This paper investigates ways in which contemporary problems among Indigenous people in Canada have their roots in the destabilizing effects colonialism has had on Indigenous social structures, governance, economy, spirituality and most importantly, attitudes toward Indigenous women. Since the early settler period, Indigenous women have involuntarily forfeited both their land and bodily sovereignty and internalized the indignities wrought through the imposition of European patriarchy, disempowering policies and normalized sexual violence. Often, the wounds of colonial assault manifest in the form of internalized shame. In addition to disenfranchising policies and institutions, shame has been weaponized by settlers (of both past and present) to divest Indigenous women of dignity and voice. Nishnaabeg scholar Leanne Simpson says, “Shame traps us individually and collectively into the victimry of the colonial assault, and travels through the generations, accumulating and manifesting itself in new and more insidious ways with each regeneration” (Dancing 15). In this paper, I look at ways in which internalized shame pervades the consciousness of the female Indigenous voice in literature and fractures female kinship networks. In A Really Good Brown Girl by Marilyn Dumont, we can see how distorted representations of Aboriginal women as “squaw” render them vulnerable to continued colonial assault. In Katherena Vermette’s novel The Break, we see how colonial violence rears its ugly head in the form of self-hatred and is replicated laterally, within Indigenous communities. Maria Campbell’s autobiographical work, Halfbreed, demonstrates the corrosive effects of shame in an Indigenous identity. However, this memoir also bears testament to the strength of Indigenous people, when they are a united front against colonialism.