BLACK "RANTINGS": UNCOVERING INDIGENOUS FEMINIST WRITERS' ONLINE NARRATIVES IN A POSTFEMINIST AGE.

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In November 2014, a sketch comedy television show called Black Comedy aired on the Australian Broadcasting Company and provided a witty interrogation into Australian culture through the lens of Indigenous Australians. One of the writers and stars of Black Comedy is the Indigenous Australian playwright and actor Nakkiah Lui. Through the series, Lui, along with a group of other cowriters, humorously challenges postfeminist narratives and introduces counter narratives that highlight the issues and barriers Indigenous Australians face in society.

In 2015, a couple of confronting polls were developed in Australia by feminist organisations that kept a record of the female victims of men's violence. The most notable, developed by the Australian feminist group Destroy the Joint, was entitled "Counting Dead Women 2015", which was continued as "Counting Dead Women 2016" in the following year. In response to this poll, indigenous feminist writer Celeste Liddle developed her own "Counting Dead Aboriginal Women 2015", and later a 2016 version, as she realised indigenous women's deaths often go unheard thus the percentage of their recorded deaths was in fact inaccurate. Indigenous women, according to the National Plan to Reduce Violence against Women and their Children 2010-2011, are at a much higher risk (35 times more likely) of experiencing family and domestic violence than non-indigenous women in Australia. Such a high statistic emphasises the pressing need to acknowledge the issues Indigenous women face in society. Along with this counter poll, Celeste Liddle has been challenging postfeminist narratives on her personal blog *Rantings of an Aboriginal Feminist*, from which she rose to prominence. Her work has also been published on various news outlets such as The Guardian and the Daily Life.

To further an understanding of how Indigenous Australian feminist writers are challenging key aspects of postfeminism, this paper examines the ways in which they use the microblogging site Twitter to develop a first-hand and direct engagement with the writers' personal views and to shed insight into how they are challenging postfeminist narratives on an everyday level. With the proliferation of intersectional hashtags created by women of colour, Twitter has been identified as an important tool in

the effort to develop 'a sustained critique of white feminism' (Daniels, 2016:27; Loza, 2014). While social media sites have been praised for providing alternative and liberating spaces for marginalised feminist voices (Boler & Nitsou, 2014; Halavais & Garrido, 2014; Radsch & Khamis, 2013; Shaw, 2012), there remains a racial disparity between the voices that are elevated online (Nakamura, 2002). This paper asks, how are Indigenous Australian feminist writers challenging aspects of postfeminism online and what are the prevailing counter narratives about women, indigeneity, and feminism?

This paper borrows Rosalind Gill's (2007) notion of postfeminist sensibilities and the features she identifies as constituting postfeminist discourse in its analysis of how Indigenous Australian feminists are challenging key aspects of postfeminism via the microblogging site Twitter. In addition to challenging postfeminist sensibilities this paper also looks at how whiteness may shape and complicate postfeminist narratives and illustrates how indigenous writers are questioning the assumed whiteness inherent in much of the dialogue surrounding feminism in Australia today. While Gill's analysis into postfeminist sensibilities is helpful, as she acknowledges at the beginning of her (2007) work, her critique of postfeminism is developed from an Anglo-American perspective and further research into how postfeminism 'recenters both heterosexuality and whiteness' (25) is required. This paper examines how the perspective of Indigenous Australian writers may complicate Gill's critique as well as how they challenge postfeminist discourse.

For this study, I conducted a discourse analysis of 800 tweets posted by Indigenous Australian feminist writers Celeste Liddle and Nakkiah Lui on Twitter to provide an understanding of what postfeminist narratives they encounter and challenge online. I initially collected 200 tweets from each user using the excel extension NodeXL. NodeXL caps the collection of tweets at 200. A month later I collected another 200 tweets from each user to make up 400 tweets from each feminist writer, and 800 tweets in total. Collecting over the course of a few weeks was beneficial for providing a broader insight into the types of topics and conversations they engaged with. Collecting over time also meant the results were not as skewed by any particular event that might dominate conversation on Twitter at the time of data collection. However, this was nonetheless a purposive sample and not designed to reflect the entirety of their network but rather to shed light on some of the issues they engaged with, the postfeminist narratives they encountered, and the ways in which they promoted their own experiences online.

The paper begins with a brief outline of what constitutes postfeminism as proposed by Gill (2007) and McRobbie (2004) and highlights the inherent whiteness present amongst postfeminist discourse and the surrounding critique. In response to this centring of whiteness within postfeminist discourse, the paper documents the ways Celeste Liddle and Nakkiah Lui challenge this whiteness and draws attention to some of the prevalent concerns indigenous women face, which are overlooked in postfeminist discussions. The paper then goes on to analyse how Liddle and Lui, as indigenous feminist writers, challenge and complicate the specific tenets of postfeminism that Gill (2007) identified.

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