogiel’s Holocaust

testimony, many Stolen Generations testimonies tell shocking stories of the physical, sexual, and emotional abuse of children, and of adulthoods scarred by drug dependency, violence and suicide attempts. Themes of maternal loss and childhood loneliness recur in these testimonies" (Kennedy 2008, 163).

Kevin Rudd in his famous *Apology to Australia's Indigenous Peoples* acclaimed it as "a blemished chapter in our nation's history" (Rudd 2008). As Rudd pointed out, "the hurt, the humiliation, the degradation and the sheer brutality of the act of physically separating a mother from her children is a deep assault on our senses and on our most elemental humanity" (Rudd 2008, 58). As a critique of the deep structure of settler colonialism and the "developmental and utilitarian genocides of indigenous people" (Moses 2004) the federal government report argued that "the Commonwealth government and the governments of several Australian states were guilty of the crime of genocide" (Manne 2004, 217). As a political technique of Indigenocide, the kidnapping of children under the guise of 'mission', 'civilization, and 'for their own goodness' is ubiquitous, and their narratives interrogate the problematic nature of national archives. Although the number of narratives by Indigenous mothers is scarce, the merging canon of the life writings of "Stolen" children has become a thrust domain as it encapsulates the truthful subjective material drawn from creative impulses. "In addition, some of the recent narratives not only foreground the elders' stories but they also examine their influence on the younger members' own paths as the younger generation negotiate their identities, their sense of belonging to the country, and their relationships to both Indigenous and non-Indigenous people" (Horáková 2013, 55).

The literature of the Stolen Generations has emerged as a major domain in Australian writing, serving as a medium to express the pain, struggles, and atrocities experienced under European domination. Aboriginal life writing, a major realm of contemporary literary discourse, provides an international visibility for First Nations to resurge their agency and resilience through varied sub-genres. "Aboriginal life writing, like many forms of Indigenous aesthetics in (post)colonial Australia, is a syncretic practice: bound to a postcolonial structure of mourning and trauma while also deeply engaged with tradition and its restoration" (Griffiths 2013, 20). He reasserts that "In simultaneously returning to Aboriginal tradition and narrating its dispossession and disruption by the colonizing process, life story does not simply reproduce a narrative of a static cultural form but rather forms a part of a complex regenerative process" (Griffiths 2013, 17). It serves as an instrument to restore and rejuvenate the negotiated and contested spaces of creativity, intellectual freedom, and cultural sovereignty.

Literature Review

Australia has been at the forefront of experimenting with emergent and hybrid discourses such as the verse novel, verse memoir, prose poetry, digital poetries, and poetic biography. The new millennium has also witnessed an experimental turn in life writing with a focused attempt to decentralize the homogeneity of the nation narration of Australia by dismantling the colonial historical narratives. Life writing subgenres such as biographies, autobiographies, memoirs, testimonies, and personal blogs of Aboriginals have been powerful mediums of resurgence and revival of their 'authentic' self in the contemporary scenario. The narratives of the Stolen Generations, which vividly recount experiences of colonial violence and state welfare interventions, have significantly enriched the nation's literary corpus. These accounts offer an unvarnished depiction of their lived realities. Studies on Sally Morgan's *My Place*, Doris Pilkington's *Rabbit-Proof Fence*, Archie Roach's *Tell Me Why*, Margaret Tucker's *If Everyone Cared*, *Auntie Rita* by Rita and Jackie Huggins, Ruby Langford Ginibi's *Don't Take Your Love to Town*, and Kim Scott's *Benang* examines themes such as trauma, institutional abuse, identity crises, escape, resilience, survival, the discovery of Aboriginal roots, and the healing power of ancestral wisdom. The depiction of gendered experiences of violence reveals distinct thematic focuses for women and men. Women's narratives frequently delve into issues such as motherhood, sexual abuse, domestic violence, the erosion of familial connections, and the process of intergenerational healing. Conversely, men's narratives often address themes of masculinity, labor exploitation, cultural dislocation, and the reestablishment of ties with their country and kin.

As a result of the emergence of Aboriginal activism, Aboriginal Healing Foundations, and the subsequent decolonial turn in emerging discourses, the twenty-first century is witnessing a renaissance of the Indigenous spirit and wisdom through their truth-telling narratives. Telling the bare truth is one of the decolonial strategies to dismantle the univocality of the mainstream narratives. Scholars and writers such as Anita Heiss, Alexis Wright, Melissa Lucashenko, Bruce Pascoe, Tara June Winch, Claire G. Coleman, David Unaipon, Tony Birch, Faith Bandler, Jack Davis, Kim Scott, Ambelin Kwaymullina, and Larissa Behrendt present the stark realities of their lived experiences, addressing Indigenous issues with global visibility. Their narratives frequently integrate autobiographical elements with oral history, resulting in a "choral autoethnography" that encapsulates the emotional experiences of Indigenous generations.

Researchers have extensively examined various genres and dimensions of life writings in relation to the historiography and political narratives of Australia. In contrast to earlier Aboriginal literary discourses, a significant aspect of twenty-first century testimonial conventions is the incorporation of hybrid forms such as as-told-to stories, choral memoirs,

autoethnographies, and feminist autoethnographies. These forms serve to create counter-archives, enhance transnational visibility, and reframe national history by critiquing settler colonialism. Nevertheless, despite the growing recognition of these Aboriginal narratives, their integration into Western critical discourse and academia remains somewhat challenging. Although Ali Cobby Eckermann's poetic oeuvre is globally recognized, and she has published various poetry collections and prose works, academic studies on her literary representation remain scarce. As a memoir of removal regimes that foregrounds survivor testimony of settler-colonial tensions, *Too Afraid to Cry* addresses the imperative of retrieving kinship, language, culture, and quests for belonging by accepting their negotiated identities. This scholarly analysis explores the decolonial agentiality of Ali's memoir within the current milieu and offers a new prospect for the study.

Decolonial Turn: A Theoretical Approach

The decolonial turn in post-colonial studies embarks on a new terrain in ongoing cultural and Commonwealth studies, which entails revisiting the existing canon of Western epistemologies of colonial historiography. The concept of decoloniality, first introduced by Frantz Fanon in *The Wretched of the Earth,* addresses revolutionary violence as a necessary response by the colonized. He argues that colonialism is inherently violent because it dehumanizes the colonized, and so decolonization often takes shape only through counter-violence to overturn the violent colonial order to restore the agency of the oppressed (1963). He claimed that decolonizing the mind is the first step, an idea elaborated by Ngũgĩ wa Thiong'o in *Decolonizing the Mind* (1986). According to Walter Mignolo and Catherine Walsh, decoloniality "…is the exercise of power within the colonial matrix to undermine the mechanism that keeps it in place, requiring obeisance. Such a mechanism is epistemic and so decolonial liberation implies epistemic disobedience" (2018, 114). Decoloniality is best described as a "gesture that de-normalizes the normative, problematizes default positions, debunks the a-perspectival, destabilizes the structure, and as a program to rehabilitate epistemic formations that continue to be repressed under coloniality" (Gallien 2020, 28). He continues "…decolonialism relinquishes Western epistemology and aligns itself with other modes of thinking belonging to groups which have been undermined, repressed, discriminated against, or massacred under colonial, imperial, neo-liberal, patriarchal, and/or secular rule" (Gallien 2020, 33).

Even though, several postmodern theorists such as Anibal Quijano and Walter Mignolo extensively used the terms coloniality of power and decoloniality, Nelson Maldonaldo-Torres, a Puerto Rican philosopher first conceptualized the term "decolonial turn" to highlight the political and epistemic shift in postcolonial scholarship to challenge the western modernity's

acclaimed universality. The decolonial approach combines a postcolonial critique of the current world order as reflected in the distinction between dominant and dominated epistemic formations along with a recognition of the necessity to decenter and pluralize knowledge, and to conceptualize and experience the world otherwise (Gallien 2020, 49). The emerging decolonial milieu does not aim to return to the nostalgic temperament of indigeneity but rather to a cultural critique of power structures and negotiated and contested historiography. Ann Laura Stoler employs the concept of "archival grain" (2009) to conceptualize the validity and authenticity of colonial archives, which are both bureaucratic ideological materials and political productions of colonial power. By reading against the archival grain and utilizing historical contradictions and blind spots, researchers can highlight and critique the colonial archive's role in the production of valid epistemes. As one of the foundational theorists who underscores the dichotomies of power/knowledge, Michael Foucault (1995) articulated the urge and fever to preserve the archive as an active site of power, memory, and forgetting. In contrast, Achille Mbembe, in his seminal work, "The Power of the Archive and Its Limits", critiques the selective documentation and preservation practices within historical archives (2002). Furthermore, Walter Mignolo, in *The Darker Side of Western Modernity* (2011), posits that decoloniality constitutes an epistemic disobedience against the established Eurocentric historiography.

Contemporary Indigenous literature can be a form of decolonial product, as it can help to contest and reframe narratives about Indigenous communities and the effects of colonial expansion and cultural assimilation, reclaim cultural heritage, and revive languages by dismantling the dominant power narratives and replacing "European Provincialism by Indigenous parochialism" (Chakrabarty 2000) by reconstructing European conventions. By challenging and transforming Eurocentric frameworks and epistemic hegemonies, systems, and assumptions that have historically dominated global knowledge production and dissemination, this approach seeks to address how colonialism shaped what was considered "valid", often marginalizing or erasing Indigenous and non-Western knowledge systems, and aims to promote a more inclusive, equitable view of knowledge that respects and integrates diverse worldviews, values, and practices.

Analysis: Decolonial Aesthetics in *Too Afraid to Cry*

Ali Cobby Eckermaan is a renowned contemporary Aboriginal poet, essayist, and a verse novelist whose works repeatedly addresses the problematic national history since colonial times and the associated Indigenous issues. Her debut collection of poetry, *Little Bit Long Time* (2009), and *Love Dreaming and Other Poems* (2011) evoke her sense of fractured identity and the quest for belonging and return to ancestral culture, whereas *Inside My Mother* explores the themes of motherhood, grief, and the resilience of Aboriginal women. Set in mid-north South

Australia in 1880, her verse novel *Ruby Moonlight* (2012) explores the impact of colonisation on the land and adds voice to Indigenous myths, legends, and traditions.

Too Afraid to Cry, originally published in 2013 by Ilura Press in Australia and later republished in South Asia by Navayana in 2015 is her maiden verse memoir that recounts the personal journey of a Yankunytjatjara Aboriginal woman for foster care into a German family and her later reunion with Aboriginal community. More than a reflective anecdote, it blends personal narrative, national history, and Aboriginal wisdom and offers a new dimension to the existing voices of the Stolen Generations by addressing the silences, wounds, and traumas created by systemic dispossession and forced assimilation. In the "Introduction" to the memoir, Meena Kandasamy writes "One incredible facet of this memoir is that instead of challenging the racist policies head-on, she moves them into the backdrop, making sure that the reader does not miss the forest for the trees" (Eckermann 2015, 5). This work belongs to the tradition of *testimonio* in Indigenous life writing, which acts as an agency of counter-narrative to mainstream historiography. The title, *Too Afraid to Cry*, is metaphorical and suggestive, which reflects the silence, fear, grief, and paralysis of the children by the forceful cultural dislocation. The narrative structure follows her emotional journey, from childhood displacement and gendered violence, adolescent struggles, abusive relationships, fractured selves, drug addiction, search for family, and reunion with her Aboriginal identity. The analysis is divided into subheadings such as recounting institutional violence, chronicling the gendered trauma of 'Stolen' womanhood, search for belonging- land, kinship, and spirituality, and writing as healing and survivance is structured on the varied magnitudes of colonial past, contributing to the emerging canon of decolonial literary studies.

Recounting Institutional Violence

Violence is not a peripheral phenomenon; rather, it is deeply embedded in the ongoing cycle of hegemonic structures and power dynamics. It serves as a contextual instrument for regulating the subordinates, maintaining social order, and acting as an agent of internal colonization (Fanon 1963). By remembering and reconfiguring violence through the eyes of the colonized, Aboriginal literature offers a pristine dimension to decolonial praxis. Through the disclosure of the blatant truths of domestic violence, sexual abuse, and gendered traumas under child welfare and by critiquing the racist policies of the state, the author foregrounds the idea of Arendt that "Power and violence, though they are distinct phenomena, usually appear together. Wherever they are combined, power, we have found, is the primary and predominant factor" (1970, 31). In the memoir, the survivor's account traverses through the remembering of her best childhood days with quality foster parents as well as domestic abuse, aimless and spoiled youth with

alcoholism and drug addiction, unwed pregnancy, marital rape, stolen motherhood, and the rediscovery of ancestral roots and her own stolen child.

Written in spare, fragmented, lyrical prose, chapter one of Part one titled “a fading sky” begins with an account of her experience of a childhood abuse by the uncle when her mum was hospitalized. She marks, “When Aunty went to sleep, Uncle would sit next to me and rub my chest. I think he was looking for my bosoms. Fat chance! I was only seven years old and hadn’t grown mine yet” (Eckermann 2015, 19). She continues, “…He had put his body on top of mine, and I couldn’t move. And the icy wind was screeching around and around inside my whole body. Ice cold tears forced their way out of my eyes down my cheeks” (Eckermann 2015, 20). As Linda Tuhiwai Smith postulates, the storytelling of the subjective experiences of the victims by disrupting the Western epistemological canons and reconfiguring the historical archives of welfare by identifying the contested spaces of the subaltern voices in the colonial documents is a powerful tool of decolonization (1999).

The experiences of individuals in foster care are characterized by both adverse and beneficial encounters, as documented in various official reports. While some individuals report positive experiences, others endure significant distress and dissatisfaction. Here, Ali and her siblings, having been integrated into the German Luther family and recognized as 'special children' of God by state welfare, developed a strong work ethic early in life through their labor on their father's rural farm (Eckermann 2015, 29). They participated in activities such as pig hunting and swimming, travelled across Australia during summer vacations, and were granted the opportunity to study subjects such as English and the Bible, a privilege not typically available to other Aboriginal children. Both the father and mother exhibited care and affection, as evidenced by references such as “Dad, always a man of few words!” (Eckermann 2015, 28) And “a good supporter of athletics” (Eckermann 2015, 37) and “She always kissed us and tugged us into our beds before turning off the light. We loved those special times, feeling close to her” (Eckermann 2015, 43). Despite the ongoing dialectic of childhood trauma stemming from forced removal and cultural and linguistic displacement, her experiences during her formative years with foster parents and siblings elicit a sense of contemplation. The engagement of her foster parents in addressing her various life challenges, coupled with the transparent disclosure of her foster care experiences, adds new dimensions to the decolonial discourse on colonial welfare violence. Even though the notion of linguistic resistance is not a sophisticated technique in literature to reassert the cultural agency of the oppressed as echoes Caliban’s resistance in *The Tempest* when he states, “You taught me language; and my profit on’t / Is I know how to curse” (Shakespeare 1994, 437-438). The same is evident in the context of Ali’s narrative. Although she acquired proficiency in the colonial language as part of institutional

welfare and benefits from a Western-centric lifestyle, including religious and English education, social etiquette, and easy access to material resources, she employs the medium of the Western realm to express and critique the dominant world, and by integrating indigeneity, she adopts a decolonial approach in contemporary life writing.

The metaphor of icy wind is often used to address the numbness and fragility of the violence in the survivor's life. Her second attempt at abuse by her foster brother's perfect friend at school and her revelation of "Suddenly I had two secrets" (Eckermann 2015, 42) and bad things in life are followed by her numbness and cold response. She continues her bad experience with the boys and girls in the school as follows, "I didn't notice that they had begun to form a circle around me, but I did notice that the icy wind was blowing inside my head and was starting to freeze my guts" (Eckermann 2015, 47). Her revelation of "pen ink episode" (Eckermann 2015, 74) on a cloudy day by the girls which turned the icy wind into an ice block and then turned to stone remains a lifelong trauma for her.

The phenomenon of the removal of children as part of the systematic erasure of Indigenous culture from their ancestral lands is situated within the broader frameworks of biopolitics and the ensuing Indigenocide. By conveying the fragmented narratives of the atrocities experienced by the subaltern, emphasizing Indigenous knowledge, and the restorative power of Aboriginal circles, Ali documents the collective testimonies of each stolen child in Australia and critiques the political ideologies underpinning governmental mechanisms. Violence on school premises from non-Aboriginals and comments from teachers and others in church evoke a kind of affective response from the readers. Her rotten soul and ambivalent attitude towards her identity and violence are represented throughout the metaphors of icy wind in the memoir. She testifies,

> The people at our church prayed for us often, and Big Brother and I felt special. Mum would smile, happy on those days. We didn't mind that we looked different from her. Our friends from Sunday school looked the same as their parents, and no-one called them 'special'. I wonder if they felt they were special (Eckermann 2015, 22).

By categorizing and positioning Indigenous children as "unspeakable subalterns" within their own native territories, the state exerts biopower to regulate their population and epistemic sovereignty. As Flynn observed, "Deceptive in nature, this kind of violence is no less brutal than other forms of coloniality, of physical violence" (2026, 4). Although she writes the disappointment and hatred of the white, deceiving world in a poetic way like,

"a muted heart hammered
in a black and white world
too young to read" (Eckermann 2015, 21),

her memoir is a conscious effort to revitalize the contested memories of Aboriginal history and individual pain. By chronicling the violence associated with her separation at birth and the disruption of maternal bonds, she elucidates the violence inherent in policies designed to dismantle Aboriginal kinship systems and the persistent grief that these policies have perpetuated across generations. As Gallien quotes, "…if postcolonial critique produces studies *about* the systemic subjugation of subalternized people, decolonial studies focus on the production of alternative discourses *with* and *from* a subaltern perspective" (2020, 33). To conclude, *Too Afraid to Cry* amplifies the voices of numerous Aboriginal children who were silenced, marginalized, and rendered invisible in the fabricated historiography of colonial Australia. The work not only documents the pain and trauma experienced but also fosters empathy and ethical reflection among its readers. This serves as a decolonial pedagogy, educating non-Indigenous readers about the persistent violence of settler colonialism while simultaneously addressing the necessity and urgency of preserving Indigenous memories to promote a more sustainable decolonial future.

Chronicling the Gendered Trauma of 'Stolen' Womanhood

The narratives of women concerning the pain, grief, and trauma associated with the cultural displacement of the Stolen Generations have emerged as a significant area of discussion in contemporary scholarship. The developing canon of Indigenous Academic Feminist Studies in Australia addresses not only the multifaceted perspectives of the Stolen childhood, invisibility, and contested spaces of Aboriginal motherhood (Payne 2021) but also the structural invisibility of the unspeakable experiences of non-Indigenous foster motherhood. According to *Bringing Them Home Report*, one of the major intentions of this systemic genocide was the withdrawal of children from their Aboriginal mothers who are perceived as the custodians of ancestral wisdom and cultural continuity (Human Rights and Equal Opportunity Commission 1997).

Gendered trauma in the context of this narrative aims to highlight the gendered violence and the subsequent trauma experienced by male and female children under colonial welfare. Aboriginal girls underwent through domestic violence, sexual abuse, alcoholism, and later marital rape over the course of time whereas boys worked in the farms, markets and for mining. Aboriginal women were the carriers of deep scars under welfare. As a memoir articulates the double oppression, colonial violence, gendered trauma and postmemory of stolen womanhood and the cycle of separation of three generations, *Too Afraid to Cry* foregrounds the cultural resilience of Aboriginal women in Australia. The memoir begins with the childhood domestic sexual abuse by her uncle and her silenced voices under welfare and moves to bad experiences in the school premises by the non-Indigenous friends and teachers, sexual violence and unwed pregnancy by her friend drafts the narrative, more empathetic. She writes, "At eighteen I would

be the first unmarried pregnancy in our small country town, and I knew Mum and Dad were ashamed of me. The younger siblings looked at me like I was the devil. I felt like I was carrying the devil inside me" (Eckermann 2015, 98). Even though she feels like a devil, the motherly affection and care inside her flew out after the adoption process. The guilt and trauma of lost motherhood started to haunt her. She continues,

> According to adoption laws I would have to wait eighteen years to apply to find my son. I sat, staring out the window, as the country became more barren. I buried the vision of my newborn son deep within my heart, hoping the desert would provide the sanctuary I needed to cope with my loss of him (Eckermann 2015, 104).

The second meeting with Bones, escape from his violence, and the subsequent survival to a new place with her Aboriginal friends make the narrative a wider dimension from personal to national level. The narrative became wider with the portrayal of the gendered violence experienced by Aboriginal women around her. Ida's episode with his drunken husband is an instance. The account is more intense with the recounting of her alcoholism and the use of marijuana. Her second pregnancy makes her more panicked. She writes, "I fell pregnant. I tried to be happy, but I was nervous about giving birth again. I remembered little bits of my last pregnancy. I felt frightened and panicky" (Eckermann 2015, 148). The deep haunting of her lost second child and failure thoughts created a sense of self-destruction. She continues, "I started thinking about killing myself. I couldn't stop the thoughts from entering my head" (Eckermann 2015, 154) and. … "The suicide thoughts would not leave my brain. When I went for walks, I saw myself hanging in the trees" (Eckermann 2015, 156).

The narratives surrounding Aboriginal motherhood have been a contested landscape within academia, particularly those focusing on the dual trauma experienced by Aboriginal women as both children and mothers. These narratives, which highlight the disruption of the maternal lineage, reinvigorate the concept of motherhood as a potent site of decolonial resistance, challenging both settler colonialism and patriarchy. This sentiment resonates with Payne's observation that motherhood is "a social construction… specific to time, place and cultural context… (that) reflects the realities of power" (2021, 2). The memoir, by documenting the intergenerational trauma and resilience of Australian mothers, aligns with Indigenous standpoint theory and decolonial feminism, domains that remain underrepresented in public discourse. Through the lens of decolonial feminism, as articulated by Aileen Moreton-Robinson (2000), this *testimonio* merges the personal with the political, amplifying collective struggles through individual narratives. Eckermann presents her trauma not as an isolated incident but as emblematic of the broader experiences of the Stolen Generations. By sharing her story, she undertakes a dual action: documenting state violence and preserving Indigenous memory. Her

memoir invites readers to engage in an ethical act of witnessing, where trauma is not consumed voyeuristically but encountered as part of ongoing colonial legacies. The narrative segment concerning Eckermann's loss of her mother and her son underscores the recurring patterns of gendered and colonial violence and the associated trauma across generations. Eckermann's memoir exemplifies this by writing against silence, erasure, and selective amnesia in the stories of state-sanctioned abduction and colonial welfare.

Search for Belonging- Land, Kinship, and Spirituality

The exploration of ancestral roots and the reclamation of lost art and culture constitute significant thematic dimensions in Indigenous, postcolonial, and decolonial studies. "Writing about our experiences under imperialism and its more specific expression of colonialism has become a significant project of the indigenous world" (Smith 1999, 19). In this context, Ali emphasizes the desire of First Nations to reconnect with their land, language, culture, and identity, aligning with their original cultural heritage. The expressions of her nascent awareness of her Aboriginal heritage, athletic abilities, and inequities she faced from peers and educators within the school environment are evident in her reflections. For instance, she recounts, "One day I was near the oval, quietly drinking from the water tank when I overheard some teachers talking about me. I heard them say that 'my kind' was very good at sports. It made me feel good" (Eckermann 2015, 45). Additionally, she notes, "On enrolment I got put into different classes from my friends; they went into the top class, but I was put into a lower class. I didn't understand why; my last report card had said I was a good student" (Eckermann 2015, 72). These experiences contribute to her feelings of hurt and emotional detachment. She sang secret songs for relief, which "…came from the old man who lived in the pine trees" (Eckermann 2015, 51). She became more doubtful of welfare with her friendship with Mingari. "She told me the welfare took every second baby from her mother, and there were now four babies missing. She said her Mum drank a lot because of that" (Eckermann 2015, 73) … "She introduced me to a new set of friends who taught me to smoke cigarettes and drink beer. Sometimes they even smuggled beer to school, and we would share it in the toilets at recess. I idolised their sense of freedom. I was trying to be good for my parents, to achieve good marks at school and to practice our church faith, but I just couldn't" (Eckermann 2015, 74). Rejecting epistemic obedience, a significant decolonial transformation, she began forming relationships with new acquaintances by deliberately disregarding her mother's advice to avoid Aboriginal friends.

She embarked on a deeper investigation into her cultural roots, which led her to critically analyze the traditional narratives surrounding Indigenous Australians and the authenticity attributed to Aboriginal practices. She states, "I couldn't trust the world I knew anymore. So I

found a new one" (Eckermann 2015, 85). Her visit to Mingari's family in the city rejuvenates the warmth and hospitality of Aboriginal family trees. She prints, "The women hugged me and fussed, and welcomed me like a member of the family. The walls of the house were covered with family photos. The faces of their children all looked so beautiful and happy. I was surprised how proud they were of their kids" (Eckermann 2015, 83). Her interactions with Aboriginal friends, involvement in pub and drug culture, elopement with Bones, experience of marital rape, and subsequent return to her mother on the farm, where she was accepted, contributed to a sense of confusion regarding her decisions. Her expression, "I tried to get on with my life. I tried to make it up to my family: I went to church with them; I went to visit extended family with them; I helped around the farm; and I joined the local tennis team. I tried living a normal life" (Eckermann 2015, 97), reflecting a fluid identity within bi-cultural environments.

Ali's birth story as a Stolen infant by Aunt Lola created a sense of pain and an urge to register for the search for her lost son in Aboriginal Link Up Service. She recounts of Ali's birth story as follows, "Your uncles and I came to pick you and your Mum up from that hospital. The matron told us there was no baby. We thought you died. Your Mum couldn't stop crying. She just sat holding the bunny rug we bought for you" (Eckermann 2015, 201). She offered a collection of family photos, including the photos of Ali's brother, sister, and grandmother. Her enrollment in a visual arts college at the Aboriginal Community College, her visit to sacred sites and bush life, recovery of Aboriginal songs and traditions, and the value of kinship and family tree provide an enlightening spirit to her world. She writes, "I enjoy watching the instinctive nature of my family. It allows us to care for each other in special ways. I feel special, and she often tells me I am!" (Eckermann 2015, 201). The "despair and wailing from across the desert dunes" (Eckermann 2015, 194) of the spirits of the Aboriginal people, her Dreamtime experience, Aboriginal pride, the land and its healing power, and the rediscovery of her mother, father, and finally her lost son reconnect her with Indigenous epistemologies and ontologies.

The theme of the rotation of child removal became more evident in the later parts of the memoir. In the prose-poem "Circles and Squares", she writes "I was born Yankunytjatjara my mother is Yankunytjatjara her mother was Yankunytjatjara my family is Yankunytjatjara I have learnt many things from my family elders I have grown to recognize that life travels in circles—Aboriginal culture has taught me that" (Eckermann 2015, 205). In Aboriginal cultural practices, circles are central to healing traditions, whereas squares are fundamental to the organizational frameworks in Western societies. She critiques the square houses, paddocks, tables, chairs, beds, and even the square mirror in the Western tradition. Her shift from "You know who I am?" to "I know who I am" is a profound assertion of Indigeneity. The circle of child loss, its pain, and reconciliation is highlighted through the words,

> "It is hard to accept that my mum also grew up without *her* mother, and that she was separated from her sisters and brother. It is hard to accept that I repeated her history when I adopted out my son. She shares her memories of when she gave me up for adoption, how empty and wrong she felt afterwards, and how she threw herself into her nursing career. I tell her I suffered the same feelings after I gave up my son, although I threw myself into taking risks, with heavy drinking and drugs" (180).

Minya, a very bold and intelligent younger niece, teaches her to heal the wounds. Ali was cared for by a larger group of women, when she got sick and haunted by the Spirits of the land. She writes,

> They look into my face and into my eyes. They dance and sing around me. They welcome me back to my traditional country. They give me my skin name. They rub me with their healing powers and heal me using traditional medicine. They rub me again and remove the ice block from inside me. Then they heal the hole in my guts.
>
> I can't stop crying. It is a mixture of release and joy (Eckermann 2015, 194).

The narrative moves to a wider political dimension with the disruption and the retrieval of Ali and Merlin's attempt to save Minya's daughter from the clutches of White welfare which proves their agency of sovereignty. She writes,

> Jonnie and I and Merlin drive south immediately. Most of our family gathers at the welfare office to protect this baby girl and to keep her in my family. Minya is a teenage mother, and we show our support for her. She names her beautiful daughter Shakaya. I love this baby so much. Her birth teaches me that every child is a blessing. There is no need for shame. I feel some of my own shame for being a teenage mother beginning to disappear. (Eckermann 2015, 213)

According to Tuck and Yang, "the disruption of Indigenous relationships to land represents a profound epistemic, ontological, cosmological violence" (2012, 5) and "…the tension between the preservation of tradition, the critique of colonialism, and the restorative poetic praxis that emerges in interlacing the two" (Griffiths 2013, 20). This memoir transcends the realm of personal narratives by challenging the settler myths of benevolence, employing storytelling as both ceremony and resistance, and culminating in a positive resolution. The remarriage of Mum Audrey, the reunion with Big Brother and Pearlie, the celebration of Mum Frieda's seventieth birthday, and her grand wedding ceremony with the blessing of both foster and original families, alongside the evident happiness of Shakaya, collectively symbolize a gesture of Aboriginal justice and sovereignty achieved through years of resistance and sacrifice. As Griffiths quotes, "These writers use community, country, and self as entwined to disarticulate the false dichotomy between *poēsis* and praxis and redefine Aboriginal life. They

do so through a regenerative process, drawing in both Indigenous tradition and a critique of colonialism" (2013, 20).

Writing as Healing and Survivance

Survivance through truth-telling and writing is the crux of *Too Afraid to Cry*. As a portmanteau of survival and resilience, it is a key concept in contemporary Indigenous Studies to approach 'how to?' or 'how can?' be the Indigenous discourses narrate, perform, and negotiate their creativity, agency, and continuity over the presence of domination. Introduced and popularized by Gerald Vizenor, the concept aims to counteract colonial accounts of Indigenous life as active agents of collective history and communal testimony. More than a physical survival, "…it is the verbal and imaginary construction of an adequate reality" (Breining 2008, 41) and the "Survivance stories are renunciations of dominance, detractions, obtrusions, the unbearable sentiments of tragedy, and the legacy of victimry" (Vizenor 2008, 2). Here, the memoirist underscores the stories of the survivance of thousands of muted children in the continent through a personal testimonio with a new acuity.

Ali believes in the Aboriginal ways of knowing, sharing, and healing through oral storytelling and writing. For her, writing becomes a therapeutic act and as an agency of self-discovery which has been enunciated through the narrative progress of the memoir. She testifies, "Writing is allowing me a new clarity of mind, and I have begun to worry less about my future. Writing allows me to define my dreams. Writing allows me to discover who I truly am" (Eckermann 2015, 162). Rather than a political weapon to address the fabricated, fragmented, and episodic amnesia of Stolen historiography, writing the deep search for life and identity by sharing the pain and trauma is an inseparable part of collective healing. The process of listening is essential in collecting healing, as Payne elaborates, Dadirri, "a deep contemplative process of 'listening to one another' in reciprocal relationships" (2021, 9).

Survivance is inseparable from memory, language, and resistance and through her memoir she converts silence into speech, trauma into testimony, and memory into an active site of resistance. The self-awareness of her destructive habits and suicidal thoughts turned into a metamorphosis in Ali's life as she quotes, "I started thinking about killing myself. I couldn't stop the thoughts from entering my head" (Eckermann 2015, 154) and finally, "… I booked myself into rehab" (Eckermann 2015, 156). Part Four of the memoir, "no longer shy" begins with a metaphorical description of spring in her life. "Cloud shadows pass by and sunshine glitters. Birds sing from the willow trees along the creek" (Eckermann 2015, 160) and statements like "I have started to laugh again, this time without alcohol. I have started to relax more, this time without drugs" (Eckermann 2015, 161), indicate the beginning of a structured life in rehab. Discipline and counselling in the rehab have helped her with gradual survival and

cultural survivance through writing and learning family stories. She remarks, “All clients have been encouraged to keep a journal. Writing is allowing me a new clarity of mind, and I have begun to worry less about my future. Writing allows me to define my dreams. Writing allows me to discover who I truly am” (162). She continues,

> The impact of learning family stories is powerful. Each night I write in my journal, trying to capture my new family history. Poems appear at midnight, and I hasten to scribble them down. My mind seems to evolve from past confusions and doubts, and I feel a sense of healing by writing the words on the page. I understand the notion of forgiveness, and begin to release the guilt I have been holding inside me since walking out on my son (Eckermann 2015, 181).

The Healing Circle is one of the significant and symbolic parts of Aboriginal culture which indicates the assumption that “…all beings are interrelated” (Stevenson 1999, 9). To share common and painful experiences with others symbolic of rediscovery, mutual acceptance, and a part of reconciliation. “In the Healing Circle, people who are experiencing various difficulties gather together to overcome problems, which could include trauma from the past, all forms of violence, addictions, adoption by non-Native families, placement in non-Native foster homes, the effects of residential schools, incarceration, poverty, hopelessness, and grief and loss.” (Stevenson 1999, 9). The rediscovery of ancestral roots can be read as a part of Aboriginal healing tradition to achieve a sense of survivance. Native stories are the sources of survivance, the comprehension and empathies of natural reason, tragic wisdom, and the provenance of new literary studies (Vizenor 2008, 11), and survivance is “declared by stories his native presence, human rights, and sovereignty” (Vizenor 2008). The idea of return is central to the Indigenous standpoint, and survivance is “a moral imperative to assert the special value of their traditional cultures” (Kroeber 2008, 26) to heal the wounds of their shattered self. They challenge the mental slavery and the ongoing internal colonization by incorporating their Indigeneity, such as linguistic and narrative experiments to describe their intricate lived experiences.

As Belinda Wheeler pointed out in “Introduction: The Emerging Canon” in *A Companion to Australian Aboriginal Literature,* “The loss of identity that was the consequence of legislation enacted by Australia’s federal and state governments has haunted numerous Australian Aboriginals, and many have chosen writing as a vehicle to overcome past injustices and start the healing process” (Wheeler 2013, 6). Ali believes in the decolonial act of storytelling and “*Coming to know the past* has been the part of the critical pedagogy of decolonization” (Smith 1999, 34). *Joint Select Committee on Constitutional Recognition relating to Aboriginal and Torres Strait Islander Peoples Final Report* states that “Truth-telling is crucial to the ongoing process of healing and reconciliation in Australia” (Australia.

Parliament of the Commonwealth of Australia 2018, 159) and “Truth-telling is not just about acknowledging the atrocities of the past, but is also an opportunity for Aboriginal and Torres Strait Islander peoples to share their culture and language with their communities” (Australia. Parliament of the Commonwealth of Australia 2018, 160). Even though, “Speaking and writing out” the verities is an essential precursor to healing through reconstructing the tropes of the sophisticated terminologies of “white saviourism” and “child welfare, Tuhiwai Smith warns that “a thousand accounts of the ‘truth’ will not alter the ‘fact’ that indigenous peoples are still marginal and do not possess the power to transform history into justice.” (Smith 1999, 35). In *Too Afraid to Cry*, Ali Cobby Eckermann asserts the medium of writing as a means of healing the scars of removal policies, intergenerational trauma, and maternal anxieties by recounting personal narratives of survival. This work illustrates how these experiences continue to affect generations of Indigenous identities, offering a novel decolonial perspective to challenge mainstream hegemony.

Conclusion

“Aboriginal life writing … is a poetic practice of making life from and through community connections so often fragmented by colonization” (Griffiths 2013, 18). *Too Afraid to Cry* addresses the multifaceted experiences of gendered and underprivileged minorities during the era of child welfare by providing a literary platform and an international visibility for these expendable oral narratives and unwritten truths of institutional violence. It examines how Ali, through her autofiction, deconstructs the univocality of historical narratives by offering a literary and cultural space for gendered marginalized people within Australia. This memoir stands as a testament to the hidden wisdom of ancestral knowledge in Australia by foregrounding the urge to reconnect myths, dreamtime, songlines, and the healing power of community gatherings. As a poet-memoirist, Ali’s reflective narrative offers a new dimension to the existing genre of decolonial agency of life writings in Australia. Even though she experienced colonial and gendered violence, cultural and linguistic displacement, identity crises, the reflections of the presence and sustenance of her foster family throughout her ups and downs, provide the narrative a novel dimension. It is evident in the portrayal of their care and unconditional love of the foster family and utterances like “Dad encouraged us to play sport” (Eckermann 2015, 47), “I hope Mum will continue to be proud of me as I move closer to my true identity” (Eckermann 2015, 171), and “Mum and Dad taught us good morals and how to share with others too” (Etherington 2016, 16).

The narrative challenges the colonial prospects of the erasure of Indigenous culture by tracing their cultural roots and rejoining them within the broader framework of Aboriginal futurism, which proliferated into a large critical field in contemporary discourses. Using a linear

or chronological structure for the storyline, the chronicle focuses on her abusive childhood, drug addiction, and abusive relationships in her youth, and the subsequent survival with the realization that the anchors of the past and her beginning as an Aboriginal activist echo reflections on (de)colonial thematic dimensions across colonial divides due to white racist policies. The memoir affirms epistemic and linguistic sovereignty by reasserting the Indigenous knowledge systems and decentering standard English by using Aboriginal English phrases and idioms. It transcends the boundaries of colonial hegemony, and the fragmented sentences and prose-poems disrupt Western narrative coherence and intentionally consume the circular flow of knowledge, storytelling, collective healing, and survivance, which are all decolonial praxes in contemporary literary studies. According to Gallien, "… decolonialism uncovers the alternative epistemologies and thereby alternative cosmovisions these marginal spaces contain" (Gallien 2020, 30). The production of Stolen Generations as a process of internal colonization which aimed at the "biopolitical and geopolitical management of people, land, flora and fauna within the "domestic" borders of the imperial nation" (Tuck and Yang 2012, 5). The attempt to compose a memoir centered on colonial state welfare serves as the establishment of a decolonial archive that transcends the boundaries of a singular nation-state. By integrating elements of testimony, lyricism, and counter-history, the memoir acts as a conduit for personal healing and simultaneously represents a collective act of survivance.

**

1. The author declares that this article did not receive financial support from any institution, educational center, or approved research project.

2. The author declares that there is no conflict of interest related to this research.

3. The author declares that no generative artificial intelligence was used in writing this article and that the entire work is their own creation.

References

Arendt, Hannah. 1970. *On Violence*. New York: Harcourt Brace Jovanovich.

Australia. Parliament. Joint Select Committee on Constitutional Recognition Relating to Aboriginal and Torres Strait Islander Peoples. 2018. *Final Report*. Canberra: Parliament of the Commonwealth of Australia. Accessed March 5, 2025. https://www.aph.gov.au/Parliamentary_Business/Committees/Joint/Former_Committees/Constitutional_Recognition_2018/ConstRecognition/Final_Report.

Breinig, Helmbrecht. 2008. "Native Survivance in the Americas: Resistance and Remembrance in Narratives by Asturias, Tapahonso, and Vizenor." In *Survivance: Narratives of Native Presence*, edited by Gerald Vizenor, 39–60. Lincoln: University of Nebraska Press.

Chakrabarty, Dipesh. 2000. *Provincializing Europe: Postcolonial Thought and Historical Difference*. Princeton, NJ: Princeton University Press.

Cobby Eckermann, Ali. 2015. *Too Afraid to Cry*. New Delhi: Navayana.

Etherington, Ben. 2016. "An Interview with Ali Cobby Eckermann." *Wasafiri* 31 (2): 13–17. https://doi.org/10.1080/02690055.2016.1145440.

Fanon, Frantz. 1963. *The Wretched of the Earth*. Translated by Constance Farrington. New York: Grove Press.

Flynn, Eugenia. 2026. "The Past Is the Present Is the Future: Resisting Colonial Violence, Always." *Australian Feminist Law Journal*, 1–8. https://doi.org/10.1080/13200968.2026.2623554.

Foucault, Michel. 1995. *Discipline and Punish: The Birth of the Prison*. Translated by Alan Sheridan. 2nd Vintage Books ed. New York: Vintage Books.

Gallien, Claire. 2020. "A Decolonial Turn in the Humanities / المنعطف المقوّض للاستعمار في الإنسانيات." *Alif: Journal of Comparative Poetics* 40: 28–58. https://www.jstor.org/stable/26924865.

Griffiths, Michael R. 2013. "Indigenous Life Writing: Rethinking Poetics and Practice." In *A Companion to Australian Aboriginal Literature*, edited by Belinda Wheeler, 15–34. Rochester, NY: Camden House. https://doi.org/10.1515/9781571138620-005.

Horáková, Martina. 2013. "Contemporary Life Writing: Inscribing Double Voice in Intergenerational Collaborative Life-Writing Projects." In *A Companion to Australian Aboriginal Literature*, edited by Belinda Wheeler, 53–69. Rochester, NY: Camden House. https://doi.org/10.1515/9781571138620-007.

Human Rights and Equal Opportunity Commission. 1997. *Bringing Them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families*. Sydney: Human Rights and Equal Opportunity Commission.

Kennedy, Rosanne. 2008. "Vulnerable Children, Disposable Mothers: Holocaust and Stolen Generations Memoirs of Childhood." *Life Writing* 5 (2): 161–84. https://doi.org/10.1080/14484520802386535.

Kroeber, Karl. 2008. "Why It's a Good Thing Gerald Vizenor Isn't an Indian." In *Survivance: Narratives of Native Presence*, edited by Gerald Vizenor, 25–38. Lincoln: University of Nebraska Press.

Maldonado-Torres, Nelson. 2006. "Césaire's Gift and the Decolonial Turn." *Radical Philosophy Review* 9 (2): 111–38. https://doi.org/10.5840/radphilrev20069217.

Manne, Robert. 2004. "Aboriginal Child Removal and the Question of Genocide, 1900–1940." In *Genocide and Settler Society: Frontier Violence and Stolen Indigenous Children in Australian History*, edited by A. Dirk Moses, 217–43. New York: Berghahn Books. https://doi.org/10.1515/9781782381693-013.

Mbembe, Achille. 2002. "The Power of the Archive and Its Limits." In *Refiguring the Archive*, edited by Carolyn Hamilton, Verne Harris, Jane Taylor, Michele Pickover, Graeme Reid, and Razia Saleh, 19–27. Dordrecht: Kluwer Academic Publishers. https://doi.org/10.1007/978-94-010-0570-8_2.

Mignolo, Walter D. 2011. *The Darker Side of Western Modernity: Global Futures, Decolonial Options*. Durham, NC: Duke University Press. https://doi.org/10.1215/9780822394501.

Mignolo, Walter D., and Catherine E. Walsh. 2018. *On Decoloniality: Concepts, Analytics, Praxis*. Durham, NC: Duke University Press. https://doi.org/10.1215/9780822371779.

Moreton-Robinson, Aileen. 2000. *Talkin' Up to the White Woman: Indigenous Women and Feminism*. St Lucia, QLD: University of Queensland Press.

Moses, A. Dirk, ed. 2004. *Genocide and Settler Society: Frontier Violence and Stolen Indigenous Children in Australian History*. New York: Berghahn Books. https://doi.org/10.3167/9781571814104.

Ngũgĩ wa Thiong'o. 1986. *Decolonising the Mind: The Politics of Language in African Literature*. London: James Currey.

Payne, Anne Maree. 2021. *Stolen Motherhood: Aboriginal Mothers and Child Removal in the Stolen Generations Era*. Lanham, MD: Lexington Books.

Quijano, Aníbal. 2000. "Coloniality of Power and Eurocentrism in Latin America." *International Sociology* 15 (2): 215–32. https://doi.org/10.1177/0268580900015002005.

Read, Peter. 1981. *The Stolen Generations: The Removal of Aboriginal Children in New South Wales 1883 to 1969*. Sydney: New South Wales Ministry of Aboriginal Affairs.

Rudd, Kevin. 2008. "Apology to Australia's Indigenous Peoples." *Commonwealth Parliamentary Debates*, House of Representatives, February 13, 167–73.

Shakespeare, William. 1994. *The Tempest*. Edited by Barbara A. Mowat and Paul Werstine. New York: Washington Square Press.

Smith, Linda Tuhiwai. 1999. *Decolonizing Methodologies: Research and Indigenous Peoples*. London: Zed Books.

Stevenson, Jean. 1999. "The Circle of Healing." *Native Social Work Journal* 2 (1): 8–21.

Stoler, Ann Laura. 2009. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton, NJ: Princeton University Press. https://doi.org/10.1515/9781400835478.

Tuck, Eve, and K. Wayne Yang. 2012. "Decolonization Is Not a Metaphor." *Decolonization: Indigeneity, Education & Society* 1 (1): 1–40. https://jps.library.utoronto.ca/index.php/des/article/view/18630.

Vizenor, Gerald, ed. 2008. *Survivance: Narratives of Native Presence*. Lincoln: University of Nebraska Press.

Vizenor, Gerald. 2008. "Aesthetics of Survivance: Literary Theory and Practice." In *Survivance: Narratives of Native Presence*, edited by Gerald Vizenor, 1–24. Lincoln: University of Nebraska Press.

Wheeler, Belinda. 2013. "Introduction: The Emerging Canon." In *A Companion to Australian Aboriginal Literature*, edited by Belinda Wheeler, 1–13. Rochester, NY: Camden House. https://doi.org/10.1515/9781571138620-004.