

# Forced Belonging: The Indictment of Colonization in Australia in the Poetry of Romaine Moreton and Alf Taylor

*Danica Čerče\**

## ABSTRACT

Drawing on George Levine and Hillis Miller among other contemporary theorists discussing the changed conception of “what constitutes the literary” and the “assimilation of literature to ideology,” Letitia Guran notes that works of art are able to produce critical disruptions and help to create a desirable community. In light of these views, this article aims to show that the verse of Romaine Moreton and Alf Taylor, in its overt objection to exclusion, dispossession, and subordination of Australian indigenous peoples, mobilizes various strategies to encourage national self-reflection and destabilize the assumptions about the authority and entitlement of the white colonizers.

**KEYWORDS:** Australian indigenous poetry, Romaine Moreton, Alf Taylor, socio-economic and political critique, destabilizing whiteness

---

\* Received: November 23, 2015; Accepted: September 5, 2016  
Danica Čerče, Associate Professor, Faculty of Economics, University of Ljubljana, Slovenia  
([danica.cerce@ef.uni-lj.si](mailto:danica.cerce@ef.uni-lj.si)).

Australian indigenous literature cannot be truly understood by severing it analytically from its historical and socio-cultural context. As one of the traditions of the new postcolonial literatures in English, it “writes back” to the literary traditions of empire (Ashcroft, Griffiths, and Tiffin 6), challenging their “possessive investment in whiteness” (Lipsitz 1) and the concomitant positioning of indigenous people as “colonial subalterns” (Mignolo 381). According to Walter Mignolo, this category refers to all those positioned outside European categories of proficiency and identity, such as Christianity, European languages, modernity, history, skin colour, and scientific knowledge, and foregrounds racialized oppression and exploitation (386). With its political agenda focused on land rights and cultural self-determination, this literature has undertaken a vital role in the expression of indigenous peoples’ cultural and political life. However, it was not until the 1988 Australian bicentennial celebration that the wider Australian public showed interest in this literature and culture (Wheeler 1). This resulted in a veritable outburst of indigenous Australians’ works in various genres including autobiography, fiction, poetry, film, drama, and music.

It is not an exaggeration to claim that, in each of these areas, indigenous Australians have made a significant contribution. Here are a few examples: in the field of narrative prose, Kim Scott’s novel *Benang* won the 2000 Francis Miles Award for the best Australian novel of the year. As the first indigenous author to win the arguably most prestigious literary award in Australia, Scott won the Francis Miles Award again in 2011, this time for the novel *The Deadman Dance*. In 2007, this award was given to Alexis Wright for her novel *Carpentaria*. Jack Davis’s play, *No Sugar*, received international acclaim at the 1986 World Theatre Festival in Canada. In the same year, Davis’s play was a co-winner of the Australian Writer’s Guild Award for the best stage play, whereas six years later, it received the Kate Challis RAKA Award. In listing the indigenous Australians’ accomplishments, it is impossible to overlook the success of Doris Pilkington’s 1996 novel, *Follow the Rabbit Proof Fence*, popularized further by Philip Noyce’s internationally renowned 2002 film version of the book. For their achievements in poetry, Kevin Gilbert and John Muk Muk Burke won the 1995 and 2000 Kate Challis RAKA Award respectively; the former for the collection *Black from the Edge* and the latter for *Night Song and Other Poems*.

Poetry seems to have forged new possibilities for reaching the audience for more indigenous Australians than any other mode of creative expression. In addition to the two acclaimed poets mentioned above, Oodgeroo Noonuccal, Lionel Fogarty, Mudrooroo Narodin, Jack Davis, Romaine Moreton, Alf Taylor, Lisa Bellar, Jeanine Leane, among others, have used this medium for the articulation of their political thought. Adam Shoemaker is right to claim that, “if there is any ‘school’ of Black Australian poetry, it is one of social protest” (201), arguing that most Aboriginal poets reject the art for art’s sake argument and feel that their work should have at least some social utility (180). Indeed, in accordance with Michael Lipsky’s definition of protest activity as a “mode of political action oriented towards objection to one or more policies or conditions” (1145), the distinctive feature of much of contemporary indigenous poetry is its “political and social critique in objecting to the conditions of indigenous people’s minoritization” (Brewster, “Engaging” 61), that is cultural and political domination and disenfranchisement by white Australians. Another essential aspect of protest poetry is its capacity “to offer revelations of social worlds . . . to which readers respond with shock, concern, sometimes political questioning” (Coles 677). As this discussion will also show, Australian indigenous poetry is capable of ensuring a strong effect on its readers. The verse of Romaine Moreton and Alf Taylor is perhaps among the most illustrative of this claim. In their struggle for social and political transformation the two poets address a number of pressing social justice issues, boldly exposing the institutional and historical processes and logics that have retained the Australian indigenous population in the web of hegemonic power. In so doing, they use the structure and style that allow them to create a maximum quality of readerly participation.

Positioning Moreton and Taylor within the context of Australian indigenous protest writing and drawing on Christopher Fynsk’s 1991 observation that “literature addresses an anonymous collective, but convokes us as singular beings” (xxviii), this article examines how the two poets’ social critique involves a non-indigenous reader in the experience of their writing and solicits a political response. The textual analysis of some of the most representative poems by each author against the background of post-colonial critique and social criticism aims to show that, in performing the interrogation and intervention in the ongoing racialized exclusion and inequality of

Aboriginal and Torres Strait Islander peoples in Australia, Moreton and Taylor's protest can be seen as an important contribution to decolonization. In this sense, this discussion provides additional evidence in support of George Levine's view that works of art not only had "a deep implication in the politics of Western imperialism and the suppression of 'inferior' races and cultures," but also display a clear capacity "to disrupt the exercise of power" (383-84).

### **I. Unsettling whiteness in the poetry of Romaine Moreton**

Several critics (for example, Brewster, Russo, Čerče) have noted that the poetry of Romaine Moreton is perhaps among the most penetrating fictional indictment of colonization in Australia. Moreton's angle of vision, coupled with anger and generative urgency, ensures the strong affective impact of her verse. Moreton employs living linguistic structures, such as rhetorical questions, direct address to the reader, satirical antitheses and repetitions, which all invite the reader's active participation through emotional identification as well as individual and communal response. Moreton's poetry indeed draws the attention of non-indigenous audiences to contemporary social and racial disparities, a posture that in turn provokes a questioning of historical white privilege. For example, let us take the first few lines of "The first sin," one of Moreton's poems whose subtext is, on the one hand, the political, institutional and cultural reproduction of inequality and, on the other hand, the torment of indigenous peoples:

He was guilty of the first sin—  
Being Black  
He was sentenced very early in life—  
At birth  
and only substances appeased his pangs of guilt. (*Stick 3*)

Due to the injustices the Australian Aboriginal population has had to suffer, Moreton considers their lives and the lives of those sensitive to their plight as necessarily political. Through her body of poetic work, she wishes to responsibly defy the status quo. In "Working Note," for instance, she writes: "To create works that do not deal with the morbid and mortal effects of racism for one, and the beauty of indigenous culture for another, would be for me

personally, to produce works that are farcical” (2). Moreton thus expresses her vehement protest in relation to the social and political marginalization of Black Australians, especially her own people (the Goenpul Jagara of Stradbroke Island and the Bundjulong of northern New South Wales), through creative outputs. Her approach has proved effectively successful: her poems have been published in two collections *The Callused Stick of Wanting* (1995) and *Post Me to the Prime Minister* (2004), her performance poetry has been included in two music compilations, *Sending a Message* and *Fresh Salt* (both 2002), and her directorial debut film *The Farm* premiered at Message Sticks Film Festival in 2009. She took part in several anthologies of Australian indigenous writing, such as *Rimfire: Poetry from Aboriginal Australia* (2000), *Untreated: Poems by Black Writers* (2001) and the *Macquarie PEN Anthology of Aboriginal Literature* (2008). She has also received scholarly, international attention—as *A Companion to Australian Literature since 1900* (2007) edited by Nicholas Birns and Rebecca McNeer testifies.

Protest is not the only dynamic that is played out in Moreton’s poetry; however, it is the main one. Aroused by both her anger at those inflicting injustices on other people and her affection for those experiencing the inhumanity of racial subordination, Moreton relentlessly exposes and condemns the brutalizing effects of the Crown’s acquisition (in 1770), which made sovereign Aboriginal land *terra nullius* and Aboriginal people *vox nullius* (Heiss and Minter 2). Moreton reflects on incarceration, deaths in custody, child removal, high infant mortality rates, low life expectancy, suicide, poverty and similar socio-economic issues concerning contemporary indigenous Australians.

These themes feed her unyielding imagination and are found in many of her poems. For example, “You are Black?” uses references to racial stances ordinarily taken against the Black communities, and how other, equally rejected groups may be categorized as “Black.” It begins in the manner of English mock-epic poetry and continues with allusions to everyday violations of basic civil and human rights, leading to rampant disrespect of non-conforming forms of individual identities:

If you are oppressed in any way,  
 you are Black.  
 If you are a woman who loves women  
 or a man who loves men,

you are Black.

If it is that people do not accept you

simply for what you do,

you are Black.

If they do not accept that their God is not yours

or yours is not theirs, and would want to crucify,

you are Black. (*Stick* 55)

The poem's final connotations address the native people's non-violent adaptability and resourcefulness, qualities that continue to ensure their communities' durability, allowing them to retain their sense of dignity on their own land: ". . . for you know how it is to fight / for the simple right / to exist / As You Please" (*Stick* 56). In the same spirit, with "Genocide is never justified," Moreton utters her outright objection toward such moral outrage. Complementing confidentially-toned narrative sentences with neatly-structured rhetorical questions, she gives a choric quality to the poem that turns it into a lamentation:

And the past was open to gross misinterpretation.

Why do the sons and daughters of the raped and murdered  
deserve any more or any less than those who have prospered  
from the atrocities of heritage?

And why do the sons and daughters refuse to reap  
what was sown

from bloodied soil?

And why does history ignore their existence? (*Stick* 31)

The poem thus condemns the colonizers' practice of not only taking someone else's land by force but also imposing a white supremacy, that then enshrines racialized hierarchies in the distribution of wealth, prestige and opportunity (Lipsitz 72). Moreton's style is characterized by her directness, a style that denotes the passion of her feelings about those issues, while remaining calm and subtly ironic. In this way, the poem becomes a deceptively understated denunciation of paramount social injustices, such as the cruel oppression of Aboriginals, their resulting poverty, and even in some cases, their destruction. While Moreton does not speak from her experience alone, her poetry is deeply personal; it expresses her heartbreaking mourning

for the ancestors who lived harmoniously in Australia for a long time before the white settlers arrived and took their lives away. Moreton continues her hard-hitting exposure of social injustices by suggesting that the majority of Australians should at least concede the oppression, rather than deny its existence—the attitude that Charles Mills considers the whites’ “cognitive handicap,” when it comes to the recognition of racial discrimination and oppression (15).

It is what you have done since you arrived,  
the actions you refuse to admit to,  
the genocide you say you never committed! (*Stick* 31)

A startling effect is achieved by finally pointing to the indigenous peoples’ spiritual and emotional depth. Moreton suggests that this inherent quality has not only helped them survive in a hostile, morally decayed and emotionally sterile white environment, but also distinguishes them from it. Thus, several poems castigate the white settlers for the atrocities they performed for the sake of “civilizing the uncivilized,” a typical colonizer’s excuse, and an expression Moreton ironically uses herself to denounce the inhuman practices of those who have “elect[ed] themselves as the supremacist race”: “What kind of people would kick the heads off babies / or rip at the stomach of the impregnated, / as would a ravaged wolf” (e.g. “What kind of people,” *Stick* 45). Moreton also targets the apathetic readers who might refuse to recognize that their ancestors could and were responsible for “such murderous feats” (45). She talks straight at them in “Are you beautiful today,” a poem included in her second collection, in which she pretends to be concerned for their well-being, but in fact her bitter tone tells a different story:

Are you beautiful today?  
Are your children safe and well?  
Brother, mother, sister too?  
I merely ask so you can tell. (*Post Me* 29)

By using an ambiguously conversational tone, Moreton uncovers the strained relationships between white and black Australians. Here, she offers an imaginary dialogue between an indigenous speaker and a non-indigenous interlocutor, thus dramatizing an interracial, rather unpromising exchange.

The contrast between the lives of the two characters is underlined by confidentially uttered details about the speaker's family. At first evoking images of brotherly love, s/he also reveals the impossibility of happiness due to the usual impasse in which they find themselves:

I laugh with my sisters and brothers  
at things that others wouldn't get  
while talkin' 'bout jail  
while talkin' 'bout death. (*Post Me* 29)

The monologic aspect of the text does not betray a one-sided attitude on the indigenous speaker's part, but rather demonstrates the indifference not only of the non-indigenous interlocutor, but more widely, of contemporary Australian society, with regard to the systematic dispossession of black Australians (Brewster, "Engaging" 66). In February 2008, for the first time, Prime Minister Kevin Rudd offered an official, complete apology for his country's past policies, which had—in the Prime Minister's words—"inflicted profound grief, suffering and loss" (Johnston 3) on fellow Australians. This amazing development was meant to open a new chapter in Australia's relations with its indigenous people, and put an end to the injustice and indifference that had thus far prevailed. However, social inequities are still in place. In the concluding lines of "Are you beautiful today," a seemingly superfluous synonymous phrase is introduced to remind the reader that, for a native, in light of high mortality rates, a person's prolonged wellness is not to be taken for granted.

Are you beautiful today?  
your brother, mother, sister, too?  
are you well clothed and well fed?  
and are they alive  
and  
well  
not dead? (*Post Me* 29)

Underneath the despair that inhabits much of her verse, Moreton's art is not pessimistic, and is often lightened by a sense of hopeful anticipation. In "Time for Dreaming," for example, she clearly alludes to the positive end of



white supremacy by saying: “Do not wonder about the ways of the whitemen / for they have already run their course” (*Stick* 1). My “Tellurian grandfather” also ends on an optimistic note related to the previous declaration, referring to the Aboriginal capacity for survival: “. . . you can put the flame out / . . . but there will always be fire” (*Stick* 29).

It can be seen by now that Moreton relies heavily on her Aboriginality for texture, diction, and rhythm. Her verse rhetorically indicts the “coloniality of knowledge,” as Mignolo refers to the state of “being deprived of the potential to know, to understand and to be,” and through the critique contributes to the “undo[ing of] the racist structure of the colonial matrix of power” (Mignolo 391). The first indication of this social transformation process was the Prime Minister’s apology in 2008, as pointed out earlier. A similar intervention into what Mills calls “the social domination contract” (443) is also performed by Alf Taylor, a Western Australian Nyoongah poet and prose writer. By exposing the Australian government’s failure to address the indicators of indigenous peoples’ disadvantage and pointing to the white Australians’ maintained position of privilege, Taylor’s writing, too, creates what Wendy Brady calls “a zone of discomfort around notions of what it means in contemporary Australia to be black” (Andrew 15) and functions to “unsettle whiteness” (Brewster, “Indigenous” 118).

## II. “Get[ting] away from sadness and sorrow” through the poetry of Alf Taylor

Born in the late 1940s and growing up in the Spanish Benedictine Mission at New Norcia, a Western Australian Nyoongah poet and writer Alf Taylor represents an older generation of writers, the members of the “Stolen Generation.” As a poet, Taylor has written two collections, *Singer Songwriter* (1992) and *Winds* (1994). In his own words, he turned to poetry to become “free of hurt, free of resentments, regrets . . . in other words, bearing a grudge” (Brewster, “That Child” 170). For, as he writes in the opening lines of the poem “This Flame,” “His / mission days / are long / gone / but the / memories flicker / like a flame / still / burning within” (*Winds* 39). By reliving the memory of his painful upbringing and writing about emotions suffered due to degradation, humiliation and the ostracism, he found the relief from depression he had searched for in vain in escapes, such as drugs and alcohol: “Only love / and / the pen / can quell / this flame / that / burns within” (*Winds*

39). Through writing, Taylor has established his personal and economic identity and has become comfortable in the social and emotional spheres of ordinary life. In addition, writing has given him “power to make a contribution to society” (Brewster, “That Child” 175). Rising from the black underbelly of a country that has systematically supported the “racialized nature of social policy” (Lipsitz 5), his poems echo with the call for justice, inclusion and equality. However, the illustration of various aspects of being Aboriginal is not the only thematic preoccupation in Taylor’s verse. “Bound by a network of affective webs to family, lovers, places, and strangers,” Taylor not only “presents us with an Aboriginal subject,” observes Philip Morrissey, but also examines the omnipresent themes of love, friendship, human joy, and anguish (vii). Unlike his short fiction, with the deeply engaging humour as the prime vehicle for elaborating on various topics (Brewster, “Humour” 438), Taylor’s verse tends to be imbued with the sentiment of sadness and sometimes even despair, particularly when dealing with such common features of indigenous people’s life as solitude, isolation, and loss.

Generated by his urge to reconcile with his own past, Taylor’s poems are also more lyrical and less poignant if compared to Moreton’s poetry, which is—in Moreton’s own words in “Working Notes”—very often received as “confronting and challenging” (1). As Taylor confesses in his interview with Brewster, the pencil is his weapon, but he tries to write “from a neutral corner” to prevent the readers from feeling “uncomfortable when they read” (Brewster, “That Child” 175). Several of Taylor’s poems nevertheless passionately engage non-indigenous readers, evoking in them strong feelings of guilt, shame, and remorse.

Both Taylor’s collections start *in medias res*, bluntly exposing the brutalizing effects of indigenous socio-economic subordination in Australia. *Singer Songwriter*, via the poem “Black skin,” opens with a list-type of wretched conditions that pertain to the Black community’s circumstances. The resentful voice uses repetitious formulas to indicate the perceived impossibility to escape such a predicament. Indeed, the colour black, repeatedly referred to, not only reasserts the root of the permanently imposed injustice, but is also associated with death and distress. The assonances found in illustrative terms (as in tomorrow/sorrow/hope/rope) establish a sense of doom:

Black skin see no tomorrow  
 black skin head in sorrow  
 black skin fight  
 black skin see no right.

Black skin cry  
 black skin die  
 black skin no hope  
 black skin grabs rope. (*Singer Songwriter* 79)

The opening poem in *Winds*, “People of the Park,” reads as an idyllic description of a tribal gathering “in the softness of the park / [where] drinks / circle the tribe / laughter, music” (*Winds* 1), until the poet overturns this deceptive appearance and takes the reader into the haunted reality of the postcolonial nation. In this “zone of occult instability where the people dwell,” as Frantz Fanon refers to postcolonial traumatic conditions of indigenous people (183), people drinking together in metropolitan parks “exist for the present” and have little or no agency in influencing a nationally recognized and ratified future of the state (Brewster, “Humour” 432):

People outside  
 the circle  
 think  
 the people  
 of the park  
 have  
 got no tomorrow. (*Wings* 1)

Many of Taylor’s poems deal with the detrimental effects of racial exclusion. In “Sniffin,” for example, Taylor blames the pervasive use of drugs on Aboriginals made to feel trapped: “to get away / from that shadow / of pain” (*Singer Songwriter* 107). It has also been reported that large numbers of indigenous people seek refuge in sometimes heavy drinking, a problem Taylor meditates on in such poems as “The trip,” “Dole cheque,” “A price,” “Last ride,” “Hopeless case,” or “Ode to the Drunken Poet.” As it happens, drinking was once Taylor’s own escape from reminiscences of an unhappy family background. However, he sees this kind of escapism as destructive: “These

are the people / of no life / and no hope” (*Singer Songwriter* 125). Taylor is well placed to sympathize with them: “I was quite lucky to realize that alcohol does not solve any problems; it adds problems to problems” (Brewster, “That Child” 174-76), he confesses. He even describes the devastation excessive drinking can bring to a man’s life in his poem, “Gerbah”:

The time he’s forty body wrecked his life nearly done.  
Dead brain cells and a burnt out liver,  
lays in a cold sweat and starts to shiver. (*Singer Songwriter* 128)

The poem then matter-of-factly presents evidence of the damage done by alcohol, specifically regarding the lack of education and qualifications for the young generation, before conveying urgent advice, for their benefit and the impact it would have on their community:

With no schoolin what have they got?  
A dole cheque and a bottle, that’s what.  
Schoolin is a must for today  
For the kids so that they can help pave the way. (*Singer Songwriter* 128)

In “Leave us alone,” the tone changes to a proactive plea, arguing that change can only come from within before exterior forces are prepared to listen:

Challenge problems, not running away,  
Forget about the booze and family fights,  
Let’s stand up as individuals and make it right. (*Singer Songwriter* 134)

The defiant stance he proposes black Australians adopt is meant to gather them under the same contestation banner. If they strive together for their rights, they can erase the recurrent stereotypes attached to their community, related to alcoholism, unemployment, poverty, and deaths in custody. Such affliction is expressed in “We blackfellas,” a poem that criticizes the role of the media in their portrayal of indigenous peoples, and also pleads: “We blackfellas must stand / as one / as the fight still goes on” (*Singer Songwriter* 129).

Composed of a set of rhetorical questions underpinned with sardonic bitterness, the poem “No names” calls for the admission of responsibility for numerous deaths in custody. Taylor is critical of non-indigenous Australians’ passivity: despite being aware of the shocking statistic, given that “the chains / of silence/ have been / broken” (*Singer Songwriter* 110), they do not react to it. The conversational tone of the poem, established with such syntactic devices as direct address to the reader, rhetorical questions and satirical antithesis, provides for emotional and cognitive states in the readers. Similarly, Taylor employs rhetorical questions to ensure the maximum participatory effect on the readers in the poem “Why.” He exposes how white people benefit from identity politics to have preferences over racialized minority in housing, education and employment: “Why / is he / living / in this room / infested with / alcohol, drugs / and pills / . . . he just can’t / take it / no more / but why” (*Wings* 20). Pointing to high incarceration rate and other indicators of indigenous Australians’ disadvantage, the poem deeply engages its “target group,” i.e. a group which—according to Lipsky (1146)—has the capability of implementing the political goals of the protest group. As in several other poems, including “No Names,” “Alone in the Cell,” and “Locked Away,” the protest is directed towards governmental bodies and their failure to prevent further creation of social structures that reinforce the supremacy of whiteness. In its simplicity and having origin in feelings, the poem stirs strong feelings of moral indignation, anger and empathy.

Stemming from his own existence and affirming it, Taylor’s poetry has an important role in documenting the life of the racialized minority group in contemporary Australia. Moreover, advocating the indigenous peoples’ unconquerable spirit in the face of adversity and loss in the society in which “access to hope is seen as a white entitlement,” as observed by Ghassan Hage (Brewster, “Humour” 433), Taylor’s poetry restores hope and dignity to indigenous community. A good example is the poem “Better Tomorrow,” where he writes:

Let’s  
 Get away  
 From this  
 Sadness and sorrow  
 Let’s look  
 For a

### Better tomorrow. (*Winds* 27)

Written out of the intense presence of his whole self and embracing a poetic mode that allows an apprehension of, and participation in the quality of his experience, Taylor's verse evokes strong feelings of culpability in non-indigenous Australian readers. At the same time, given that the exploitative conditions faced by indigenous Australians and the resistance to "elite" politics, culture and history are common to many other minorities placed in "subaltern relations of power" (Mignolo 382–83), Taylor's protest stimulates readers all over the world to draw parallels across national lines and consider the critique in the context of their own national traumas.

### III. Conclusion

This discussion about the poetry of Romaine Moreton and Alf Taylor is written in light of the critical discourse regarding the political implications of literary works. Based on the view that literature "functions within a society to help create a desirable community" (Levine 387), the two authors' poems constitute an intercultural encounter for the white reader and represent an important site for the negotiation of an inter-racial relationship. Although one of the main effects of indigenous literature is to "confront" whiteness, whereas the question as to whether whiteness can be "transformed" is more complex (Brewster, "Humour" 437), it can be concluded that, by pointing to the racist structure of power, Moreton's and Taylor's poems destabilize white readers' assumptions about the legitimacy of the reproduction of colonial differences and contribute to what Mignolo describes as a "genealogy of decolonial thought" (391).

Despite articulating the Australian socio-political scene, Moreton's and Taylor's poems address the larger experience of human disenfranchisement and evoke emotional and cognitive reactions everywhere, where belonging still means "endur[ing] with suffering," as Michael Smith writes in his poem "Belonging" (*Calling Through* 153). All things considered, it is safe to claim that the creative imagination of indigenous Australian authors deserves to be brought into the global exchange of values and messages.

## Works Cited

- Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*. London: Routledge, 2002. Print.
- Andrew, Brook. *Blak Babe(z) & Kweer Kat(z)*. Chippendale: Boomalli Aboriginal Artists Cooperative, 1989. Print.
- Birns, Nicholas, and Rebecca McNeer, eds. *A Companion to Australian Literature since 1900*. New York: Camden House, 2007. Print.
- Brewster, Anne. "‘That Child Is My Hero’: An Interview with Alf Taylor." *Aboriginal History* 31 (2007): 165-77. Print.
- . "Engaging the Public Intimacy of Whiteness: the Indigenous Protest Poetry of Romaine Moreton." Spec. issue of *The Colonial Present* (2008): 56-78. Print.
- . "Humour and the Defamiliarization of Whiteness in the Short Fiction of Australian Indigenous Writer Alf Taylor." *Journal of Postcolonial Writing* 44.4 (2008): 427-38. Print.
- . "Indigenous Sovereignty in the Poetry of Romaine Moreton." *Australian Literary Studies* 24.3-4 (2009): 109-21. Print.
- Coles, Nicholas. "Democratizing Literature." *College English* 48.7 (1986): 64-80. Print.
- Cox, Kerriane, and Romaine Moreton. Interviewed by Andrew Ford. "Kerriane Cox/Romaine Moreton." *abc.net.au*. ABC, 25 Jan. 2003. Web. 15 Mar. 2011. <<http://www.abc.net.au/rn/music/mshow/s751864.htm>>
- Čerče, Danica. "Generating Alternative Worlds: The Indigenous Protest Poetry of Romaine Moreton." *Elope* 7.1 (2010): 49-60. Print.
- Fanon, Frantz. *The Wretched of the Earth*. Trans. Constance Farrington. Harmondsworth: Penguin, 1971. Print.
- Fynsk, Christopher. "Experiences of Finitude." Foreword. *The Inoperative Community*. By Jean-Luc Nancy. Minneapolis: U of Minnesota P, 1991. Vii-xxxv. Print.
- Guran, Letitia. "The Aesthetic Dimension of American-Romanian Comparative Literary Studies." *The Comparatist* 27.1 (2003): 94-115. Print.
- Heiss, Anita, and Peter Minter, eds. *Anthology of Australian Aboriginal Literature*. Montreal: McGill-Queen's UP, 2008. Print.
- Johnston, Tim. "Australia Says 'Sorry' to Aborigines for Mistreatment." *The*

- New York Times* 13 Feb. 2008: 3. Print.
- Levine, George. "Reclaiming the Aesthetics." *Falling into Theory: Conflicting Views on Reading Literatures*. Ed. David H. Richter. Boston: Bedford/St. Martin's, 2000. 378-91. Print.
- Lipsky, Michael. "Protest as a Political Resource." *The American Political Science Review* 62.4 (1968): 1144-58. Print.
- Lipsitz, George. *The Possessive Investment in Whiteness*. Philadelphia: Temple UP, 1988. Print.
- Maver, Igor. "Contemporary 'New' Aboriginal Poetry in English." *Essays on Australian and Canadian Literature*. Ed. Mirko Jurak and Igor Maver. Ljubljana: Znanstveni inštitut Filozofske fakultete, 2000. 13-20. Print.
- Miller, J. Hillis. "The Triumph of Theory, the Resistance to Reading and the Question of the Material Base." *PMLA* 102.3 (1987): 281-91. Print.
- Mills, Charles. "White Ignorance." *Race and Epistemologies of Ignorance*. Ed. S. Sullivan and N. Tuana. New York: State U of New York P, 2007. 13-38. Print.
- Mignolo, Walter D. "On Subalterns and Other Agencies." *Postcolonial Studies* 8.4 (2005): 381-407. Print.
- Moreton, Romaine. *The Callused Stick of Wanting*. Sydney: Breakout Design, 1995. Print.
- . *Post Me to the Prime Minister*. Alice Springs: Jukurrpa, 2004. Print.
- . "Working Note." *How* 2 1.5 (2001): 2. Print.
- Moreton, Romaine, Alf Taylor and Michael J. Smith. *Rimfire: Poetry from Aboriginal Australia*. Broome: Magabala Books, 2000. Print.
- Morrissey, Philip. Introduction. *Winds*. Alf Taylor. Broome: Magabala, 1994. vii–viii. Print.
- Russo, Katherine E. "Post Me to the Prime Minister: Property, Language and Indigenous/Non Indigenous Relations in the Australian Nation." *Anglistica* 9.2 (2005): 103-25. Print.
- Shoemaker, Adam. *Black Words, White Pages: Aboriginal Literature 1929-1988*. St. Lucia: Queensland UP, 1989. Print.
- Taylor, Alf. *Singer Songwriter*. Broome: Magabala, 1992. Print.
- . *Winds*. Broome: Magabala, 1994. Print.
- . *Long Time Now*. Broome: Magabala, 2001. Print.
- Wheeler, Belinda. "Introduction: The Emerging Canon." *A Companion to*



*Australian Aboriginal Literature.* Ed. Belinda Wheeler. Rochester: Camden House, 2013. 1-13. Print.

