

**FOURTH WORLD LITERATURE: A SPATIAL CONFIGURATION OF
FIRST NATION PEOPLE**

*Thesis submitted to University of Calicut
for the award of the Degree of*

Doctor of Philosophy in English

by

SOYA JOSEPH

University Registration U.O.No. 5072/2016/Admn

Under the Guidance of

DR. SANIL RAJ J.

Associate Professor and Research Guide

Research Department of English

St. Thomas' College (Autonomous), Thrissur

Centre for Research and Postgraduate Studies in English

St. Thomas' College (Autonomous)

Thrissur - 680001

Affiliated to University of Calicut

September 2020

Dr. Sanil Raj J

Associate Professor & Research Guide

Research Centre, Department of English

St. Thomas' College (Autonomous), Thrissur 680 001

Kerala, India

CERTIFICATE

This is to certify that the thesis entitled "Fourth world literature: A Spatial Configuration of First Nation People" is a Bona fide record of studies and research carried out by Soya Joseph under my guidance and submitted for the award of the Degree of Doctor of Philosophy in English. To the best of my knowledge, this research work has not been previously formed the basis of award for any degree, diploma, fellowship or any other similar titles. Its critical evaluation represents the independent work on the part of the candidate.

Place: Thrissur

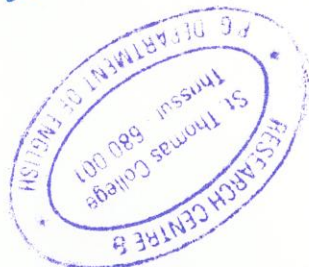
Date: 08-09-2020

Forwarded
[Signature]
Dr. Anto Thomas C. PhD
Associate Professor & Head
Research Guide
Research & PG Dept. of English
St. Thomas College, Thrissur

[Signature]

Dr Sanil Raj J

(Research Supervisor)



Dr. SANIL RAJ J.
Asso. Prof. & Research Guide
Research & PG Dept. of English
St. Thomas College (Autonomous)
Thrissur, Kerala - 680 001
Mob : 9495852606
Email : sanilraj03@yahoo.com

Soya Joseph

Earath House

Kizhoor P O

Kunnamkulam

Thrissur 680523

Kerala, India

DECLARATION

I hereby declare that the thesis entitled “Fourth world literature: A Spatial Configuration of First Nation People” is an authentic record of my studies and research carried out under the guidance of Dr. Sanil Raj J, Associate Professor & Research Guide at the Research Centre, Department of English, St. Thomas’ College (Autonomous), Thrissur. I hereby certify that no part of this work has been submitted or published for the award of any other degree, diploma, title, fellowship or recognition.



Place: Thrissur

Soya Joseph

Date: 08-09-2020

Research Scholar

Research Department of English

St. Thomas’ College (Autonomous)

Thrissur 680001

ACKNOWLEDGEMENTS

This research work is the fruitful result of the five-year study conducted in vast subjects like Fourth World literature and spatial studies. My humble effort in the form of this thesis is only a facet among the multiple possibilities hidden in these fields of study, which are yet to be explored and examined.

I express heartfelt gratitude to my research supervisor Dr Sanil Raj J who monitored and encouraged me in the path of my research. I am ever grateful to him for providing timely guidance, corrections and criticisms on the subject and methodology of my study. I am indeed blessed to accomplish research under such an experienced mentor who is also a wonderful human being.

I would like to place on record my indebtedness to the Management, Principal, and the Staff members, teaching and non-teaching, of St Thomas College, Thrissur for the help I received from them at various occasions during the course of my research. Among them I must gratefully acknowledge the helpful and critical interest of teachers and my colleagues at the Department of English, St Thomas College Thrissur. I thank the staff at the English Department Library and General Library at St. Thomas College, Thrissur for their timely help at various stages of my research work.

The list of people who assisted me in various ways is too embarrassingly long for detailing. Nevertheless I should mention with gratitude the supportive encouragement of Sri. T.N. Prathapan M. P., Sri. C P John, Smt. Lathika Subash, Sri PraveenKumar, M.P. Harikrishnan, Sowmya K N, Najda and my family members who support me abundantly in this project.

Soya Joseph

DEDICATION

**To the Fourth World people who have faded irrevocably without any
trace and remain 'historyless' forever**

A NOTE ON DOCUMENTATION

I, hereby, would like to acknowledge that the documentation in the thesis is prepared in accordance with the style format suggested by *MLA Handbook* (8th Edition).

CONTENTS

Acknowledgements

Dedication

A Note on Documentation

Chapter One	Introduction	1
Chapter Two	“Writing / Righting history: An Obligation of Fourth World Literature by Re-tracing Space”	41
Chapter Three	The Idea of Womanspace: An Explication of Space-Gender Correlation in Fourth World Literature”	97
Chapter Four	Fourth World Subjectivity: An Analysis of the Role of Spatial Elements in its Construction"	123
Chapter Five	"Narrative Space; A Study of Spatial- Textual Links in Fourth World Identity and Culture”	197
Chapter Six	Conclusion	233
Work Cited		261

Introduction

The identity of a person is conceptually and pragmatically determined by the space of his living; though it is constructed by a plethora of elements, the spatial configuration makes a pertinent one. This research makes an elaborate endeavour to analyse the concept of spatial configuration in coalition to Fourth World literature. Fourth World literature refers to the written work of native people living in a land that has been taken over by non – Natives. Fourth World people are the original indigenous inhabitants who existed even before European or other colonizers invaded, occupied or otherwise conquered and settled in their homelands. Nowadays the concept of Fourth World acquire an extended arena of the population comprises the Native people of America, Aboriginals of Australia, Maoris of New Zealand, First Nations of Canada, Natives of Africa, and even Dalits /Tribes of India come under the purview of the Fourth World.

The concept of Fourth World enlarges its perspective vistas to epistemological branches of sociology, anthropology, folklore, political science and several other disciplines, the discussion is incomplete without the expedition on literature. As literature has the scope to articulate human life in such a way that it enlivens the phenomena of existence appetizingly with a subconscious credible way as the readers feel it whereas other disciplines are theoretically oriented thus keep the readers mostly unsatisfied.

Literature can be the voice of the marginalised and the Fourth World literature poses itself as a counter-narrative to address the world representing Aborigines. The mainstream predominantly demonstrates ‘Aborigine’ or tribal with the prejudiced conceptual framework as a group of people who are ‘half-naked, with arrows and

spears in their hand, feathers in heads, speaking an unintelligible language and imposes their life with the traits of savagery and cannibalism. As the world progress with the dynamics of upheavals, it is common to many communities to adapt with the changing scenario; but still, communities such as Aborigines prevent themselves to be the part of this and strongly uphold their traditional systems of life and ways. They remain as 'closed groups' who preclude from the mainstream intervention and maintained a system of self-sufficiency even at the time catastrophe; in this modern era of conflated culture, they find their own natural enclosed spaces even in mountains or in specific reservations. As Colin Johnson, the most prominent and internationally known Aboriginal critic and the writer mentions in one of his articles "White Forms, Aboriginal Content",

Aborigines do not occupy a unique position in this world. They are just one of the many people that became immersed in the European flood which flowed out from the fifteen century onwards. The Aboriginal response to this threatened drawing has been and is similar to that of many other peoples (21).

Homogeneous nature of spatial configuration in different countries, locations, space and communities is drawn by this research which initiates the study of six books, three writers, three countries, two genders and one form of literature – fiction. Each country has experienced the process of colonisation and its effects exclusively unrelated manner and it enunciated an inerasable categorisation of colonised nations into settler and non – settler colonies. A very fundamental comparison between settler and non-settler colonies engenders to the conclusion that settler colonies still poses the conundrum of the spatial divide in a threatening means rather than non- settler

colonies. Since spatiality marks as the basic fundament of the study, three countries mentioned in this research are settler colonies Australia, Canada and America.

Fourth World literature emerges as a renowned genre in the spatial modalities of theory, thus it is indispensable to study writers from different Aboriginal communities to draw specific structures of space and power. The representative works are Alexis Wright's *Carpentaria*, Kim Scott's *Benang: From the Heart* (both from Australian Aboriginal literature), *Half breed* by Maria Campbell and *Indian Horse* by Richard Wagamese from Canadian First Nation Literature, N. Scott Momaday's *House Made of Dawn* and *Ceremony* by Leslie Marmon Silko are the representative specimens of literature from American Native life.

The inception of the concept Fourth World is traced back to George Manuel, the most significant, powerful and revered Indigenous leader of Canada, advocated the political unification of indigenous people across the globe and hailed as the forerunner in the creation of Fourth World Movement. As the President of World's Indigenous Peoples Movement during 1975-1981, Manuel travelled Sweden, Nicaragua, Chile, Guatemala and realised the need to unite indigenous people across the globe who have much in common and to make a common platform for protesting in the face of adversity. To promote the perspective of 'Fourth World', with the assistance of Michael Posluns, he published *The Fourth World: An Indian Reality* (1974) and his uninterrupted struggle and campaign for indigenous people made great improvement in making political unity, ideological coherence and social up-gradation among Aborigines.

This research documents a cursory analysis of the historical backgrounds of the above mentioned Fourth World Communities since it is unavoidable to trace out

the historical space as a part of an enlarged arena of the spatial framework. Historical documents unravel that Australian Aboriginal culture was one of the earliest surviving cultural traditions in Australia and perhaps on the Earth. The inhabitants had been leading 'hunter-gatherer' lifestyle until 1770 when Captain Cook arrived for British Crown and named this land as New South Wales. The British claimed Australian lands through the doctrine of 'terra nullius' (empty land or land belonging to no one). They spread the doctrine that Australia was an unoccupied territory, ignoring the fact of long term inhabitation by the indigenous people.

When British began strategic moves in the process of colonisation, they made unfair interference in the lives of Aboriginal people and thus lead to an era of unending conflicts between the two communities as a by-product of cultural and political exchange. The physical mode of fights or armed conflicts began after 1788 and continued for approximately one hundred and forty years. The Whites systematically applied their hegemonic structures to silence the Aboriginal resistance to the invasion of the land and the process gradually swallowed the entirety of colonised life that made drastic changes in the nature and pattern of Aboriginal life, thus led to complete dispossession of land and disruption in Aboriginal culture.

The tribal groups of Australia have been marked for their large number in quantity and their systematic ways of maintaining life in the pre-colonial era. Though these communities are running distinct system of life patterns, they have many common myths, legends, stories, ceremonies and rituals in the structural modalities of cultural design which correlates to the concept of 'dreaming' or 'Dreamtime' signifying an aboriginal notion affiliating to their communion with nature, the world and the past. The coloniser's belief of White man's burden was in practice that attributes a moral justification to the practice of exploitation in the disguise of duty to

improve the natural landscape of the new world by making it productive, besides, its indigenous inhabitant's world is Christianised and civilised.

The Aboriginal life closely linked to their land; they gained the unparalleled capacity to adjust to the adverse climatic conditions of landscape whereas the settlers would have died of hunger, thirst or exhaustion in the same climatic condition. The coloniser recognised the unmanageability of the situation to make lenient access to control Fourth World people, the settlers introduced several policies and acts like the annexation of land, dislocation of people, assimilation policies, the Stolen Generation concept, settlement acts etc. Sabbioni states that

these acts controlled the indigenous people, socially and economically determined their marriage patterns, removed children from their parents, determined their living environments, barred them from certain places controlled their access to employment, refused them access to institutions, catering to non – indigenous people, limited their entrepreneurial activities in mainstream society and monitored their movements (Sabbioni xxiii)

History proved that not even one Aboriginal family, in the whole of Australia, has gone untouched by these policies. But the settlers and the Whites had done everything to make the Aboriginal life of Australia more miserable and catastrophe. The spatiality of the land engendered to a worthless locale attributed with the adjectives of crime and immorality; Britain considered Australia as a penal colony for convicts and jailers between 1788 and 1852. Gradually, the settler population of White had enlarged considerably during this period and the settlers occupied and owned lands without any legal formality who is later known as the landowning class 'squatters'.

The colonial-era marked for its unending battles between Aborigines and the settlers; while Aboriginal's attacks were directed only against ruling class of White masculinity, Whites terrorised people of all class including children, women and old with a more advanced system of armaments. Kath Walker, An Australian poet and political activist wrote in her poem, 'No More Boomerang'

One time naked
Who never knew shame;
Now we put clothes on
To hide what's a name. (95)

In the twentieth century, assimilation policies listed into the official strategic mode to create the concept of 'pure blood nation' that stigmatised Aborigines as a degraded species of humanity. The conflicting cultural disparities established settler colonies as a location for violence and armed conflicts, the spread of European diseases and sterilisation of native women were few policies came in force to drag Aborigines to the periphery. Every space of the public domain became the spot of racism and marginalisation in which Aboriginal people did not even have the right to vote until 1967. Even now the Aboriginal people of Australia remain unprivileged socially, politically and economically and the hegemonic structures of power and prejudice operate unofficially in every nuance of Aboriginal life. The backwardness of Aboriginal life in every aspect – education, employment, health etc. finds its roots in the process of historical injustice that is enforced by colonialism.

The discovery of gold in New South Wales in 1851 attracted a large flux of migrants from different countries and later in 1901, the Immigration Restriction Act was passed to curtail the migration of non-Europeans. As a scheme for political

advancement, from there onwards, the settlers undertook large scales development projects such as the establishment of universities, art galleries, public libraries museums, the construction of infrastructures such as railways, roads and the telegraph system. On 1st January 1901, the Commonwealth of Australia was founded under the Australian constitution. But by 1970, Aboriginal people retracted protest in every possible sense to create a separate system of governance, policy-making and political existence, yet it has not met any unsuccessful point. The Racial Discrimination Act of 1975 was introduced to outlaw discrimination based on race and ethnic origin.

. Considering the dire necessity of self portraying as a progressive nation by redefining the Australian identity, Paul Keating, the former Prime Minister of Australia declared that the real source of Australian culture was the culture and tradition of Aboriginals. The increasing number of children of mixed descent, born to an Aboriginal mother and a white father or vice versa, complicated the question of identity. As a practice of the policy of Eugenics to produce cultural purification, these children were enforced to dislocate to settler 'Homes' and they were known as 'Stolen Generation'. But these 'Homes' never turned to a place of comfort, love or protection; instead, the experiences proved that these children were harassed, humiliated, beaten and raped brutally and finally their identity falls into a state of jeopardy. The Aboriginal side of parenthood was in grave misery and disillusioned on this issue since they had no involvement in the development of their children, on the other hand, the White side of parenthood passed untouched of responsibility or affiliation to these children. Later half-caste population made a major portion of the Australian nation and by 1970, there was a positive mode of development in the policies of the Australian Government towards Aborigines and mixed blood. Thus pro-Aboriginal

policies were enacted by abolishing discrimination in public space, employment, services and housing.

Australian Aboriginal literature is identified as the oldest literary form of Australia, though it was scriptless; Aboriginal people maintained a systematic structure of narrating songs, legends, stories in the form of oral tradition. With the advent of Europeans, Australia moved to the scheme of written language. Aboriginal oral tradition accounted for narrating stories from ancient time, with the evolution of mainstream literature it sustained clear distinction from Aboriginal literature. Both these kinds of literature have been interacting, influencing, and confronting each other along with the process of mutual construction. Yet the hegemonic structures of social organisation never permitted Aboriginal Australians to be presented in the mainstream literacy history with a realistic depiction and it often interconnected settlers and the Aboriginals in antipathy.

In the land of Canada, European colonisers settled during seventeenth and eighteenth centuries by perpetrating violence and aggressive methods to penetrate native population who ardently follow their culture, tradition and history. As exemplified in every specific colonial intervention, the Whites exercised oppressive racist policies towards these native people and Canadian Natives had undergone through all kinds of harassment, humiliation, violence, racism etc...

The system of public discrimination, forced displacement of mixed race and the common practice of hegemony existed between settler- Native relationships in Canada. Generally, Canadian Natives are officially identified as 'First Nations', it comprises of innumerable sub-categorisation as Mohawk, Cree, and Oneida and so based on specific cultural communities or to the tribe to which they belong. The

Reserves contributes around the fifty-seven percentage of the Canadian population and particularly numbered 614 First Nation communities in Canada, but their majority in a quantity never coincides with the economic and social ability to mark or pull them to the mainstream society.

. The Whites made treaties in English and practised annihilating policies of aggression to First Nation people. The process of colonialism brought the principle of subjugation in practice and the rich past of Canadian Nativity was buried in the penetrating sphere of colonial power and agency of terror. From the seventeenth century onwards, Native Canadians raised their voices against colonial oppression and in 1876 with the Indian Act, First Nation communities acquired sovereignty from the federal government. First Nation marked as a large quantity of human influx and was home to more than 2,000,000 First Nations; British Colombia alone made the domicile for more than 200,000 people, with 50 distinct languages.

In the 1890s, the government enacted policies of restriction to natives from farming for export, thereby ensuring that reserves, would be denied entry into the mainstream of the agricultural economy and prosperity. With the evolution of the Aboriginal sense of pride and injustice, First Nation people raised their voice against the racist laws of the Indian Act and slowly the systems came to pro – Native in nature. Even in 1998, Jane Stewart, Minister of Indian Affairs and Northern Development expressed official regret for residential school abuse and promised a 350 million dollar 'healing fund to help those who had suffered', however damages caused by the residential school system persist. In 2008, a formal note of apology for past injustice made from Prime Minister Stephen Harper.

Native Canadian literary discourse hails epistemological associations to connect itself with the mainstream Canadian literary arena since as any Native literary discourse, it also marked by a cornucopia of traits of thematic ranges from the diaspora to posthumanism, with the intrusion of colonialism. Canadian Fourth World Literature had grown to the phase of political activism in the country as a mode of resistance against the modalities of the biased system; Gramscian terms labelled this phenomenon as 'counter-hegemonic ideological production'. The Natives prefer to identify themselves as First Nations people since they kept autochthonous epistemology of life, culture, tradition and orality. The First Nations of Canada comprises of major tribes – the Indians, the Inuit, the Metis etc. were engaged in the practices of hunting, trapping, fishing etc. for livelihood and the narrative structure of orality deliver the totality of their existence, activities, practices, adventures and ideologies.

Europeans pervaded all possible means of violence and terror towards native people; robbed Native's land, violated all their human rights, separated their children, sexually abused, raped, harassed, insulted, scorned, hated and transformed their whole existence into an alien culture contrasted to their essentiality; thus the arrant policies made a gross disruption of their harmonious entity and balance in their way of life; gradually, they fell into psychological trauma, alcoholism, introversion and violence.

The third locale of study is Native America that claims a possible historical background of Native existence around 50,000 BC ago, according to archaeologists. Long before settlers' arrival in America, explorers reported the existence of advanced and systematic living pattern and in 1492, Christopher Columbus, an Italian explorer arrived in the 'New World' and he mistakenly believed that he had reached the Indies

and he described the people of American land as Indians. The proceedings of recording history started with inconceivable intentions by various classes of the academic and intellectual community; some of them were intending to inform the voyeuristic audiences on the ways of a heathen race, while others had done so to preserve a written record of a people destined to inevitably vanish from the earth at some precarious point of time. The early literature of the land mostly formed out of non-literary genres such as diaries, letters, travel journals, ship's logs and reports to the explorer's financial backers, thus the European rulers gradually evolved to a culture of documenting and keeping records of the settled colonies.

The research explicates the historical conditions of the society and the development of the literary history of settled colonies simultaneously to get a comprehensive notion on the sociality of the physical space which is quintessential in making the life possible. According to the 'Mappa Mundi' concept, only three words exist- Asia, Europe and Africa, but identified America as the New World with the landing of Christopher Columbus. According to the literary evidence and testimonies of the Native peoples of America, an underlying coherence is to be found in the creation story told in the 'Bible of America', the 'Popol Vuh', literally, the 'Book of the Community' of the Quiche Maya as an experience of unique state of trauma and jeopardy.

In 1606, England attempted to colonise Popham colony in Maine for the first, later in 1607 in Jamestown, Virginia. The population and culture of Native Americans were decimated by the European colonisation and by disease, displacement, enslavement, internal warfare etc. The term 'Native American' which is used interchangeably with 'American Indian' or 'Indian' refers to peoples of indigenous origin in the forty-eight adjoining states, Alaska and Hawaii of the United States of

America. The term 'Indian' is later employed degradedly by colonising Europeans to refer to Native Americans as a synonym with the terminologies such as savage, barbarian and redskin to express what colonising Europeans and late American considered as necessary to apply the essential racial and cultural difference between themselves and native American.

Many thousands of year ago, late in the Ice Age humans were locomoted across the Bering land bridge, from Asia to Alaska, their descendants explored along the west coast of North America. Later they dispersed to all parts of the continent and developed innumerable systems of cultures, traditions, languages and civilizations. In the initial stages, they hunted for livelihood and then they turned into farming and raising animals; by the meantime, they evolved with their systems of administration, architecture and governance. European invasion and land encroachments began with Columbus' voyage to the New World in 1492, along with this European brought disease like smallpox and measles and these non-native diseases speed savagely caused the erasure of many tribes.

Europeans annexed native land for their self-interested purposes; though natives resisted it with tooth and nail, finally they were forced to surrender due to European's superiority in the employment of advanced systems of armaments and physical power. Gradually, Aborigines moved to unfertile nooks of reserves. As a settler colony, still, the problem of ostracisation is prevalent in American society even though Native Americans acquire education and social status as non-natives now. The authentic inception of Native American literature traced back to the oral, at the time there were no written scripts for languages with more than five hundred different languages in use.

Fourth world communities always preserve self-sufficing indigenous systems of administration, farming, community living, religious worship, gender relationship etc. and their literature also associates plethora of perspectives of social, cultural, historical, legendary and spiritual life. Later written works were started publishing since the eighteenth century but have acquired significant momentum steadily after the 1960s. The nineteenth-century marked an era of steadfast emergence of Native American literature; it enunciated as a mode of resistance and the way to address the conundrum of survival in the troubled arena of settled colonies. Europeans coloniser never recognised Native as equal or not even as human beings. Natives were rooted out of their culture, tradition and homeland.

Native American had endured through many troubles and tribulations since colonial intervention; in 1830, Indian Removal Act was passed which ruled that Indians living east of the Mississippi River could be displaced to the infertile land west of the river. With the enactment of forced separation from their Native land caused dislocation to unfamiliar land: thus many died of starvation, disease and despair. There were several Acts like these enacted to curb the remaining spaces of freedom and mobility and to strain the harmonious life of Natives. But the spirit of resistance and retort was inevitable in Aboriginal life and culture; as an instance the Cherokee tribe was considered as most adaptive to the White society by creating a similarly structured constitution, introducing the written alphabet and starting a bilingual newspaper. But when gold was discovered from their land, they were expelled from their homeland ruthlessly.

By the time, the Natives started demurring against all kinds of ill-treatment by Whites and literature was a major tool to vehemently oppose White policies and attitudes. One of the first writers of this kind was Elias Boudinot and the first Native

American woman writer was S. Alice Callahan who wrote *Wynema: A Child of Forest*. Many wrote historical records of the tribes such as David Currick's *Sketches of Ancient History of the Six Nations* (1828), the first published tribal history. These historical records mark Aboriginal's affinity to their traditional culture and homeland in an exceptional manner. Native newspapers were founded at this time; the first was *Cherokee Phoenix* (1828). There were many writers, philosophers, travellers and missionaries who took special interest to record their history and to concentrate on the life and culture of Natives of America.

The terminologies correlated to identify Native self was quite unique since the name 'native' stuck for centuries and the people who first came to America were collectively called American Indians. The natives are alternately designated even by many names like Amerindians, Amerinds or Indigenous, Aboriginal or Original Americans. The most attended name is 'Red Indians' because the early settlers of New England liked the red colour and hence painted each and everything including their bodies with red pigment. But later this term acquired a sense of worthless identification and derogatory in use to nullify the Aboriginal notion of pride and dignity.

The forced confiscation of land led to many conflicts between Natives and officials that accelerated the jeopardy in Native existence. In the late nineteenth century, the state employed policies such as 'civilising' mission' by sending Aboriginal children to Indian Boarding schools run by Christian missionaries, acted as the places of forced displacement from Native home, religion, culture and life itself. American Natives were given United States citizenship by the Indian Citizenship Act of 1924 to litigate the merging with the American mainstream. Although Natives and government have been in a continuous struggle with each other, the state government

sanctioned 563 tribal groups to form their government, to enforce laws, to tax, to establish a membership to license and regulate activities to zone to exclude persons from tribal territories. The internal warfare and conflicts continued until the American Revolution. The British made peace with Americans in the Treaty of Paris in 1783. They ceded a large area of land of Native Americans to the United States without informing Natives.

This research undertook the study of three-nation- history and literature -of Australia, Canada and America in connection with spatial studies. Though these three nations envisioned numerous distinct cultures and communities, the concept and practice of hegemony work in a homogeneous way. 'Space' becomes a major conceptual tool in the analysis of everyday practices including literature and can be considered as a more authentic and fruitful foundation than history, culture and politics to study society and its literature. In literary and cultural studies, the last two decades have been increasingly concerned with how space and place inform aesthetics, culture and politics.

Space, moreover, has arguably proven to be a more productive foundation than time or history for the interweaving of reciprocities between different disciplines and modes of inquiry. The term 'space' structurally means boundless three-dimensional extents in which objects and events have a judicious position and direction. Debates concerning the nature, essence and the mode of existence of space date back to antiquity and the modern theories prove the multi-dimensional state of 'space' – geography, time, textuality, identity, physics, history, experience, memory etc. are interwoven within it. Frequently, Fourth World and its literature are considered out of all these spatialities, but they are configuring 'space' through writing and engaging in another intellectual arena of expression. The primary

objective of this research renders the study of the ways and means of configuring space through Fourth World Literature.

The first dimension concerns the concept of the textuality of space that explicates how the textual medium affects the presentation of space and how this relates to space outside the text in Fourth World Literature. The second one regards the relationship between time and space and the theoretical frameworks of Michael Bakhtin's 'Chronotope' evince that time and space are inextricably bound to each other; the way time is employed influences the spatial presentation and vice – versa. The concept of space oscillates between the concrete and material, phenomenal and behavioural, vertical and horizontal and space never confines to fixity, on the other hand, connects as a relative entity, is intelligible as the relationship between objects, which exists only because objects exist and relate to each other.

This research emphasises on that spatial practices are inseparable from the socio-economic, political and cultural process and the social theoretical preliminaries about the notion of space started with a tripartite division of human spatial experience into (a) the one with the biologically given organic space (b) the neurologically given perceptual space and (c) the symbolic space or the abstract that relates to architectural, pictorial, politic space generating distinctive meanings, theorised by Gaston Bachelard. The social theory of space explains social space as social action, social existence, social practice and social relationships. The major theorist who made a 'spatial turn' in the production of knowledge is Henri Lefebvre and his masterpiece *The Production of Space*. He considers space as social-cultural existence and action which constructs social reality of relations, forms and representations.

From the late 1970s, the study of space consciously made stratagem to analyse the way, the organisation and the use of space coded in social relations. Michael Foucault endeavoured to theorise the history of humankind from 'strategies of geopolitics' and to the tactics of the habitat, as the history of spaces and history of power. In the modern epistemological system of space, regional geography and quantitative/positivist geography emerged as two standpoints. These two concepts led to the notions of environmental determinism and cultural geography. The territorial, environmental condition or climate is found in direct relation to human evolution and progress – a combination of geology and biology. This can be directly attributed to the process of colonisation – territorial acquisition, economic exploitation, militarism and the practice of class and race domination. Ellen Semple writes

Man is a product of the earth's surface. This means not merely that he is the child of the earth, dust of her dust; but that earth has mothered him, fed him, set him a task, directed his thoughts, confronted him with difficulties that have strengthened his body and sharpened his wits, given him his problems of navigation or irrigation, and at the same time whispered hints for their solution. She has entered into his bone and tissue, into his mind and soul (58).

The above statement renders the idea that environment or physical space determines human development, history and culture.

Cultural geography explains that cultural landscape is the product of natural landscape blending with cultural artefacts through human intervention. For humanist geography, the lived experiences in a specified geographical locale or place are centred mostly on the experiences of identity, belongingness, sentimentality,

nostalgia, community life and so on. Even though the notions of epistemology vary from one thought pattern to another, the categories of place, space and time are emerged as fundamental to human existence. Radical geography emerged as an activist movement centred on the issues like inequality, racism, sexism, environmental concerns etc that come up as a by-product of hegemonic variation among spaces. Since geographical thinking must be socially and politically relevant, it deals with the conundrums of poverty, discrimination against women, minority groups, unequal access to social service, underdevelopment etc... as a core point of spatial thinking.

Radical geographers adopted the stand of anti-imperialism comprehends as forced occupation of land and spatial exploitation by hegemonic power, they created their justification to grab the land of non – Europeans by the means of colonisation, militarism and cultural subordination. It analyzes socio – temporal-spatial practices like spatial division/spatial exploitation/geographic occupation for establishing economic domination assisted by hegemonic ideologies to serve the interest of the dominant class, which is truly called colonialism. Spatial studies give a pivotal role to social practices which give meaning to geography and place rather the mere material concept of the physical earth. The conceptual framework of space brings forth the dimensions of socio-political ontology and epistemology of space.

The question of gender or gender relation combines into the framework of spatiality concentrated on the relation between women and space. The writer Suzanne Mackenzie argued that gender is an essential factor that structures human-environmental relations (72). The concept ‘divided city’ differentiates space into men’s public and productive spheres and women’s private and reproductive spheres respectively. During 1970s liberal feminist tried to draw ‘geography of women’ which

mapped the disadvantages suffered by women being a person in limited space. This theory conceptualised the constraints of women's spatial choices being adhered to the gender role, that social expectations primarily involved in private functions like a family, home and children.

Marxist ideas of feminist geography gained momentum as a mode of the theory that completely refutes the patriarchal role in maintaining the property and instrumental functioning of women. Alison Hayford views institutionalism of gender roles and identification of spaces in affiliation to dominant male-centred social order as problematic in constructing woman space. In such an arena of activities and social structure, women do not possess any role or space or continuously adjusting with the social space provided by men and the ideological structures patronised by the patriarchal system. Her 'spatial dialectic' defines the contradiction between 'here' and 'there' focussed on the stress people experience because of their inability to have mobility with surrounding space. Mobility is a major spatial concept in feminist spatial studies which marks women are essentially and universally the product of locality. Women do not have the same control over space to change, transform and organise it as it is with the man.

The modern concept of spatiality gained momentum with the theoretical frameworks of Henri Lefebvre studies multiple conceptions of social space. He was with a variant concept of space which negated the practice of confining space strictly in geometric terms, as space (321) and he declares his connection on the notion space as "where there is space, there is being" (22). He brings forth an analytical pattern in the actual production of space and thus to bring various ways, means and modalities of space – for this, he introduced the term Spatio – analysis or Spatiology (404). Space is neither a subject nor an object, rather social reality - a set of relations and

forms. The production of social space is done by the means of human action and social practice (117). Every social space is the outcome of a process with many contributing currents, signifying and non – signifying, perceived and directly experienced, practical and theoretical (110). And the form of social space is encounter, assembly, and simultaneity of everything there in space – living beings, things, objects, works, signs and symbols – that is produced either by nature or by society, either through their cooperation or through their conflicts (101).

Space is not identified as a monolithic entity and the notion that many interpenetrated social spaces superimposed one on the other, a multi-layer spatial texture, a hyper complexity in which each space makes many social relationships. Lefebvre introduces triad of spatial concepts – spatial practice, Representation of Space and Representational space (34).

1. Spatial practice – means production and reproduction in the particular locations and spatiality sets characteristic of each social formation. It is the everyday practice of society.
2. Representations of space – It is an abstract conception of the relations and the order of relation, using a system of the verbal and graphic sign. It is the knowledge sign and code of spatial relation and would be the dominant space in any society. It is the conceived space, the knowledge of space with a scientific bent; combines ideology and knowledge within social practice. It is a conceptualised space.
3. Representational space – it is the space directly lived through associated images and symbols by inhabitants and users. It is the lived experience of everyday life; it is also the space of philosophers, writers and artists who describe it. Representational space is the space of life, it is alive and it speaks;

it has an effective centre in life – ego, bed, bedroom, dwelling, house, square, church, graveyard. It may be qualified in various ways as directional, situational or relational because it is essentially quantitative, fluid and dynamic. He uses these three pivotal concepts to draw correctness in the analysis of human life as well as literature.

Historical rewriting or space retrieval is primarily an objective associated with Fourth world Literature. Foucault connected the concept of space with history and politics. One of the major tools of the theoretical framework used in this research is Foucault's concept of space and spatiality.

He states

The great obsession of the nineteenth century was .. history with its themes of development and suspension, of crisis, and cycle, themes of the ever-accumulating past, with its preponderance of dead men and the meaning glaciations of the world ... the present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side by side, of the dispersed. We are at a moment, I believe, when our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its skin. One could perhaps say that certain ideological conflicts animating present-day polemics oppose the pious descendants of time and the determined inhabitants of space (Foucault *Power / Knowledge*149)

Foucault wrote much on the spatiality in his works like *Power / Knowledge*, *The Archaeology of Knowledge* (1972), *The Order of Things* (1973) *Discipline and Punish* *The Birth of the Prison* (1977) *Space Knowledge and Power* (1985) etc.

The process of domination and surveillance is determined by the conceptual and pragmatic framework of space; in Foucault's view space is not a static thing, but as dynamic as knowledge and power. Space has a key role in the exercising of power and knowledge; Foucault illustrates many instances to explain how space is used in power. One of such is the principle of distribution where he analyses how individuals are locked up in closed places like confinement, workshop, and factory through the techniques of the enclosure to allow for flexible and detailed control and also how within these spaces there are further divisions so that each individual has its own space. Space is divided into as many sections as there are individuals through the technique of partitioning.

Another classical example of power – space is the panopticon where Foucault discusses institutional panopticism and surveillance mechanism as a spatial practice of power (Foucault *Discipline and Punish*²⁴). Foucault mainly introduces the concept of panopticism as a theory of organisation that control time and space. It is a technique to control large numbers of people with a single method of discipline. He writes

Enclosed segmental space observed at every point in which individuals are inserted in a fixed place in which the slightest movements are supervised, in which all events are recorded, in which an uninterrupted work of writing links the centre and periphery, in which power is exercised without division, according to continuous hierarchical figure, in which each individual is constantly located, examined and

distributed among the living beings... all this constituted a compact model of the disciplinary method (Michel Foucault, *Discipline and Punish* 200).

Foucault comprehends the notions of geography and territory in terms of space-power relations and a positive system of the archipelago. He says

The territory is a geographical notion but it's, first of all, a juridic-political one: the area controlled by a certain kind of power. The field is an economic – juridical notion. Displacement is what displaces itself is an army, a squadron, a population. A domain is a juridic-political notion. Soil is a historic-geological notion. The region is a fiscal administrative, military notion. Horizon is a pictorial, but also a strategic notion. There is only one notion here that is truly geographical that of archipelago... how a form of punitive system is physically dispersed yet at the same time covers the entirety of the society. (*Power/ Knowledge* 68).

The multi-dimensions and plurality of spaces mark a pertinent area of discussion in the ontological structure of modern spatial studies; Foucault coined the term 'heterotopia' to juxtapose the order and perfection of utopic space. Space found in the pragmatic sense of reality identified as heterogeneous, messy, ill-constructed and jumbled which acts as a counter- space to it. So Foucault brings forth the concept of heterotopia to establish an alternative space of the marginal, the subjugated and the disempowered. Foucault adds that we are still dominated by sanctified binaries like private and public space, family and social space, cultural and useful space, leisure

and workspace and makes a categorical distinction between ‘external space’ and internal space. As external space, the states,

The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occur, the space that claws and gnaws at us, is also, in itself, a heterogeneous space. In other words, we do not live inside a void; inside we could place individuals and things. We do not live inside a void that could be coloured with diverse shades of light, we live inside a set of relations that delineates sites which are irreducible to one another and not superimposable on one another (*Of Other Spaces*23)

A new dimension to the theory of space engendered with the groundbreaking theorist Edward Soja who endorses multiple spatial existences with more equity and justice. So it is indispensable to consider the concept of ‘Thirdspace’ in the analysis of human life and literature and the spatial terminologies like thirdspace, migration, hybridity, liminality, marginality, interstices, space of resistance are all linked with the explication of social space and literature scientifically and strategically. In *Postmodern Geography: The Reassertion of Space in Critical Theory*, Edward Soja made an argument that the postmodern social science must abandon the modernist myth of linear narratives and must focus on spatial studies rooted in the locality and particularly through attention to human geography (Soja *Third space: Journey to Los Angeles and Other Real and Imagined Place*260)

Soja introduces the concept of Thirdspace to think differently about the meaning and significance of space and those related concepts that compose and comprise the inherent spatiality of human life: place, location, locality, landscape,

environment, home, city, region, territory and geography. His aim is not to abandon historically in the modern thought process but to arrest the essentiality of historically, sociality and spatiality in understanding the social process. He argues that space becomes the genuine constitutive element in the structuring of the world and reality.

That all social relations become real and concrete, a part of our lived experience, only when they are spatially inscribed that is concretely represented in the social production of space. Social reality is not just coincidentally spatial, existing space, it is pre-suppositional and ontologically spatial. There is no unspatialised social reality. There is no aspatial social process. Even in the realm of pure abstraction... there is a pervasive and pertinent, often hidden, spatial dimension (*Thirdspace*46).

By theorising space, he challenges the hegemony of ‘essentially historical epistemology and calls for a critical theory that ‘re-enlivens the making of history with the social production of space, with the construction and configuration of human geographies. (Soja *History, Geography, Modernity*137). He further opined that historicism is an overdeveloped historical contextualisation of social life and social theory that actively submerges and peripheralizes spatial imagination (*Third space: Journey to Los Angeles and Other Real and Imagined Place*140).

Soja identifies three spatial notions like ‘Firstspace’, ‘Secondspace’ and ‘Thirdspace’. Firstspace is the context of real material physical or demographic space and its territory. It can be demographically mapped and accurately measured (*Thirdspace*10). In the case of ‘Secondspace’, the reality is understood via imagined representation and spatiality is accounted as a constitutive element of the reality of the

world. It is the knowledge of the material reality of 'Firstspace' that is comprehended essentially through thought and expressed in symbolic language. The representations of power and ideology are located in these dominating mental spaces (66). But Soja gives more emphasis on the Thirdspace. He writes,

Everything comes in Thirdspace: Subjectivity and objectivity, the abstract and concrete, the real and the imagined, the knowledge and the differential, structure and agency, mind and body, conscious and unconscious, the disciplined and trans-disciplinary, everyday life and unending history. Anything which fragments Thirdspace into separate specialised knowledge or exclusive domains – even on the pretext to handling its infinite complexity – destroys its meaning and openness (56 – 57)

Thirdspace describes as the 'othering' – finding others in a society and is capable of understanding dominant spaces, spaces of peripheries, margins and the marginalised, disenfranchised minorities and of course, the Fourth World. Thirdspace understands the Corpo – the reality of the body and mind in terms of sexuality and subjectivity, and terms of individuals and collective identities from the most local to the most global. So space fills with politics and ideology and includes both lived space and ignored space. He makes a conceptual framework to configure the hidden history through remapping of geography. It is capable of addressing the hydra-headed forms of oppression of race, class, gender, sexuality and other individual and collective source of marginalisation and inequality within the single frameworks of spatial theory.

Twenty-first century marked as an era of convoluted spatial concepts like Synekism, Fractal and Archipelago expounded by Edward Soja. Synekism means the union of several small urban settlements under the rule of a capital city (*Postmetropolis* 13 -14). Fractal means the way to configure multiplying and cross-cutting social mosaic in the spatiality of society (283). The archipelago is a term borrowed from Foucault and Soja uses this notion to address the issue of social and spatial control through privatisation, policing, surveillance, governance and design of the built environment.

Spatial theories are also very pertinent in colligating with the concepts of space to the process of exploitation, marginalisation and colonialism. Homi Bhabha's ideological interpretations and writing explore the nature of cultural differences or what he calls 'the location of culture' in addressing the question of exploitation. He argues that the concepts of multiculturalism and the tradition of cultural diversity come from the tradition of western liberalism which enables the process of control and containment as something normal. So it is quintessential to create space for subject people through the production of knowledge and he introduces the concepts of cultural hybridity to recognise the hidden portions of space.

The notion of hybridity or Thirdspace is a floating metaphor for a critical historical consciousness that privilege spatiality over temporality, but the privileging of spatialisation is not ahistorical and timeless rather the process tries creatively to spatialise temporality. The propaganda of an envisioning cultural politics of third space engenders an effective consolidation of spatial orientation that helps to dislodge its entrapment in hegemonic historiography and historicism. Thirdspace or heterotopic spatiality is a quintessential concept to understand human life and literature more strategically.

Gender relations constitute a major component in discovering sociality of space; theorist bell hooks writes about 'heterotopic' marginality as space of resistance in coinciding with the manufacturing of woman space by patriarchal society (122). Postmodern –feminist Doreen Massey advocates the concept of 'heterogeneous space' and she defines space "as the sphere of the continuous production and reconfiguration of heterogeneity in all its forms –diversity, sub-ordination of conflicting interest which calls forth a relational politics for rational space (Massey 3). Massey connects her theory of space in feminist –socialist perspective explains how mobility is determined the power relations.

The correlation of subjectivity and space is pivotal in the context of Fourth World literature and human's experience of subjectivities and realisation of individualities are related to how they are distributed as subjects in terms of both space and time. The subjectivities are not merely introduced rather a by-product of socialisation process and production of social space; the place and space we inhabit produce us and we are also emplaced in the production of place and space. Contemporary spatial and cultural discourse engages in the representation and exploration of subjectivity; and the notions of coherent subjects are inconceivable since many cultural, social, political and psychological processes continually reconstruct subject positions, and also they understand subjectivity and space as simultaneously as real, imaginary and symbolic (Longhurst 283). Body and space are inseparable in human spatiality; subjectivity is spatial subjectivity either as submission to spatial power –the forces of repression, socialisation, disciplining and punishing or as resistance in terms of struggle in the repressed world, protest for a new identity or struggle for a new subjectivity through historical, political and cultural means.

The research makes an elaborate study on six aboriginal writers from different nations who are associated with the Fourth World perspective and sensibility in the literary and political arena of thought. Alexis Wright, the first Australian Aboriginal novelist who won the prestigious Miles Franklin Award (2007), was born in Cloncurry, Queensland 1950. She is a member of the Waanyi nation of the Southern highlands of the Gulf of Carpentaria. Wright has produced clear articulations of her writing practice and emphasises on the independence of thought and action in every manner. The selected work *Carpentaria* (2006) has won five national literary awards in 2017 including the Association for the Study of Australian Literature (ASAL) Gold medal and the Miles Franklin Award.

Her first novel *Plains of Promise* (1997) was shortlisted for the Commonwealth price and published in France as *Les Plaines de L'Espoir* (2002) and other books are *Grog War*, a study of alcohol abuse in Tennant Creek, the short story collection *Le Pacte de Serpent*, and as an editor, *Take Power* (1998), a collection of essays and stories celebrating twenty years of land rights in central Australia. Alexis Wright has also written greatly on indigenous rights and organised two successful indigenous Constitutional Conventions, *Today We Talk About Tomorrow* (1993) and the Kalkaringi Convention (1998). The novel *Carpentaria* sets in the fictional coastal town of Carpentaria –West Queensland and centres on the conflicting intrigues between local Aboriginal communities and multinational Mining Corporation. By this thread, the novel focuses on multiple aspects of aboriginal life and characters.

Kim Scott was a poet and novelist, born of mixed European –Nyoongar descent in Perth in 1957 and his writing analyses his marginal position in Australian indigenous community as an assimilated urban aborigine and the consequence manifested in identity formation. Thus, he advocates a pluralist notion of

Aboriginality. Kim Scott's two novel, *True Country* (1993) and *Benang* (1999) are semi-autobiographical. Then he came with a non-fictional biographical incursion, *Kayang and Me* (2005) and his third novel *That Deadman Dance* moves him out of the self-narrative mode. Scott employs fiction as space where indigenous history and truth can be presented as well as a space of reflection of self and indigenous recovery.

Benang: From the Heart develops as a story of Harley who tries to trace out his family history through different archival sources. Being a mixed-blood one, a product of two races, he asserts his aboriginal identity with clear documentation. The concept of 'breeding out of colour' is focussed by which aboriginality of the race should be sucked out to create a White one. At the age of seven, Harley goes to live with his paternal grandfather Ernest Soloman Scat who runs a boarding school for alcoholic addicts. Harley is considered as the firstborn successfully White man in the family line, but he negates his manufactured status of a White boy and his identity. The figure of A. O. Neville becomes the central portrait who initiated the process of breeding out of the colour. A. O. Neville worked as a Chief Protector of Aborigines.

Another novel that comes under scrutiny is *House Made of Dawn* by N. Scott Momaday. Navarre Scott Momaday is regarded as the father of Native American Literary Renaissance and is a writer, warrior and strong supporter of the Aboriginal cause and tries to reconfigure the lost space of aboriginals in all possible ways and methods. He was born to Indian American parents and both were indulged in the activity of writing. He wrote poems in the early phase and later shifted to fiction. His father descended from Cherokee parentage and the family lived on several Kiowa, Navajo, Apache and Pueblo reservations that account for Momaday's pan-Indian experience. Even though he was exposed to both native and non-native cultures, he possesses an exclusive sense of Indianness in his sensibility.

The groundbreaking novel *House Made of Dawn* published in 1968 which won him the Pulitzer Prize for fiction in 1969, viewed as a classic in American native literature which explicates the hidden past, legends, rituals and landscape. He is known as ‘the man made of words’ that defines his power of words and the capacity of narration. His sensibility was given shape by his uninterrupted connection with native and specifically the traditional land. Native American determines their geographical space through myth, rituals and spirituality.

Aboriginal consider their land as the vehicle of their lifeblood, tribal traditions and culture and define it as something alive and dynamic; this liveliness brings seasons and changing spatial geography. Thus, space becomes a major element in American Native writing. Momaday’s essay “An American Land Ethic” concerns which the sacredness of the land and the philosophy of conservation. He interprets the relationship of the Native American with the land as, “reciprocal appropriation; if there is anything that distinguishes American literature from European literature, it is the emphasis on land and spatiality.

The twentieth century marks a drastic change in the textual space of Native American literature. The novel becomes the popular genre; the texts deal with multiple perspectives of native life and culture meticulously. There are deliberate actions to curb the native culture and literature; for instance, Natives were forced to abandon their native languages to learn English at Reservation schools and other White-dominated institutions. Despite all the adverse circumstances, Native literature was published extensively from the beginning of the twentieth century itself, it did not receive much popularity until the second half of the twentieth century. The watershed moment of American Literary Scenario was the publication of *House Made of Dawn*.

Native American poetry articulates itself as potentially powerful to place the native life truthfully. The Native American Renaissance was a term originally coined by Critic Kenneth Lincoln in his book with the same title; he tries to explore the blow up in literary production with the publication of *House Made of Dawn*. The novel starts with the coming back of Abel, the protagonist to his reservation in New Mexico after fighting in the Second World War. He is much disillusioned and becomes an alcoholic. His grandfather Francisco brought up him after the death of his mother and older brother Vidal. The story unties his Grandfather's effort to bring him back to the normality by reconfiguring and reconnecting his self with the spatiotemporally of Native life. After coming back from the war front, he has an affair with a White woman called Angela, then he kills an albino man and whereupon he is jailed. After he is paroled, his life continues in Los Angeles where his situation worsens both because of his alcohol and bad company. Finally, he reclaims identity by the death of his grandfather.

Another instance of interrogation falls into Leslie Marmon Silko's *Ceremony* (1977). She was a Native American writer born in Albuquerque, New Mexico and grew up on the Laguna Pueblo reservation. Her significant works are *Ceremony* (1991), *Almanac of the Dead* (1991), *Gardens in the Dunes* (2000) and her poetry and short story collections. In her works, she possesses a very clear ideology of Native identity and a good sense of conviction against the colonial deeds, purpose and experience. She does not only focus on the retrieval of individual sense of pride but also reclaims his communal and cultural identity as a social being. She proves herself capable of challenging western knowledge that negates Native epistemologies. The strategic use of native narrative techniques such as orality and storytelling makes her work closer to her community and the readers.

Like other Native American writers, Silko addressed the process of oscillating identity by the shifting of spaces from Native land to reservations and her affiliation to the land remarkably spread in her works. The annexation of land and its consequences were depicted in realistic manners throughout the novel. Her use of oral tradition is noteworthy since she is considered as one of the first women writers who explored the tradition of orality in such a distinguished manner and argues for a holistic vision of Native writing which combines myths, rituals, morality, history and tradition.

Unlike other writers, Silko never comprehends writing as an activity of aesthetic or culture effort only, but an intensive political effort to reclaim the history, identity and subjectivity, politically. She represents landscape as a culminating space of plethora of identifies, races, events and discourses. The interconnection between landscape and culture forms the major concern of her literature and the natural environment ascribed the value of the earth and the moral status of the people. Silko uses the Eurocentric model of narration to the epistemology of Native American invoice to make strong political statements on oppression, culture and identity and recalls and foregrounds the technique of storytelling to make this effort more productive.

The novel *Ceremony* published in the year 1977, narrates the story of Tayo who is forcibly dislocated for working in the army against Japan in World War Two. After his return to his Laguna reservation, he is haunted by the memories and physical torment of the war. Later by the performance of profusion of ceremonies makes a healing effect upon Tayo and he transformed into a consciousness that helps him to affiliate himself with his land and Laguna identity. By this Silko urges American to accept the Native American culture as a true heritage to rely upon Native American tradition to get ride-off the spiritual and cultured conundrums of modern societies.

Another arena of explication is Canadian First Nation Literature; *Halfbreed* by Maria Campbell takes as the first spot of scrutiny. Indeed, it is an autobiography of Maria Campbell, it narrates the history of a native woman suffered a hydra-headed form of catastrophe and critical situation. In the initial chapters, the harmonious living with her community is described with all its nuances of mirth; this golden age ends with the demise of her mother, but they continued with a life supported by Metis spatiality and surroundings.

The jeopardy comes with Maria's marriage to a White to prevent her siblings from sending permanent foster homes, but the husband betrays the family, then she moves to Vancouver and her husband deserts her. She constantly shifts place to make a living, but these all end up with more disasters, eventually, she is lead to prostitution and suicidal attempts. In the final chapter, Maria rises as phoenix by attaining educational qualification; she travels through lands and it rejuvenated her with a new perspective of life, she recalls her great-grandma Cheechum's words to make her life stand upright. Though it can be narrowed down as an autobiography of a woman, it retells the story of a tribe Metis with all its intensity of political, social, cultural dimensions.

The final narrative for explication is Richard Wagamese's *Indian Horse*; it tells the story of Saul, his childhood, youth and the present status as a hockey star undergoing the treatment of excessive alcoholism. Like any First Nation child, he is born with shame, abused in the Residential school system and his exceptional talent in hockey playing made a twist in his life. But later he realised that racism always possesses hegemonic status over any personal skill, even hockey could not help for the recovery from the crisis of identity and self-formation. He undergoes through the

treatment of alcoholism and finally finds out the real solution is to rely upon his native culture and tradition.

The research thesis divides into six parts- Introduction, four chapters and a Conclusion. The first chapter titled “Writing / Righting history: An Obligation of Fourth World Literature by Re-tracing Space” analyses the concept of history and the importance of historical consciousness since all Fourth World communities are denied of a concrete historical account. It adds the concept of history erasure by the process of colonialism and purposes of doing it with the deliberate techniques of pragmatic philosophy of colonialism. Apart from the historical retracing, it analyses the role of literary fictions in retracing space by employing tropes like historical meta-fiction, oral tradition, fusing past and present etc. Fourth World writers take the moral responsibility to provide historical identity to communities they are marked as historyless hitherto.

The chapter traces historical accounts of three settler colonies- Australia, America and Canada and addresses this process as a point of resistance against colonial intervention and a major tool of cultural decolonisation; the role of memory and experience are measured as authentic tools of reclamation. The major point of explication is that how spatiality evokes memory, past and historical consciousness as a result of affective domain impressions of mind since land constitutes an elementary function to construct human coherence. This chapter details the colonial history of these three countries and traces a history of the Aboriginal literary history of these respective countries. Novels have been explicated based on spatial aspects –land, geography, nature, climate, weather and other elements of artificial space such as buildings, monuments, records, documents etc.

It also retraces the oral tradition of Aboriginal life which stands as the lifeblood of Fourth World epistemology. It closely analyses the non-chronological system of presenting time, non-linearity, fragmentation and fusion of different arena of time in retracing the comprehensive system of history uniquely and comes across with the challenges in rewriting history. The technique to adopt coloniser's documents and versions of history to recreate the marginalised version of history pervades in Fourth World literature.

The second chapter titled "The Idea of Womanspace: An Explication of Space- Gender Correlation in Fourth World Literature" addresses the question of gender in connection with Fourth World spatiality. The concept of mind-body dualism, social status of gender and the notions of immobility and liminality are examined thoroughly in the light of Fourth world life and literature. The deepened sense of sociality determined by the spatial adjectives attributed to individuals belongs to specific gender; these notions are then supplemented by the theorists Edward Soja and Iris Marion Young.

The spatial dimension of gender has four elements which relate with the sociality aspect of space. The spatiality makes affirmation in the affective dimension of women that is, how individual and experience are understood and affected the rest of society. The next element is particularity; it colligates with the concept of uniqueness in each individual. The appreciation of the particularity of an individual is a key factor in acknowledging that person in society. The third characteristic affinity to women's experience to spatiality is limitation; women are the limited spatial embodiment and they are obstructed by different agencies of power.

Another feature is that spatiality determines our relation to others; it is an aspect of sociality too. Certain terms construct the pragmatic view of women's spatiality. 'Ambiguous transcendence' refers to identify 'all transcendence is ambiguous because the body of a woman as natural and material is immanence'. Women are not allowed to move within the prescribed domain. With this mental disposition, women take a task with 'inhibited intentionality' which obstructs her capacities to do it with a self-imposed 'I cannot'. The more pertinent spatial concept is 'discontinuous unity' with both itself and its surroundings. Women try to locate their motion to only in a part of the body; she negates the other part with immobility or motionless.

Fourth World Literature studies space in connection with mobility and status of women, it is possible to point out many instances of variant pragmatic philosophies which associate women as centre of power and resistance and as the victims of marginality simultaneously. The spatiality of Fourth World women in literature and society is problematic, especially in settler colonies like Australia, America and Canada. Aboriginal literature depicts the reality of their life with a remote possibility of being distorted or ideologically structured. The space of women in the Fourth World has two limited and constrained by two variant base of the divide; one being an aboriginal and being as women.

In early Native societies, women enjoyed the land, property rights, and economics and political power. Women have balanced roles, and power in nature; Grandmothers play a significant role in transferring culture. Women's space is continuously shifting and contesting, formed by negotiations between different spheres of power and culture. It is less powerful and at the same time challenges, the authority and domination act as a counter-public. Women are confined into their

physical body where sex is offered and pregnancy is tested. The horrific scenes of racism and brutality come in the way with women. Women are mostly identified as mere prostitutes and reproduction machines work according to the whims and fancies of the people in power. The agent of colonialism did not provide any subjective position to the concept of women and her identity at any point in time.

The third chapter titled "Fourth World Subjectivity: An Analysis of the Role of Spatial Elements in its Construction" examines the role of spatial elements in constructing Aboriginal subjectivities since the community is closely bound to its land and geography. The research analyses the question that how spatiality affects the formation of subjectivity and it is proved through the works of Fourth World writers. In the scenario, the construction of subjectivity is a problematic one; the linear, fixed and singular construction of subjectivity is not potentially possible; the multiple, hybridised and unfixed subjectivities are created. The place and space one inhabits has a pivotal role in manufacturing subjectivities. Individuals also help in the production of space and place.

It uses the theoretical frameworks of Foucault and Althusser to define subjectivity and to find out the relationship between subjectivity and the concept of power; The theories of Henri Lefebvre and Edward Soja are also significant in the context of the spatial configuration of subjectivity. 'Thirdspace' theory explains how spaces configure certain elements in constructing subjectivity.

Fourth World people were once the real inhabitants of the land where they lived with unique culture and identity. The colonizers later became settlers, displaced these Fourth world people from their land, space, families and subjectivities. The geographical displacement and dislocation and further resettlement in an alien space

affected the configuration of their subjectivities remarkably. They were forbidden to use and follow their culture, rituals, lifestyle and even their languages. It was not an accidental phenomenon that displaced them, but it was a deliberate attempt from the colonizer's side to redesign the subjectivities of Aboriginals / Natives /First Nation people. It led to the situation into jeopardy and the powers of colonialism did not limit to the annexation of land, but the colonial aggression pervaded through the minds of the individuals.

The fourth chapter titled "Narrative Space; A Study of Spatial- Textual Links in Fourth World Identity and Culture" deals with the modes of narrativity as a representing spot for Aboriginal spatiality; Narrative texts are considered as the discourse of human mind, experience, culture, history in the mode of characters and stories manifest space and time as two constitutive elements. The reader creates a mental map of textuality space; it may correlate with real, fictional and lived spaces, each type of space is attributed with various kinds of experience.

This chapter tries to explicate certain epistemological notions of the textuality of space. The first dimension to explore is the textuality of space which means how the textual medium affects the presentation of space and how this relates to space outside the text. The second constituent is Bakhtin's theory of Chronotope, refers to the inextricable bond between space, time and text. The third aspect of textuality is the relationship between the combined concept of Lived and Living spaces. The next is the concepts of Geocriticism and earth-writing are also comes under study which implies the shaping of narratives based on physical spaces. Then, the various modalities and techniques adopted by the Fourth World writers to make an effective textual space to convey their sufferings, aspirations and hope.

Individual spatial experience represents the spatiality of a community in Fourth World literature. The research undertakes the study of life –writing mode which reflect a community's survival. Orality was the base of narrative space of Aboriginal/Fourth World Literature. By the advent of colonialism, orality was taken away with the disposal of Aboriginal/ Native/ First Nation culture. Retrieving orality is a major agenda to establish an authentic textual space of Fourth World Literature. By rejecting Eurocentric methods of narration, Fourth World writes is inscribed with the responsibility to explore new modes of literary space, narrative mode etc.

First Chapter

Writing / Righting History: An Obligation of Fourth World Literature by Re-tracing Space

“History is a nightmare from which I am trying to awake”

(Joyce 34)

A plethora of definitions and conceptions are associated with the notion of history and the narrowed down framework of history as the study of past events is not encompassed to demonstrate it within the larger context of disciplinary variation of multiple spatialities. History covers the notions of the past with its culture, geography, literature, art, life and everything that affects human affairs. A historian may give an account or a narrative of ‘what happened’ according to the sequence of events, but it is not certain whether the narrative is constructed exclusively by the ‘collected’ facts’ or whether it is being shaped by his imagination. The chapter introduces the efforts of Fourth World writers to address the conundrum of history erasure and historical rewriting by re-acknowledging the spatial qualities and descriptions of Aboriginal literature and life.

Prior to French Revolution historiography or the act of constructing history was regarded as literary art. Until late-nineteenth-century historians regarded themselves as men of letters who told stories as clearly and poetically as any novelist. But towards the end of the nineteenth century, the discipline of history converted into more scientific, professionalised and academic. There are many historiographers with the same perspective such as E. H. Carr, the British Marxist historian who adds that

History is a continuous process of interaction between the historian and his/her facts. So the historian plays a great role in determining the history of a land, race and community (124).

The assertion of the role of historian in constructing historical narrative brings forth certain questions of credibility and quantity of fact, and Fourth World Literature tries to answer all these dubitation.

The crucial question arises on the need of having a history of a land, culture and community for its people and it explicates that it is quintessential to know the history because it provides man with the knowledge of the past and the 'past' or 'historical consciousness' moulds one's vision of the present. The historical consciousness makes people rooted to their land and community with strong emotional intensity. The essentiality of history marks two important purposes that define a person's existence; firstly, one needs history to know himself / herself that will eventually lead to self – pride. Secondly, the notion of history is quintessential to determine someone's identity as an individual belongs to a particular nation, land, community etc. In general, the specific spot of the Fourth World was undermined through a conscious effort to configure it as 'historyless'. Even though the Fourth World is termed as First Nations, the cradle of civilisation and culture, the people who belong to these lands are severed without any roots of culture and history. The terminology 'Fourth World' is clearly explained in the hierarchic and hegemonic structure of social strata and the catastrophic degradation ascribed to First Nation People in the order of social positioning as 'fourth'.

The term 'Fourth World' literature is not a monolithic one, the hydra-headed constituents that form its ideological structure is more heterogeneous, vivid and

specific. Though the climate of politics is varied, the structure of subjugation and marginalisation is homogeneous in all Fourth World communities. With the advent of colonialism, the local indigenous histories were replaced by Eurocentric account of past and the history of natives were re-categorised as myths and legends, the unofficial, unauthenticated and invalid account of irrational fantasy. The prevailing western ideology confined the native literature and narrative on the same ground, as the by-product of myth, magic realism and fantasy.

Fourth World writers, generally, repudiate the western presentation of Aboriginal kinds of literature as substandard and unacceptable and demonstrate that western epistemology is inadequate to comprehend the reality and aesthetics of Aboriginal life and works of literature. The degradation of Aboriginal literature by the conscious effort of the coloniser to make it devoid of any literary merit or quality was apparent in the scenario of colonial period. The colonial version of history was made triumphant by the acts unscrupulous suppression through 'epistemic violence', massacres and even genocide. Kateryna Arthur views the unequal struggle between literacy and orality (Arthur 55) which can only be rectified by the Aboriginal rewriting of their history in English from an aboriginal point of view. A reconfiguration of history becomes a political endeavour that proposes a modality of anti-colonial resistance.

Aboriginal people write their own experiences, thoughts and knowledge; their stories are passed orally in the normal life system, by the word of mouth supplemented by graphic representations with regionally and socially coded and variable meanings. The Coloniser or the 'mainstream' deliberately wipes out the Aboriginal epistemological system through erasing the oral tradition of the natives. The process of 'erasure' of indigenous cultures proposes many apposite questions and

the Fourth World people's claim of being the First Nation with all its privileges is negated by the coloniser and the mainstream who claim that history began with them.

The project of making the Aboriginal as 'historyless' initiates grave consequence on the Fourth World life and their literature in all the fields and spaces of societal functions and activities. So the process of rewriting history becomes an obligation to explore the physical, cultural and psychological ill effects of the deliberate attempt to erase the Fourth World people and their literature by making them 'historyless'. The adverse effects of colonial strategies on Aboriginal lives are listed as following. Firstly, the issue of nation and identity is catastrophically strained with the mentioned incidents; the ideas of nationhood, community, oneness and fraternity are central to tribal life and culture of Fourth world people. But with the process of erasing their history, the cultural values of the Fourth world people were degraded or assimilated to mainstream culture. The essentialist features of native cultures were evaporated by the so-called 'civilising mission'. The community was destined to get entrapped into jeopardy in which the questions of nation and identity obviously occurred as complex and problematic.

Secondly, the degradation of status and subjugation of individuals and community was widely accepted as a normal process or everyday reality. The epistemological system of history tended to be a criterion to determine the status of a community since 'historylessness' was successfully exercised as a kind of weapon by the coloniser, settler or the mainstream to re-establish the inferiority of Aboriginals. Later it turned to be a tool to subjugate the Natives in a larger hegemonic structure of colonialism. There were two phases in the process of colonisation; the first one being the phase of direct control of occupying land, grabbing industries and physical violence inflicted upon to human beings and to spread its way to conquer physical

land and human resources. The following one was of the hegemonic period where no direct, physical and concrete control over the colonised is practiced. During this period, the power vested with various agencies of education and other non – coercive systems and gradually the Eurocentric historians had seized native intellectual space and the mainstream that followed it was not an exemption.

Thirdly, to designate Aboriginal people ‘historyless’ can be interpreted as delineating them neutral objects to the whole system of ontology. The native mind converts to ‘tabula rasa’, the clean slate, thus it is more convenient for the master race to impose westernised ideologies as in a clean state, and it is comparatively effortless to inscribe anything clearly. Native minds are imposed with western epistemology of truth and the catastrophic situation evokes questions of responsibility of an Aboriginal writer. The native writer is entitled with the obligation that to make the native community aware of their historical position and the writer has to make the community conscious of a past which is quite different from savagery.

Fourth World writers realised the requirement to restore and redefine the culture and tradition of Aboriginality lost in non – entity due to imposed culture of the coloniser/mainstream and the history of Aboriginal modality is the need of the hour to write in native language and they have to regain their lost spaces – social, cultural, political and literary. They add an Aboriginal version of history that elicits certain questions to the coloniser / the mainstream on the irrevocable consequences of colonial violence. One of the very important ways to reconstruct cultural and national histories is to create literature and the literary output of Aboriginal people since it is considered as the oppressed people’s privilege to narrate. The exercise of this privilege to narrate demands the Fourth World writer’s effort to regain control over

material artefacts of their culture, that means their food system, rituals, ceremonies, cultural identifications, the reclamation of memory and their lived experience too.

The regeneration of lost spaces is one of the major tools for cultural decolonisation since it evokes the possibility of analysis and reinterpretation of history and culture from the Fourth World perspective. Some methodologies in literature are practicable for reclamation of spaces. The Fourth World writers have to dismantle the older tradition of narratives and the creation of new narratology is quintessential in native writing. The Fourth World Literature seeks to locate the community at the centre of the narrative and the protagonist represents the voice of the community. Though there is individual consciousness, the feeling of the community pervades all through the literary texts.

Another methodology is to revive myths and legends that constitutes as functionary elements in native literature. Preoccupation with nature and land is inevitable in the discourse of native writing since each community is intrinsically connected to it. Retrieval of orality is employed as a significant method in the construction of the genre - Fourth World literature. Majority of tribal language being scriptless, it is indeed indispensable to include the oral tradition of literature to the narrative structure of Fourth World literature. The retrieval of orality automatically leads to the reclamation of aboriginal epistemological systems too since aboriginal forms of knowledge have always been rejected by First World science by accusing it as the product of unauthentic fantasy and invalid experiments.

The prime concern of Fourth World writers is to make his/her community aware that they are not 'historyless' and actually they are in possession of a glorified past. Wole Soyinka innovates the term 'race retrieval' for the reconfiguration of space

and it denotes the reclamation of lost culture, tradition, identity and history hidden due to the imposition of the coloniser's intervention. Fourth World literature enunciates to redefine each system in the arena of aboriginal life and literature. In the mainstream history of Australia, the possibility to trace out Aboriginal life and tradition marks low ebb. But Paul Keating, the 24th Prime Minister of Australia (1991-1996), declared the necessity to redefine the history of Australia and to include the history of Aboriginals of Australia to the existing system. He argued,

National identity develops essentially over some time and social engineers should not try to manipulate it or create a sense of crisis about identity. Australian history risks being further distorted if highly selective views of Australian history are used as the basis for endless and agonised naval gazing about who we are or as part of the perpetual seminar for a literary opinion about our national identity (13).

But the successor of Keating, John Howard considered that he distorted the mainstream history of Australia. But a new tendency is introduced in Australia with the above mentioned incident to recreate and redefine the history of Australia with the assistance of dairies, journals, and official records of colonisers that manipulate the agenda of ideologies and activities of the settlers. Now the writers take the responsibility to create history from those who are denied of any social presence.

Since history constitutes as a major elements in the study of space, it is significant to configure historical space pragmatically with the initiation of different modalities. The reconfiguration of historical space of Aboriginals made a dismantling of all those existing notions on Aboriginal sensibility. Australia, like any other nation with a history of colonization and invasion, is morally bound to a kind of hesitation to come

in terms with the indigenous people. The history of colonisation verbalises itself as justifiable and similarly it defines hundreds of years of subjugation on the bases of the convenient legal fiction that Australia was 'terra nullius', an uninhabited land. The British deliberately utilises this sort of argument to justify massacres and consequently the glorification of heroic cult and the construction of war memorials to Aboriginal people who died defending their country are plunged into oblivion. Land and the usage of land are considered a major causative factor for annexation and colonisation and the land of Australia is marked with the innumerable attempts of invasion on the similar ground that Australians are failed to employ the land in the strict sense of cultivation. The White concluded that land is an otiose entity for Aboriginal people and the process to make them 'historyless' via landless tended to be an unproblematic effort. Geographical space or land is considered as a prominent element in historiography too.

Prior to the European invasion of Australia, the volume of Aboriginal literature in written form was limited and the exploration to find any concrete evidences or written records was restricted to an enclosed space of orality. The native writers primarily engaged the performativity modes of expressions such as dance, ritual gestures, stone engraving, carvings on trees, body paintings, message sticks, drawing on the walls of the cave and the flat surface of the rock. They explored the possibilities of the physical space of writing mode to express their ideas and ideologies and the Aboriginal people were not annoyed with the thought of the permanence of literary space. The oral songs and stories were circulated from mouth to mouth from ancient time onwards. The Natives were not daunted with the thought of losing their culture especially the oral tradition of their literary epistemology by any external intervention.

The Native religion, tradition and culture were transferred to the succeeding generation in the form of orality. Aboriginals' lives were left unmarked in the arena of

historical documentation, without any trace or instance of written literary space and gradually with the process of colonisation, some researchers and White intellectuals attempted to record in tapes the lengthy narratives of Aboriginal people and transcribed them into English later. This endeavour was executed not out of the enthusiasm to preserve the old tradition of Aboriginal people, but due to mere curiosity to realise what the Aboriginal people have been retelling in their oral narratives. To maintain the integrity and coherence of oral space of literature, the process of transcription was accomplished as a tedious task that had a double folded advantage, as the White researches got an access to the knowledge systems of Aboriginal Australia and on the other hand, the Aboriginal people got a chance to learn the English language in a minimal way.

The prime concern of Aboriginal writing is to unveil their subjugation in their land and also to traverse the hidden untold underside of Australian history. A strong historical sense is exhibited in Aboriginal writing. Davis, a well-known critic, playwright and scholar on Aboriginal studies, in his book *Aboriginal Writing*, comments “History is more important, more inseparable from literature for Aboriginal writers than for White writers” (13). They thought that by reconfiguring history they could come to grips with the present reality and sociality. In the attempt of reconfiguring the historical space, Aboriginal Australian writing has evolved into different branches of narrative discourse. In the book *Indigenous Literature of Australia*, Mudrooroo makes this classification of Aboriginal literature as (1) Time of dreaming (1788 – colonial invasion) (2) The time of invasions (1901 – colonial development) (3) Punitive expeditions and protections (4) Colonial period (5) Period of self-determination and assimilation (1967 – 1988) and (6) Period of reconciliation.

The inception of Aboriginal writing in Australia appeared in the form of a letter which was drafted by Bennelong addressed to the steward of Lord Sydney in 1796, but strictly speaking it is almost impossible to relate it with any literacy genre or tradition. In the 1820s, Aboriginal people initiated certain attempts to translate works in collaboration with the missionaries. *The Gospel of St. Luke* was translated into Awabakal language by an Awabakal man, Biraban by working with a missionary, Lancelot Threlkeld. Another attempt in this respect was undertaken by James Unaipon who translated the Ngarrindjeri tribal oral narratives into English in collaboration with a missionary, George Taplin in 1870.

In 1836 *The Flinders Island*, a weekly chronicle started publication and it was an effort by three Aboriginal men namely Thomas Brune, Walter George Arthur and Walter Juba Martin. They produced manuscripts of this paper and they intended to create an awareness of the importance of learning and current issues of that period. David Unaipon is considered as the harbinger of Aboriginal writing in Australia. His first literary attempt was an article "Aboriginals: Their Traditions and Customs" published in daily Telegraph in 1924. Following this, he wrote "The Story of Mungingee" in *Home Magazine* in 1925. Later during 1929, Unaipon wrote *Native Legends*, a romantic story which dealt with native kings, queens, princes and little princesses and in 1951 his autobiography *My Life Story* was published. His writings interweave indigenous and white myths and classical and scientific elements.

The era after 1950 hailed for its blooming of Aboriginal literature and when Aboriginal community acquired proficiency in English language, they started addressing social, political and cultural issues in this alien language. A new dimension of Aboriginal literature began in 1964 with the writings of Oodgeroo Noonuccal, Kevin Gilbert, Mudrooroo Narrogin and Jack Davis. They attempted with different genres and prevalent

themes like land rights, call for justice and correcting the biased Australian history. They considered literary activity as an engagement of genuine endeavour to uplift their community from the long-lasting humiliation and insult from Whites and the mainstream.

The year 1964 marked as a watershed moment in the history of Aboriginal writing in Australia, the publication of Oodogeroo Noonuccal's first collection of poetry *We are Going* in the year was the first incident of poetical note in raising voice against the injustice inflicted upon the Aboriginal community. It inducted the commencement of a varied experience for the Whites as they hear the song of suffering, insult and subjugation from the very tongue of marginalised Aboriginals for the first time. This book is a meticulous detail upon the real plight of Aboriginal Australians. Her other poetry collections include *The Dawn is at Hand* (1966) and *My People* (1970). These collections deal with their struggle for citizenship rights and land rights. Poetry is an instrument for her to highlight communal and political purposes and her emphasis is to regain the lost space and tradition by rejuvenating of community culture.

In the arena of non – fiction and criticism, Mudrooroo Narrogin is the precursor, irrespective of his dubious identity status; his contribution to Australian Aboriginal literature is remarkable and pertinent. He was brought up in Clontarf Boy's Home where he gained European education and his first novel *Wild Cat Falling* (1965) gives a detailed account of the life, land, tradition, identity and community concerns of the Aboriginal people. His later works also have a great inclination towards Aboriginal life and tradition. In the early 1970s, two Aboriginal writers namely Kevin Gilbert and Jack Davis invaded the literary scene of Aboriginal Australia. Gilbert is a versatile playwright, poet and painter and his *The Cheesy Pickers* (1968) is the first Aboriginal play to be performed. In his political work, *Because a White Man' II Never Do it* (1973),

Gilbert addresses the White's treatment of the Aboriginal people as ignorant children, and also offers a solution to how the Aborigines could be treated as adults and also as equals by Whites.

Kevin Gilbert drafted a collection of history, *Living Black* (1977) which hit the conscience of white Australians and he published *Inside Black Australia* (1987), *The Blackside* (1990), *Child's Dreaming* (1992), and *Black from the Edge* (1994), a poetry collection which initiated to evince his notion on land and another perspective of Aboriginal life from an insider's point of view. Jack Davis enacted as a strong defender and promoter of Aboriginal life and culture whose versatility expressed in the engagements of acting, playwriting and composing poetry and he found theatre as a mode of protest and agitation against white domination.

Aboriginal writers from Australia are countless in number and they have made their impression on world literature too. Bobby Merrit (*The Cake Man*, 1978), Gerry Bortocle (*Here Comes the Nigger*), Archie Weller (*The Day of the Dog*, 1977) and Faith Bandler (*Wacvie*) are the major writers who wrote about Aboriginal sensibility. Thomas Bennell exclusively focuses on children's literature. His major work is *Aboriginal Legends from the Bibulman Tribe* (1981) and *Vs Fellas – An Anthology of Aboriginal Writing* (1987) is collected by Colleen Glass and Archie Weller. Later the period is remarkable for the incredible influx of edited works in the literacy arena of Aboriginal writing like *Aboriginal Writing Today* (1985), *Connections – Essays on Black Words*, *White Page: Aboriginal literature 1929 – 88* (1989), *Black Australia* (1985) Autobiographical and biographical sketches from Australian Aboriginal life constitute a major component of their literature and such literature also inaugurated a blooming era of Women's literary output from the perspective of Aboriginal life.

The explication of historical space in selected text from Australian Aboriginal arena comprises the core of this chapter. The construction and redefinition of history through literary texts is a prevalent motif in Aboriginal literature since the construction of history defines time as a space that can be measured and time flows in a certain linear-direction where people 'create' history. *Carpentaria* is distinguished as an aboriginal narrative set in the fictional coastal town of Desperance by the Gulf of Carpentaria in northwestern Queensland. The author Alexis Wright foregrounds the notions of time, timelessness, history, memory and experience as the central concern of the fiction and representations of deep and shallow time, notions of cosmos and chaos, history and memory also get juxtaposed in her narrative.

Time is a major concern in history and Wright uses this dimension effectively to recreate the perspective of Aboriginal life and culture. The novel *Carpentaria* begins with a chapter called "From Time Immemorial" exposing a multitude system of time that exists in single space,

A nation chants but we know your story already. The bells peal everywhere. Church bells calling the faithful to the tabernacle where the gates of heaven will open. But not for the wicked calling innocent little black girls from a distant community where the white dove bearing the olive branch never lands. Little girls who come back home after church on Sunday, who look around themselves at the human fallout and announce matter of fact, 'Armageddon begins here (Wright 1).

Fourth World narratives like *Carpentaria* represent and configure time in a unique manner and as a relevant constituent in recording history. The epic sea journeys by

Normal Phantom, that are neither marked by days, weeks, months, years, fathoms, leagues or any another conventional marker of space or time or the malfunctioning of every single watch, clock and timepiece owned by the settler, suspends western time for the duration of the narrative.

Carpentaria presents native life from the third-person autobiographical narrative mode and it collapses the entire standard and ordered view of space and time, thus honouring Aboriginal past, present, memory, future and the sense of collectively experienced time with the image of 'Serpent' in the narrative acts as an agent of time. Although fictional Desperance is representative of small towns in the Gulf Country in terms of geography, climate, demographics, history and memory, it is home to a fractious Aboriginal community living on both the east and west sides of the town. The Pricklebush mob and its patriarch Normal Phantom make a life adjacent to the rubbish tip and the contrasting breakaway group, Joseph Midnight's mob lives in car bodies and they invent a fictitious Aboriginal identity to profit from a mine. Another group of separatist traditionalists led by Big Mozzie Fishman follows the ancient Dreaming tracks from across the Northern Territory border in battered Holden and Fords that require constant maintenance and salvaging by bush mechanics using the tools and parts found only in nature. This group is inspired by another group of a guerrilla warrior, led by Will Phantom, who is intent on sabotaging the mine.

In between and surrounded by these Aboriginal groups, Europeans live in the Uptown, who continually resist the efforts of southern bureaucrats of renaming their town Masterton because they indented on honouring their pioneer history by adhering to colonial symbols. Underneath Desperance, there is a place of deep time that is out of visual range of the settlers, but its presence felt in ways that they cannot comprehend the sense of it. The narrator points out that,

The inside knowledge about the river and coastal region is Aboriginal Law handed down through (generations) since time began. Otherwise, how would one know where to look for the underwater courses in the vast flooding mud plains, full of serpents and fish in the monsoon season? Know the moment of climate change better than they know themselves? (6)

The above-mentioned statements reveal Aboriginal life's inherent connection to land and nature and their perception of their geography, space, and climate. Aboriginal detects even the minute element of change in the space accurately and the author recapitulates the instances of Aboriginal's knowledge on land in the space of the textual body. Beneath Desperance, bits and pieces discarded from Uptown float to the bottom of the sea and those reefs are home to many. The ancient sea reefs initiated the process to archive settler history in their depth and the geographic space of sea reefs enacted as an agent to reconfigure the past. The physical space of reef is converted into the metaphysical entity of history in the larger context of spatial configuration. In literature, the aesthetic possibility of narrating history directly is ineffectual, so the author has to employ different techniques to unravel the untold past.

A rubbish tip beyond the town, Pricklebush mob and the central character Normal Phantom live exposes unique spatial dimensions. Normal built a home from all sorts of scraps thrown away by the white folk, with his wife Angel Day and their own seven children.

An old tribal man who lived... in the dense Pricklebush scrub on the edge of the town. They had lived in a human dumping ground since the day Normal Phantom was born ... The descendants of the pioneer

families who claimed ownership of the town said that Aboriginal was not part of the town at all (4).

The Pricklebush mob fashions their dwellings from settlers unnecessary scraps configure a different upgraded value for settler's waste through the act of construction by Aboriginals. The process engenders a different stratum of memory and history through the landscape. The Pricklebush mob owns and experiences only what is occupied and emaciated by the White settlers. So their history and memory trace a concrete vestige of coloniser's culture and they are in possession of an ideological stand manufactured out of the perspectives of settler. The Pricklebush dwellings record a deeper layer of history of settler diaspora and life. The lives of Aboriginals are denied of their past, tradition and memory and the settler negates the aboriginal right of land or geographical space. Here, the land applied as a major metaphor to prove Native roots or history. The process of deracination of Aboriginal from their land acted as a tool of epistemic violence to attribute them with the title rootless or 'historyless'.

The floating island constructed of wastes supports human life and vegetation and the image of human-made floating islands on natural sea highlights the image of space of Aboriginal memory and realism in correlation with western history and rationalism. *Carpentaria's* continuing narrative of the Aboriginal experience of place, people and time reinvestigate the possibility of rejuvenating past and historical documentation. Wright rejects the term history because it confines Aboriginal narrative into a congested space of time and land since the so-called history is the standardised version from non-Aboriginal perspective and is structured by western ideology. She emphasises the fact that she does not want to write a historical novel, even though Australia appears to be a land with a disappearing memory. She describes Australian history as the colonising spider and certainly in a very short and

shallow space of time it has woven a very tangled web and netted (authors own term from the novel) Aboriginal people within its colonising discourse. As Wright reminds history drags every Aboriginal person into the conquering grips of colonisation with all its possible means and intensity. Westernised historical sensibility imposes their episteme of truth and that truth has been constantly foregrounded as the only coherent and acceptable. Wright goes on to say,

The story does not only come from colonisation or assimilation or having learnt to write English or arguing whether people with an oral history should write books, but it is sung just as strongly from those of our ancestors who wrote our stories on the walls of caves and the surface of weathered rock (Wright *On Writing Carpentaria*13).

Historians write retrospectively and selectively on past events with the aid of interpretative narrative structure. Wright reconfigures conventional meanings of time and timelessness in a story of Aboriginal realism.

The Fourth world people termed as ‘historyless’ since their deeper connections to the land are severed without any trace and their root to the land is dismantled by the white settlers. Their timelessness exemplifies vacuum of the short history that settlers have made and the settler’s belief of invisible net protecting the town’s colonial history from Aboriginal superstition and natural disaster proves to be a slim veneer. The western concept and definition of history are negated by Wright on the ground being shallow and narrow. At the same time, she also makes dubitation in using western terms like science to describe the Aboriginal epistemological system.

In *Carpentaria*, Aboriginal knowledge is grounded in its credibility and sincerity to a particular place, its ancestry, its people, its seas and skies rooted in the deep

coalition with these elements intertwined in sacredness. The novel rejects Europeans attempts to consign this kind of knowledge to the discourse of irrationality, superstitious and pre-scientific, Wright adds in the text itself that Aboriginal people know the moment of climatic change better than they know themselves. Wright rejects the notion of prevailing history to describe a credible narrative since it confines Aboriginal people to victim space and presents time as a shallow layer of deeper history. Time is represented in *Carpentaria* by the resilience of ancient beliefs overlaying the inherited colonial experience that the author describes as

Nothing more than hot air passing through the mind: And, of this shallow settler history.

With no disrespect, it is expedient to say at this point, that such little towns are apt to do one thing right, and this is how a town like Desperance shared a slither of similarity with others... it too sought glory in its legends. A single, important legendary lore of place developed over a century or two (55).

The settler tries to narrate history – the safe things to tell – but they never realise that they unconsciously incorporate the history of Aboriginal land, memory and past to the shallow layer of settler history. The most striking feature of temporal space that is represented in *Carpentaria* is the contrast between the deep and shallow time that never even included in the settler's premises of thinking.

Southern people who like noise would say that something north of the Tropic of Capricorn like Desperance, was just a quiet little town, but if you listened hard enough, you would have heard the silence screaming to be heard (55).

The silenced voice of history of Aboriginal past, present, belief and memory are articulated over the construction of physical space of land, town and Desperance. This layer of history stands below the colonial construction of Aboriginal life as a set of myths, beliefs and superstitions. In reflecting the lengthy process of narrating an Aboriginal story of collective memories, Wright wrote:

The story could not be contained in a capsule that was either time or incident-specific. It would not fit into the English and therefore Australian tradition of creating boundaries and fences which encode the development of thinking in this country, and which follows through ... the containment of thought and idea in the novel. (Wright, *On Writing Carpentaria* 81)

Alexis Wright makes a very deliberate attempt to retrieve the past with the symbols of Aboriginal cultural life with the aid of the tropes of space and time. She says,

I want our people to have books, in their over own communities, and written by our people. I want the truth to be told, our truths, so first and foremost, I hold my pen for the suffering in our communities. Let it not be mistaken; suffering is widespread in our communities (*Serve the People*)

She knows the importance regaining history, land and culture. She was a land right activist in Wannyi, the highlands of the southern Gulf of Carpentaria since childhood and she had fought for the neglected and rejected rights of Aboriginal people. So she deliberately selected her spatial locale with all its nuances to create a grand narrative to retrace history of Aboriginals. She adds,

I set my writing in my own traditional country which is the Gulf of Carpentaria. This is where I believe I belong and place I know best; it is the place I carry in my heart and learnt from a very early age from my grandmother's memories (*Serve the People* I).

Wright retells her grandmother's voice of history that is blocked and wrongly interpreted by the coloniser. The epistemological system of oral history interlinks the Aboriginal past and present in a very delicate manner. She stubbornly proclaims that she never intends to write a tale of suffering, instead, she demands the involvement of writers in the process of reshaping history through textual space and literary narratives. The novel *Carpentaria* pored as a locus of Aboriginal struggle for land rights, to protect natural resources, sacred sites and history of blocked reality. The central issue of the novel revolves around the conflict over physical space since space is conceived of many supernatural elements that possess incredible capacity to intervene in the life of the people. The presence of spirits and other supernatural elements in affiliation to land regard it as more sacred in the belief system of Aboriginality. When the Whitefellas treat the land violently and illogically, the spirits retort in the same coin of violent nature by afflicting natural disasters.

The idea of 'Dreamtime' recreates the past and asserts that the essence of the past is possibly converts to cognisable mode only through the conceptual framework of dreaming. The notion of Dreaming connects to cornucopia of ideologies that blend past, present, time, space, and mental dispositions in a single stand of logical thinking. All characters in the novel maintain the sense of nostalgia strongly and it refers to the mental disposition which always longs for the golden past that is restricted by present-day jeopardy. Nostalgia creates an urge to recapture the lost entities with all past credentials and nuances in every possible way. Now Aboriginals challenge White version of history

and regenerate a system of historical accounting as an authorized edition of the original sensibility of Aboriginality.

The terminology 'dreamscape' pioneers a surplus of possibilities to the conceptual stratagem of time and space in Aboriginal epistemology. Many critics employ the term dreamscape to describe Aboriginal narrative in which time and space evolve into variant or hydra-headed dimensions in the discourse of narrating history. Aboriginal Dreaming develops an idea that never confines to a system of static place or time as western discourse often implies. *Carpentaria* challenges the idea of boundaries and confinement by exploring the ancient Aboriginal system of beliefs that posits humanity in unbound mode in the contemporary world as a continuation of our Dreaming stories. 'Dreamtime' refers to established mode of experience and belief that are largely peculiar to the Australian native people. Dreamtime enlightens philosophical attributions which confront with some fundamental ideals of human life and nature – The beginning of all things, the life and influence of the ancestors, the way of life and death and source of power in life. With the ideological assistants of Dreamtime, Natives connect their life with past, present, future and to the ancestral spirits. Broadly, spirituality is the essence of their life which is closely linked to spatiality.

In the concept of Dreamtime, the present is watched over by the actions, incidents and events of the past and the present is demonstrated as the direct outcome of the past. Fourth World people retains great reverence to past heroes and historical incidents and the visibility of their veneration is apparent in all the activities they engaged, and even the personal skills and character of natives determined by the influence of the previous generation. In the novel *Carpentaria*, The Pricklebush mob believed that Normal Phantom possesses a command over the river in his mind and live

with it as his father's father did before him. His ancestors were the river people, who were living with the river from ancient time. The knowledge regarding of space coincides with 'dreaming' is a requisite in the retrieval of history.

I wanted to examine how memory is being recreated to challenge the warped creativity, of negativity, and somehow becomes a continuation of the Dreaming story (82).

The concept of 'Dreaming' has great vitality and vividness in connection with the narrow and shallow concept of time and space. In the process to configure history, Wright is convinced of the arduous reality to produce an Aboriginal story of all times, of all space with international acceptance. She is inspired and influenced by novelist like Carlos Fuentes who described Mexico as a country of 'suspended times', where no time has been resolved. The concept of Dreaming applies pragmatically and strategically to the narrative scheme to prioritise Aboriginal notions of time and space.

Retracing of history does not encompass merely the documentation of the past events in black and white, but Aboriginal introduces their system of recalling the past with the aids of non-normative use of time, Dreamtime, orality, rituals, and ceremonies. In the novel itself, the normalised version of time and history is disrupted. "...Who in charge of changing time then? (362). In another instance, the character Mickey keeps a museum of the unofficial history of the region displaying,

... all those forty fours, thirty threes, their o threes, twelve gauges- all kinds of cartridges used in the massacre of the local tribes... his voice lives on in the great archive of cassettes which he left for the war trials he predicted would happen one day (Wright 10).

Restoration of oral history assumes different forms and modalities and the old Pricklebush people keeps the chronicles of the land hereabouts since ancient time. *Carpentaria* seeks to re-establish the authority and authenticity of oral history and it relays the ancient story of the ancestral creation serpent from long ago to foreground the concept of Aboriginal sensibility and Aboriginal notions of time and space. The oral historic tradition traces its roots beyond limits and the time of pre-human existence, thus dwarfing 'scientific' and 'systematic' record-keeping of the Europeans. The White settlers' concept of 'historyless' Aboriginals is subverted even with the thought of oral history.

Uptown Whitefella mob was full of people claiming they had no origins. They said that they were not strangers because they had originated from now where (55).

There, history was just a half-flick of the switch of truth simply a memory no greater than two life-spans (56).

These people are no good. They don't believe in God. They don't even remember their religion (47).

The above-mentioned passages from the novel indicate a subverted notion of the so-called history keeping tradition of the White race. Fourth World writers acclaim the impression that White keeps memory of at least two spans of life and hail the concept of White amnesia. The first sentence of the text itself focuses on the unhidden history of Aboriginals "A nation wants but we know our story already" (1). Fourth World literature provides voice to those who had been silenced by the discursive practice of colonialism.

The novel articulates the notion that all records of the past are precarious. Viewing the devastation after the cyclone, Will Phantom is struck and says,

History could be obliterated when the Gods move the country. He saw history rolled, reshaped, undone and mauled as the great creators of the natural world engineered the bounty of everything man had ever done in this part of the world into something more of their own making (492).

In a strict sense, it is not a historical novel, but the notion of past and history pervades all through the narrative. Historical consciousness enounces hydra-headed forms in the literary narrative of *Carpentaria* and memory is one of the major instrument to exemplify the notion of past to negate all kinds of western linear narration of history. Instead, it contains short, defective, rich, lost, painful, trivial fragments of memory into a coherent and unified system of life and culture. The Aboriginal history is assembled out of the pieces of memory, experience and subjectivity hidden by the dianoetic practices of colonialism.

The rejection of Eurocentric aspect of history is indispensable to create an alternative mode of Aboriginal literature and history. The history of the Pricklebush people decipher from ancient time, while the history of the Uptown peoples prolongs only as old as the cemetery. The narrative explores a space of historical awareness, but it is not produced in the way such as mainstream westernised historiography portrayed Aboriginal as the stakeholders of marginal, peripheral and secluded spaces. *Carpentaria* discloses Fourth World people as rejuvenated subjectivities of traditional culture and life.

Wright burlesques the attitude of Whites towards the historical archives of Aboriginal as "Written on the rock" (28) and validates Fourth World history as authentic when White settlers deliberately attempt to archive their history to sabotage Aboriginal literary space. Fourth World people practices daily 'memorial tribunals' since every

fleck of Fourth World life is closely linked to the process of retracing historical consciousness. She undervalues the official versions of recording history documents and books, and glorifies the informal system of generation to generation oral transmission of history. In general, Wright rejects western literary framing of historical consciousness.

In *Carpentaria*, the White settlers deny the Aboriginal notions of possession of their land, as a prime tool to alienate Aboriginal from their history and past. For coloniser, the concept of historical objectivity is a fantasy and the focus is given to heteroglossia of representation. Aboriginals discover their own ways to retort to this epistemic violence, the reclamation of orality is a major statement in the perspective of Aboriginal writing and retrieval of hidden historical space to regain past events and knowledge system since Aboriginal history is orally centred. Alexis Wright refuses assimilation of Aboriginal experience and beliefs to western paradigms and exposes the dreams and desires of the settler residents of Desperance as impossible and mere fantasy. The old people of Pricklebush advises children, whom they send to Uptown School, to search through every single line of those Whitefellas history book. The children flicked through the damp pages of western history books to find that Whitefellas keep no secrets. At the end of the exercise the little scholars report on Whitefella dreams to their elders as

These children stood full of themselves in front of the old people and proclaimed loudly, that the folk of uptown could be masters of their dreams. Yes, like stonemasons, who in a night could relay every single stone in an invisible boundary surrounding the town into a wall so solid it had the appearance of an important medieval palace. But where were stones to be found in the claypans? In these times it was assumed that any outsider to these dreams would never see the stones of

Desperance if he carried a different understanding of worldly matters originating from ancient times elsewhere. The outsider to these dreams only saw open spaces and flat land (58-59).

The knowledge of land and space attributes Aboriginal identity as elevated in the order of the hierarchical structure of epistemology of nature. For instances, as the cyclone approaches, the omniscient voice of the Aboriginal storyteller speaks as the land itself and asks; "The old, unanswerable question; How the heck were they going to keep themselves out of the water" (55) For the Pricklebush, crickets and frogs are the guardians of the night for generations of Pricklebush folk. The Pricklebush mob sees not a boundary or a net or a fence but,

Huge, powerful, ancestral creation spirits occupying the land and sea moving through the town, even inside other folk's houses. Nothing good was coming out of these puerile dreams of stone walls big locked gates, barred windows, barbed wire rolled around the top to lock out the black demon Pricklebush decided the uptown must be a gammon one. Then the uptown folk showed their boundaries which they said had been created at the beginning of their time (59).

Every act of protest and reconciliation are described in terms of land and physical space. The Aboriginal's control over nature exemplifies their knowledge on even the minute dynamics of nature. In the closing passages of the novel, Desperance is levelled by a cyclone and Aboriginal activists employ the settler chaos around the cyclone as catalyst of action to attack the mine. Settler rubbish formed out of floating island of debris acts as a hideout for a guerrilla warrior who survives for months floating around the Gulf of Carpentaria. For the settlers, Desperance is thoroughly destroyed, but for the

Aboriginals, it is transferred into a new one with the final cyclone. Aboriginals also believe in the intervention of serpent in shifting cosmos of Desperance. Wright constantly challenges European arrogance and inexperience with the living land by pointing instances in the literary space. The major transformation of land over the time by a cyclone at the end of the novel, in favour of Aboriginals, indicates Aboriginal victory over land, history, memory and space.

Kim Scott's *Benang: From the Heart* is opted as the second narrative to explicate the process of historical rewriting through the mode of textual space. *Benang* foregrounds the concept of historical awareness that is indispensable in the lives of Fourth World people to survive. It narrates the story of Harley who is in search of his past with the assistance of official documents, newspaper articles, letters and reports, thus making a valid source of counter-history of his native self that is hidden hitherto. Harley traces out his Noongar history with all its authenticity and intensity. Noongar (Nyoongar or Nyungar) were the residents of Western Australia, composed of thousands of communities and comprised of thirteen dialectical groups. With colonisation, the Native system of life was collapsed and they were contracted into thirty thousand only in number.

In the initial phase of colonialism, Aboriginals branded White settlers as 'Django' or the white devil and later their system of belief was modified with the thought that those Whites as their ancestral spirits of Dreamtime, thus started venerating and serving them. From 1910 to 1970, the Australian government forcibly removed and transported Aboriginal and half-caste children –those born of Aboriginal and white parents –from their parents to training camps. Thus history reveals that a huge flux of forced displacement had enacted with Western Australia's Aboriginals Act of 1905. A.O. Neville, 'the Chief Protector of Aborigines' practised the policy of forced displacement

for a long time and himself wrote many historical documents about his administration, policies and activities, which unravels an ambiguous position of narrative structure oscillating between history and fiction. It gave only one-sided dimension of truth and history that conveniently hides what is to be kept secret and concealed.

Neville's account of history fluctuates between fact and fiction, personal and public act, political and non-political narration that expose a great impact upon nation and individuals to formulate subjective consciousness. The same incidents occur in the personal life of Kim Scott and he belongs to the mixed heritage that problematises his existence than a pureblood one. *Benang* traces the family history of Harley and reveals his true identity of Aboriginality. He finds it is adoptable to configure history by the means of textual space, with the aid of authentic documents and narratives shreds of evidence. Scott urges the character Harley to expose the 'lie' spread by Whites to create a Eurocentric version of history and to regain the Aboriginal way of recording things and events. Harley believes that it is crucial to instigate the past to consciousness to detect a truthful present.

I looked to my children, and –oh, this was sudden, not at all a gradual or patient uplift- I was the one poised, balanced, hovering on shifting currents and – looking down my family approaching from across the vast distances my vision could cover – I was the one to show them where and who we are (Scott 456).

Harley details the difficulties and impossibilities to retrieve family history and to convince the self on the misrepresentation obtrude hitherto since attempts are carried out to erase the historical evidence and to burn the past documents. He conducts the laborious task and infers that “the birth of even an unsuccessfully first white man born in

the family line has required a lot of death, a lot of space, a lot of emptiness” (457). He portrays the difficulties to rewrite history, “Of course it is impossible to completely retrace the process. A hundred years is a hundred tears is a hundred years” (30). The novel unravels the history of a community with all its justice and injustice inflicted upon them and imparts a pragmatic comment on the Aboriginals Act of 1905 and its effect on the community. “It made such a difference, that legislation”(217).

The historical figure A.O. Neville represents the central character in the novel and the novel rewrites and reconstructs the archival material surrounding of Neville and his policies. *Benang* disrupts Neville’s single-stranded dimension of the project of cultural assimilation or Eugenics. Scott exemplifies the blended form of fiction and non – fiction to make a more credible narrative of injustice practised by the process of colonialism. Neville utilises a representation of a glorified administrator by his own narratives to knap all his magnificence as an effective administrator. Scott subtly affirms and negates Neville's accounts of history simultaneously in the narrative modalities. Neville established settlement camp as a justification of the civilising mission, but Scott reveals a contrasting portrayal of it with the assistance of evidence given by Neville himself. Scott, cunningly, evinces the coloniser's account against himself and re-designs a history that is factual and truthful. The rendering of Neville as a squirmed character delineates a parody of colonial strategies and White subjectivities.

The title of Neville’s book, *Australia’s Coloured Minority; Their Place in Our Community* itself discloses the irony and sarcasm in addressing the divide and racial conflict between the White settlers and the Aboriginal. Neville’s work is considered as a eugenicist manifesto, propagated the ideology of White supremacy and provided a justification of the activities of White brutality. Scott reconstructs an alternative history of colonial Australia contrast to Neville’s portrayal. Like Neville, Harley’s grandfather

embodies as an epitome of White propaganda and his mirror represents as a metaphor to the reflection of past or history. Harley uses Scat's mirror to search for his ancestors and his past, he generates connections with the past which Scat tries to erase. The final walk with his children to the previously visited places with fathers and uncles attempts to continue the chronology of life from his former generation. He says, "I was still lightweight, but as I walked hand – in – hand with my young children, I noticed that my footprints in the sand were almost as deep as their" (454). The novel incorporates the discourse from the past dealing with assimilation and racism. Scot urges the Aboriginal to re-alter their historical consciousness through rewriting history. He recalls the history of Aboriginal as

When I took at our shared history particularly in the areas that I am from, this Noongar Country, there is a lot of generosity and inclusiveness by Noongar people in the early days (Buck 6)

Revealing the reality of Fourth World and unsettling the historical design of colonial power relations conditioned as the prime motives of Scott's literature. Harley says,

The whole process – my family history, as it turns out – appealed to Granddad's sense of himself as a scientist who with his trained mind and keen desire to exert his efforts in the field investigating native culture and studying the life history of the species, supplies an acid to administration (30).

Scott describes Ern's project of Eugenics to manufacture one "without a history, plucked from the possibility of a sinister race" (31). *Benang* negotiates and renegotiates the hegemonic construction of history, identity and narrative. It addresses the issue of resistance, survival and hope – for 'Benang' means tomorrow – for the today

in which the tomorrow is hidden. *Benang* negates the monograph written by Neville and introduces a multi-layered and polygraphical text that captured Aboriginal diversity and variety. The concept of 'historiographic metafiction' is relevant in Scott's *Benang* because not only there is an interaction between history and historical expectation of readers, but also a continual play between fact and fiction. Scott repeatedly quotes from Neville's *Australia's Coloured Minority*, thereby enabling the unravelling of the past to be critiqued and he addresses the conundrum of duality of the settler society, in its being as both the coloniser and the colonised. As Hutcheon goes on to explain,

As Foucault and Jameson have repeatedly stressed history, while it had a real referent once upon a time, is only accessible to us textualised form. Therefore the historiographic metafictionist who also deals with "events already constituted" but who self – consciously signals their textual nature within the novel is perhaps in an even more difficult position than a historian; he is constrained by the demands of narrative fiction as much as by those of history's events. (232)

Benang strategically converses and connects with the fictional to the archives. The characterisation of the historical figure A.O. Neville is pertinent in connection with the issues of race and miscegenation. It continually interacts with historical truth by archiving documents from the past and initiates the possibility to critique past by analysing historical events and figures like Neville in a blended narrative of fiction and non – fiction. Scott has done a cunning alteration of the historical document to unravel the truths of indigenous life.

Scott recalls some historical events in the novel like the construction of the railway network in Western Australia, "Ah, the railway. Once it was shining and new,

and so was the Chief Protector, Mr Neville when he first travelled it” (322). Even though it temporarily promotes Neville as the harbinger of modernity, later Scott connects Neville with the out-dated railway network “The railway is now rusty and dull” (322). The section “What reason” in *Benang* is one of the several that actively engage with archival material – it consists of a series of letters between A.O.Neville and Jack Chatalong, the Under Secretary of the Department of Aborigines and Fisheries. This section can be considered a fine example of oscillation between fiction and history. The reinvention of history attributes to the historical foundation for the literary text and reveals the impossibility of a truthful, complete historical reality to be found in the archives, and gives fiction and history equal value in a representation of the past.

Scott's historical metafiction becomes more authentic since it is based on the written document of the past and not on the imaginary past. The major objective of Scott's *Benang* is to disrupt the narrative in two way; firstly disrupting the story told by the archival correspondence, secondly disrupting the hitherto existing narrative mode. Scott finds archival letters are utilised to fill the gaps and holes of colonial hegemony, foregrounds the employment of historical text to deploy the existing notions according to his intentions. A.O Neville uses the physical spaces of photographs to prove his project of Eugenics and the evidence become the mark of historical justification, and when Harley finds these photographs, he is shocked

These were portraits arranged in pairs; one a snapshot labelled 'As I found them', the other a studio photograph captioned 'Identical with above child'. These were families grouped according to skin colour. And, sudden enough to startle me, my image (25 – 26).

The photographs are categorised based on their skin colours. Neville makes a scientific explanation of his project of Eugenics with the ideology of historical necessity, but Scott repudiates it with Harley's image in the eugenicist catalogue that carries attention to the effect of the breeding project on individuals. Through the process of appropriation and deployment, Scott removes the detached, objective veneer of science to highlight the impact of Neville's and Scot's classification of individuals for their eugenicist project.

Scott engages the historical text of Neville strategically and intellectually. He is successful in constructing a contrasting picture of Neville and his policy by using Neville's own historical narrative. Scott exerts the language of Neville's *Australia's Coloured Minority* in Scat's classification of Tommy's wife, although she was not one of a coloured minority– he'd say – White trash. Scott states in an interview with Romona Koral,

I wanted to take on Neville and defuse the potency of all the written stuff and that uplift and elevate, I thought, I'll just do that. I'll take literally. That helped me get out of the straight jacket of staying within his terms... it allows me just in writing to get out of some of the limitations of Neville's sort of language. (Interview, 49)

Benang reanimates ideas, ideologies and policies of Neville to deconstruct the established portrayal of colonial administration. Harley confides in the reader

“When I write like this – of railways, and fences, and of extensive pages of notes – I give a nod to my grandfather, to his lines and his discipline, to his schemes and his rigour, and I further knowledge, and a nod to the demands of Historical Fiction (323).

In an interview Scott adds,

Although it is a historical novel I don't want it to remain in the past. I want it to finish in the now. Because it is empowering, affirming. I am part of Neville's failure (*Shouting Buck* 21)

Benang bestows a new definition of history and adds a plethora of ideological interpretations to it. Harley suggests that he is writing most local histories. Yet, he engages in the confusing state to delimitate the term history, “What was it? A family history? A local history? An experiment? A fantasy? (33) To resist, challenge and reconfigure the colonial project in Australia which is entirely dominated by coloniser’s culture and knowledge in the social field and notions of truth even, Fourth World people name themselves with terminologies that are generated from histories, memories and imaginaries alien to non – Indigenous Australians. He adopts the arduous task to produce a counter-narrative to the long-existing and long-living historical documents of Neville which deploys multiple layers of colonial policies and employs hydra-headed strategies to construct an Aboriginal version of life and cultural knowledge.

Scott believes that the fictionalised version of history is up to expose Aboriginal life to the non – aboriginal outer world to formulate a distorted version of it. He guarantees scholarly investigations into the hidden history, ranges from personal to political and endeavours the purpose of education to unravel the real history of Nyoongar, that is too ignominious. The research and investigation of family history shifts Harley from ignorance to knowledge. The retrieving of history attributes with the epistemology of past, hidden history, oppression and the generations of people who had experience the system of oppression. Harley decides to expose these victimisation received by the three generations of the family line and retrieves the inglorious past hidden under the mask of glorious justifications.

Scott retrieves Neville's subjectivity as an interaction between the discourse of history and truth and negates the process of history to be conclusive and teleological. This fictionalised version of history acts as a very strong critique of the past and it proves that it does not account to historical fact and cannot escape from scrutiny. His civilising mission is fixed under the process of interrogation and Scot mimics the colonial discursive strategy of catching and containing Aboriginals to redesign the subjective consciousness inherent in them. Harley urges to restore the traditional ways of living since the major motivation arises when he is to witness the funeral rites of his father being carried out in a unique manner. No Aboriginal rites are performed, but only a small crowd standing with their heads down. On his way back from the funeral, he happens to get a look at Creek River. It is considered as a major source of livelihood, but now it was filled with pesticide. Harley thinks of the changing patterns of physical space in Aboriginal life and colonial period in affiliation to the changed mode of funeral for his father.

The linguistic retrieval is a prime concern of Fourth World Literature since language constructs history and history is disrupted by language vice versa. Nyoongar language and names were replaced by Christian and English terminologies in the early phase of colonialism itself. Ern remembers Sandy and Daniel speak some Nyoongar words, but Harley does not even utter a word of Nyoongar language. Harley himself agrees to the moral and political demerit to write about his tradition and ancestral history in the alien English language.

I had inherited his language, the voice of others, his stories. That history whose descendants write: there was never any trouble. Never blood spilt or a gun rose in anger (185).

He proclaims the urge to re-read and rewrite the history from a third person perspective as if this history is just variations on the one or the other motif to regain lost spatiality. These kinds of literature construct the concept of historiographic metafiction. It foregrounds that Aboriginal history is nothing but pervaded by silence and now Aboriginal writers initiated to reinstate linguistic spatiality to break the silence to produce the history possible through a deliberate activity of social and political rejuvenation of the past. The dialogism of retrieving the past destructs the concept of the coloniser as the sole authority to create history/meaning. Michael R. Griffiths argues,

Scott's 'deconstructive repetition' of colonial biopolitical discourse has the effect of reanimating the spectres of Aboriginal kinship buried between the lines of such archival masks (159 – 160)

Benang foregrounds the seminal role of the process of historiography in constructing an alternative mode of history. Certain characters are symbolised as the space of historical retracing, as Jack brought with him the real history of their black ancestors, an alternative history that is denied hitherto. Harley probes the family lineage of Sandy One and his transformation from Whiteman to Aborigines has completed the legacy of the family of Nyoongar.

In this research, the second arena of space correlates with the land of America and American native literature comprises the area of textual space to explicate the conundrum of Fourth world spatiality. The Native Americans believed to have migrated from Asia more than thirty thousand years back and survived by adapting to American land and culture. Later Christopher Columbus discovered America in 1492. The term 'Indian' is also employed to denote Native American during the advent of colonisation; the American Natives have incurred to the process of victimisation

through many sufferings, physical harassment, mental torture cultural transformation, and identity crisis as the result of colonial intervention of that time, but with the event of American Revolution the new government introduced pro-native policies and politics towards tribes.

Like any other Fourth World culture, Native American's languages are 'scriptless'. The inception of Aboriginal literature traces back to the components of tradition of orality transmitted through myths, legends, tales and lyrics. Though Native American literature commenced publishing since the eighteenth century it acquired a new renaissance spirit and sense in the 1960s. Nineteenth-century America marked as troublesome and turbulent politically and the Indian Removal Act of 1830 defined the life, subjectivities and identities of Native Americans, by this act Indians living east of the Mississippi River displaced to land west of the river. Native Americans were relocated to infertile, less populated and less advantageous land and the White Americans replaced to the fertile lands. The tribal people resisted strongly against all kinds of oppression and discrimination and they created their systems of the life, culture and survived with all its odds. They even initiated to propose a system of written alphabet and a constitution similar to the US Constitution.

In the first turn of the twentieth century, Native America started to take a strong and potent stand on the policies of identity and assimilation. The World Wars, the Vietnam War and the Gulf war undertook a drastic change in the attitude of Native America and the notion of subjective representation of Native American also. A loosened sense of Nativity and distancing of the people from their traditional systems introduced with these incidents and the causative factors were physical relocation and exposure to white education and culture. The numbers of Native

Americans were reduced considerably with the entry of Europeans due to struggles, bloodshed, murders and also due to the alien diseases like smallpox.

In the intellectual scenario, the Europeans develop a non – realistic alternative history to gain control over the Native system by reducing Native as mere savages without any trace of history. They assert the inferiority of the Natives by historical representation and identified with the concept 'epistemic violence' by Spivak. European made history exercised as the textual windows to the subjectivities and lives of Natives, the process of propagation enacted in a speedier manner and with low economic expenses for Whites with printing. The pages of history strikeout Natives without a face, name and identity; instead it marked Natives as a bunch of fellows without any emotional status who lead their lives as primitives even in the twentieth century.

The Dawes Act of 1887 impinge a blow on Native American life, the act hastened the process of land confiscation. Education was provided with effective and intensive systems and it worked complimentary to all the process of land confiscation physical, enslavement, moral harassing to eradicate even the last traits of the nativity. Proselytization to Christianity was ordained as a tool of transition that changes the uncultured plural religions to monotheistic systems of western Christian belief. When the Native Indians received education, they stimulated to the process of recording history from the available existing sources of oral tradition and fought heavy and intensive struggle to reoccupy their land to claim the sole ownership of their traditional space.

Native writers initiated the responsibility of predicting the impact of the dislocation and cultural alienation that take place in the lives of Native Americans.

Europeans forced Natives to join the army during World Wars. This kind of catastrophic condition led to complete jeopardy, thus they started finding solace in consuming excessive alcohol, and spiritual and cultural stroke is apparent in the later phases of Native lives. The Native writers ascertain pragmatic solutions to this cataclysmic conditions through the representations of native healing strategies like introducing orality, myth, ritual, history and recreating past. For them, past is not the immediate past but the roots of their land and tradition that exist from the ancient time.

John Rollin Ridge and Emily Pauline Johnson are major writers of Native American tradition in the eighteenth century. Even in the catastrophic conditions, the Native Americans maintain their identity, intellectual and spiritual tradition etc. The first work of Native American fiction was a sketch published in pamphlet form in 1823 titled *Poor Sarah, or Religion Exemplified in the Life and Death of a Native American Woman* by Elias Boudinot who later identified as the founding editor of the first Native Newspaper. The first novel by a Native American was John Rollin Ridge's *Life and Adventure of Joaquin Murieta* (1854). By the end of the century, the plight of Native American transforms to an altered dimension and perspective with colonial intervention and policies.

In literature, certain writers like Washington Irving, James Fennimore Cooper, Herman Melville and Mark Twain always express Native American Caricatures in the light of American spirits, but they are only caricatures not fully drawn characters. But in the real life scenario, the Native Americans stand insensible even in all kinds of oppression and injustice and in midst of the policies of dislocation and assimilation as strategic moves to disempower the strength and number of Natives by weakening

their stronghold on tradition and culture and by civilising them through education and religion.

The selected novel *House Made of Dawn* by N. Scott Momaday treats history in a dissimilar manner from the essential notions of past since it assumes past is beyond the capacity of regeneration, so the reclaiming and recreating past is not possible in an authentic manner. The past takes the form of loss and pain, memory and experience, loneliness and alienation. The first chapter “The Longhair” invokes the historical spirit of Native land Walatowa and begins with the epic description of the landscape which heralds the historical perspective of Native reservation. Francisco, the grandfather of the hero Abel, is a well-acclimate native since he is much adaptive to Bahkyush as well as Jemez blood, both as a believer of the Catholic Church and the Squash Kina, as a hunter, drummer and runner too. The deed of running also occurs with younger Francisco as a move or transformation in the life of a Native.

Francisco symbolises as an emblematic position of past, history and tradition and as an agent to transfer the values of past to the prevailing set of people including Abel. The historical perspective is enforced as an instruction to configure the present subjectivities and historic interpretation. As in any Fourth World community, the process of regaining past is a laborious one in the discourse of Native American too and Abel is failed firstly in his attempt to regain self through memories. Abel believes that land has the pertinence to wait, to receive and to heal, even long after his rejections to the Native land, Abel still feels that he belongs here. Ceremonies are another set of constituents of spatiality that remarkably arranges its prominence in retelling the past and asseverates the consistent nature of methodology to recreate the belief systems, values and traditional culture. In *House Made of Dawn*, the ceremony

of Gallo or “rooster pull” resembles the systematic way of recreating the past in a very natural background and the modes of specific geographic locality or space.

In *House Made of Dawn*, Momaday recalls historical consciousness through the strategic employment of rituals and myths in the narrative structure. The enactment of rituals and the retelling of myths designate as a space of archaeological sites of memory. Momaday quotes enough instances of this kind as a major technique to renew the spatiality of historical consciousness. Momaday is a staunch believer that memory has a powerful role over reality and tries to retrieve the lost memory and forgotten past to recount the historical view. In the novel, memory and counter-memory intermingled uniquely to establish the process of reclamation of history more accountable and authentic.

Even though the mythical elements discount a certain amount of accountability of history, it provides a more or less enlighten vision of history. The blending of non – linear myths and memories with linear history makes the process more problematic, but Momaday interweaved it in an extraordinary manner to balance those dissimilar discourses. For Native Americans, myths are reproduced as a symbolic representation of pain suffered by society, but the reproduction of history has a healing function to erase the pain with the accountable notes of life. Memory / racial history has a pertinent role in fashioning this novel as it acts so powerfully upon the psyche of the protagonist that it triggers a vision that helps spiritual healing.

Since the novel highlights the process of renewal of Abel from his horrific immediate past by imbibing values of tradition / remote past as a pure Native, it is imminent to explore the elements of his decay too. To find historical reasons, in this case, are quite problematic as their history is retold by a third person point of view. The problem of Abel is the displacement from his sense/consciousness of space and it

is the healing process that helps to relocate himself within the structures of traditional space. His spatial departure from Pueblo community can be seen as the cause of estrangement and alienation. At war, he "seemed apart from the land" (Momaday27). With this, he was physically and spiritually deteriorated as babbling, inarticulate and drunk. He cannot even recognise his grandfather who stands as the embodiment of the traditional past. Abel is too damn dumb to be civilised and he is wreck beyond redemption after his war experience.

The historical parallels are pivotal in connection with the narrative structure of the novel since the fragmented personality of Abel configures the text as fragmented, but the historical recollection provides coherence to the narration. Abel desperately craves for the recollection of past and memories and his intensive attempt to recreate historical nuances is identified in the following passage.

It would have been a creation song, he would have sung slowly of the first world, of fire and flood and the emergence of dawn from the hills (57).

This kind of memory retrieval, Momaday identifies as "a blood recollection" as a major technique of racial memory. This process is accelerated by the intensive retrieval of myths such as Festival of Santiago, Feast of Porcingula, the prayers/sermons of Father Olguin, descriptions of Peyote beliefs, Tosomah homily, Navajo chant etc. Myths and ritual are considered as an alternative way to regain history. Here, through this technique, Momaday gives breath to the psychologically dumb Abel affected by the spatial alienation from his traditional land. Abel is counted as the first victim in the Bible, in White America being Nyoongar one.

The repetitive use of Tricksters like Albino intends to create the spirit of history effectively; it evokes the oral tradition of American Native culture. Tricksters

introduce culture's deepest perceptions of history, indeed, it explains what otherwise seems unexplainable, a people's origin, purpose and destiny. Abel is enforced to perform certain ceremonial games, but for instance when he tries to pull a rooster out of the ground, he failed in it. This shows his inability to dominate his consciousness of the past and it intensifies the crisis of dislocation. Chanting in the sun was another practice of ceremony existed among American Indians and Momaday describes it as

There was something so grave and mysterious in it, those old men chanting in the sun... so serious in what they were doing. Their eyes held upon some vision out of range, something away at the end of the distance, some reality that she did not to know or even support. To see beyond landscape, beyond every shape and shadow and colour, that was to see nothing (36 – 37).

The elements of the past are retraced by certain symbolic events. Abel recollects his childhood memories with his brother when he involves in certain ceremonial and ritualistic past.

The second novel from American literary space is *Ceremony* by Leslie Marmon Silko, recreates past in a unique manner as it is an act of ceremony or a process of a traditional source of healing. The traditional model of story-telling is restored to emphasise representations of ancient times and the structure of the novel is a blending of ancient songs and legends which invoke past and history that are quintessential to revive the traditional modalities of living.

Like other Fourth World fictions *Ceremony* also negates the linear and coherent concepts of time since Silko imbibes all her inherent ideologies and innate values from native life that is all anti-white in essence. Language being a fluctuating constituent possesses certain amount of incapability of expressing time as it is rooted

in the circular narrative in the Native American world view. So reclamation of the past does not mean rewriting the chronology of events but to evoke a sense of past in the consciousness of the human mind. The novel retraces past and present by the same artistic technique and marks no boundary between the incisions of time. The infusion of time makes the non- Native reader in a complex state of enterprise that time is shifting interchangeably and things are comprehended only through the totality of text. Even though *Ceremony* starts with the normal sense of past it later moves to myth, ritual, orality, fact, and fiction and takes flashing shifts of time and forms within the liminality of textual space.

Silko celebrates the deviation as it is leading to unparalleled modes of narration. She put forwards the theory of social toleration in the public sphere of life; she urges the non – Native readers to tolerate the difference of approach by Native writers. *Ceremony* fixes as a great instance of counter-resistance that intends to create the hidden past into a more visible light. The protagonist, Tayo inherent his Laguna or Pueblo identity effortlessly though he belongs to mixed blood. In an interview with Arnold, Silko states

You can be full blood and grow up in Cincinnati and lose touch... The community is tremendously important. That is where a person's identity has to come from, not from racial blood quantum levels (23-26)

Tayo's recovery associated with his reconfiguration of past, cultural legacies and the perspectives of Pueblo life. He never completely adheres to the older version of Pueblo life, but he adjusts himself to the adequate transformation necessary to make his survival possible. The novel marks this struggle of transformation and internalises the positive modes of both Laguna and Eurocentric. Ancient stories are

the pertinent elements to incorporate the past consciousness to individual subjectivities by regaining their knowledge on landscape and other spatial entities, on the other way these stories constitute an artefact of historiography. They submit themselves to the transformation since the Native Americans possess the capability to reconnect themselves with their land and culture. The Eurocentric ideologies are incompetent to understand and limit the possibilities of ancient stories and oral tradition. Their language also does not possess the potentiality to verbalise these stories since it is rooted deeply in the cultural realm of Native Americans.

The novel begins and ends with the mythic notes on past as it indicates the importance of continuing tradition and Silko possesses a strategic scheme of presenting her stories that erase all the political nuances of British colonisation, instead, it brings out an acute sense of traditional past of Native Americans which is pivotal to determine their futurity. She states, "I'm political in my stories" (Arnold 26), she owns the ability to resist Eurocentric effort to mislead Natives by misinterpreting their past and history. By rendering the old stories in a meaningful manner rejects the claims of Eurocentric ideology that these stories are out-dated and worthless on the other hand, Silko brings out the capacity of the stories to convince the value of traditional past and culture.

The process of remembrance has a great strength to make your resistance mightier since it recalls your past consciousness through stories, legends, and monuments. Restoration of memory leads to the reclamation of confiscated physical space that is effaced by the process of colonisation. The memory becomes an alternative space for the landscape that makes a platform for regaining the hidden past and the annexed land. The novel clearly states the priority of storytelling in the recollection of past events and memorial reconnection.

I will tell you something about stories; he said they are not just entertainment. Do not be fooled. They are all we have, you see, all are have to fight off illness and death, you do not have anything if you don't have stories. This evil is mighty but it can't stand up to one story. So they try to destroy the stories, let the stories be confused or forgotten. They would like that they would be happy because we would be defenceless then. (2)

The narrative techniques used in the novel are apt to recreate past in unique ways such as narrative moves back and forth in time as Tayo reminiscences, the use of flashback, and the adoption of extracts from the past directly and indirectly. It revolves around the spaces that are closely linked to Laguna past and history. Tayo reconfigures the blurred images of past and reaches to clarity by evoking the sense of spatiality and knowledge on space. There is a space called Gallup where all the garbage is heaped; it indicates the plight of Native Americans who had suffered under colonial rule and became worthless like garbage. The physical space of Gallup evokes the historical injustice done by the coloniser to the colonised.

Personally, Silko strongly agitated against illegitimate confiscation of land, but she failed to be victorious and finds her way through stories that are capable to change the social structure of unjust society. An acute consciousness to preserve traditional land and culture can be seen throughout the novel. Silko constantly urges the need to retrieve past and argues the survival is possible only through the strategic amalgamation of the present in the lights of the past. She adds that Tayo's sickness is only part of something larger context of the conundrum of colonial consequences and his cure would be found only in something great and inclusive of everything.

The novel reclaims the authority of community to regenerate their history authentic and its capacity to heal and to control its members even at derelict times. The eco-centric value system of Natives is remade by the traditional storytelling, reforming, remoulding and reworking to the existing demands of social, cultural, political and aesthetic values. The concept of historical consciousness is intertwined to mythic associations of thought by invoking past by contrasting the worth of Laguna epistemology against White science.

The recalling of the past through myth and rituals is directly attributed to the construction of memory, identity and ideology as it negates the disruption between antiquity and contemporaneity. The disconnection to the past creates jeopardy, thus lead to Tayo's utter collapse. His miscomprehension of spatial events such as his incapacity to feel the rain indicates his inability to connect with his past, memory and land, since Native American life is closely associated and harmonious with the ways of spatiality. The fading traits of Tayo's memory are illustrated as it languished into the White world 'of their bed sheets and walls, it is sucked away by the words of doctors who try to talk to the invisible scattered smoke'. Critics attribute Tayo's condition to the state of temporary amnesia, but it is the case of misremembering caused out of suffering from dislocation and spatial alienation. Finally, he realises his protection is there in the sky, in the position of the sun, in the pattern of the stars. Silko's political responsibility is to retrieve Aboriginal culture and life.

As a third terrain of discussion, it is Canadian First nation Literature that exemplifies itself as a true instance of historical reconfiguration. In the Canadian Native literary discourse, autobiographical narratives provide a more truthful account of the history of the human soul. In this sense Maria Campbell's *Halfbreed* documents the racial conundrums of aboriginal life and it engenders an authentic social

autobiography provides textual implications of the life of the tribe Metis. Maria Campbell documents 'herstory' as history and she stubbornly negates the intervention of Whites/mainstream in telling the stories for Native people. The author positions herself as a recorder of history of his / her community and it is crafted during the height of Native resistance. She dedicated this work to Cheechum's children and the work is an honest attempt to account human misery, jeopardy, hope, anger, and resistance. She says that our immediate past is not marked by glorified versions of history, but it is the tale of suffering in the form of poverty, illiteracy, slavery, suppression and ruthless genocide. She says,

When I started to write *Half breed* I don't know I was going to write a book. I was very angry, very frustrated ... I had no money, and I was on the verge of being kicked out of my house, had no food and I decided to go back out in the street and work. I went out one night and sat in a bar. And I just couldn't because I knew that if I went back to that, I'd be back on drugs again. I always carry a paper in my bag, and I started writing a letter because I had to have somebody to talk to, and there was nobody to talk to. And that was how I wrote *Halfbreed* (Campbell 2).

This book published in 1973 and considered as the most acclaimed Native autobiography from the space of Canadian Nativity. The initial chapters locate Maria within her local space of Metis where she leads harmonious life altogether irrespective of all hardships and sufferings. This native local space constructs the subjectivity of a girl as someone jovial and all human and non – human elements attribute for the construction of Native identity. The initial two chapters of the book deal with the historical documentation of Canada from 1860s, Saskatchewan is a part

of Northwest Territories – "a land free of towns, barbed wire fences and farmhouses"

(3) Third and fourth chapters trace Maria's ancestry and her childhood days. The history of a tribe depicted with accurate and meticulous documentation.

The fear of the Halfbreeds that these rights would not be respected by the Canadian government when it acquired the land from the Hudson's Bay Company, along with the prejudice of the white protestant settlers, led to the Red River Rebellion of 1869. Louis Riel established a provisional government at Fort Garry, Manitoba, but escaped to the United States in 1870 when troops arrived from eastern Canada. So with their leaders and their lands gone, the Halfbreeds fled to the areas south of Prince Albert, Saskatchewan, and established the settlements of Duck Lake, Batoche, St. Louis and St. Laurent (9).

The visualisation of the individual narrative becomes the document of the collective history of a community. She articulates the incidents of past, traumatic experiences of fragmentation, frustration and catastrophe. Her historical documentation authenticates the transformation from the position of an innocent child to a more vulnerable prostitute is addressed in this narrative of *Half breed*.

The reclamation of the past does not only means to rewrite history but also to regain contact with an earlier, mythical, nationalistic and indigenous spatiality of Canada. The catastrophic history of First Nation is remedied only with healing that is possible through the rewriting of ill-treatment and injustice done to First Nation people. In the book, *The Wretched of the Earth* Fanon argues that finding identity by reclaiming past and rewriting history as a quintessential step in the process of decolonisation.

The ancestry of postcolonial criticism can be traced to Franz Fanon's *The Wretched of the Earth*, published in French in 1961, and voicing what might be called cultural resistance to France's African empire. Fanon argued that the first step for colonised people in finding a voice and an identity is to reclaim past. For centuries the European colonising powers have devalued the nation's past, seeing its pre-colonial era as a pre – civilisation limbo, or even as a historical void. Children, both black and white, will have been taught to see history, culture and progress as beginning with the arrival of Europeans. If the first step towards a post-colonial perspective is to reclaim one's past, then the second is to begin to erode the colonialist ideology by which that past had been devalued (Barry 186).

The historical events provided them with the ambiguous identity as a by-product of subjugation, destruction, colonisation based on civilisation, ethnicity, gender, racism, displacement, foster homes, drink drunk abuse, residential schools, unemployment, and cultural loss. First Nation literature as a counter discursive relation to the settler literature counts as an extension of traditional orality to speak against all the injustice. She discovers the history of Gabriel Dumont, a great leader and the elected president of the era of 1860s from Halfbreed communities, Maria's grandmother Cheechum is the niece of Dumont. She traces the history of Metis, their disposition and origin. Armstrong says that

Campbell's retelling of Native history in a revolutionary vein is a rereading of the hegemonic writing of the Metis history. In the first chapter of her autobiography, Campbell records very brief Metis

historical events and struggles and family history in an encapsulated form. (45)

Campbell's voice renders as the authentic note on the extinction of the First Nation culture and tradition and she articulates an alternative mode of history. The initial chapters recount the history of personal experiences and events, later she thrusts on the social systems of Canadian First Nation life; the struggling story of Metis people to survive the problems of poverty, prejudice, harshness and finally reached to the possibility of political activism.

Another Canadian narrative for explication is Richard Wagamese *Indian Horse*; unlike other selected fictions, it concentrated on the major issues of rewriting the real history of Residential schools in Canada. The protagonist unearths his level of cognition on these schools to draw the picture of it and his repressed memory acts as the common element in the construction of Aboriginal historical consciousness. Wagamese offers a major contribution to the rewriting of the history of residential schools in Canada by reclaiming Aboriginal narrative forms as a means to recover stolen memories, and thus to reconstruct both the fragmented (his)story and the shattered self.

Richard Wagamese himself asserts the notion that his novel is brutal and harrowing since it recreates the most unusual and cruel episodes in the history of Canada. The novel enunciates emotional, cultural and social linkage of a community towards their land and culture and how they are intentionally deracinated from there. The only way for Saul Indian Horse, the young protagonist, to cope with the utter loss of landmarks and references is to build himself a sheltering space to avoid disintegration,

and then to unite a narrative from the fragmented memories of the years spent at St. Jerome's Indian residential school.

The novelist, knowing fully what it means to be uprooted and relocated, adopts a clear stance on the destructive effects of colonisation by setting his narrative in an environment already corrupted by the invasion of foreign elements. Although the novel does mention a prelapsarian world, such a space is not to be found in the world in which Saul grew up before being forced to move to St. Jerome's. It has to be traced back to the founding myth encapsulating the history of Saul's clan—in a Dreamtime of sorts when the community still acted as a whole and when the traditional social structures had not yet been fragmented by the intrusion of white norms and standards. It is interesting, however, to stress that even then, traces of invasion could already be found in the very story accounting for the origins of Saul's name.

Images of a tribal order irretrievably altered and alienated Indian characters struggling to reconnect with the tribe after being immersed in the white man's world are a recurrent feature of Native literature. *Indian Horse* is no exception as two generations of displaced and estranged characters fail to reconnect with their heritage and traditions. Benjamin is probably the most striking example of the destructive effects of the Indian education system in terms of mental and physical integrity. When he runs away from the residential school and manages to find his way back to his family's camp, the others view him with a degraded version of the young boy they used to know.

The severance of the ties that bound Saul to his tribal history is made all the more disastrous when Naomi dies from exposure while trying to save him from the harshness of an upcoming winter snowstorm. The parallel between Saul's story and Wagamese's own experience is so obvious again that the narrative can be read as the re-

enactment of the process through which the novelist himself became alienated from his own culture after he was sent to live in white foster families in the 1960s. At St. Jerome's, Saul's life becomes a wasteland of sorts, as sterile as the barren landscape surrounding the buildings.

Saul's recollections of the years spent in the Residential school show how true the nun's warning proved over time. In the long chilly corridors of the school, the pungent smell of disinfectant foreshadows the ordeal which the children have to go through upon their arrival when a pair of nuns force them into a bathtub and scrub their bodies frantically as if to erase all traces of Indianness as the same process happens with erasing their history. "They rubbed us nearly raw. It felt they were trying to remove more than grime or odour. It felt as though they were trying to remove our skin" (44).

The inverted metaphor of colonisation appears in the few paragraphs recounting the games opposing the Moose to other Aboriginal teams. What the reader is provided within these passages is a reconfiguration of the horse and warrior culture which mark the heyday of most Native tribes in the Great Plains and prairies of North America before forced settlement. Predictably enough, Naomi's death has a profound impact on Saul and the narrative. Saul's ability to tell his story gradually dwindles as Naomi's voice fades away in the winter storm and as her stories are scattered by *Keewatin*, the cruel winter wind. Her demise is reported in a rather dry and unemotional tone, a news-writing style of sorts, that not only reproduces Saul's inability to cope with her sudden loss and the alienation it entails but also marks the beginning of a long stasis which freezes the narration of Saul's story until one spring, years later, when he decides to return to Manitouwadge and face the truth of his experience.

Remembering is a slow process and involves a retrospective approach, a *regressus ad initium* of sorts, which leads the victim of a traumatic experience back to the time and place where the original event occurred. Thus, as soon as Saul manages to reconnect with his past through a vision in which his ancestors visit him, he realizes that the place he had been heading to all this time is nowhere else than St. Jerome's. Releasing pressure that is built up year after year since the death of Naomi opens up space within himself allowing the repressed memory to resurface as suddenly as it vanishes. In the end, the uncanny precision with which Wagamese reported the various hockey games reminds the reader of a process identified by many experts on traumatic memory as hypermnesia, or the exaggerated precision or proliferation of recollections. This dysfunctional process signals the victim's need to forget and to replace the impossible memory with gap-filling memories that give consistency to an otherwise disjointed narrative.

The opening chapter of the novel presents the chronology that is, as mentioned earlier, resolutely circular. After reconnecting with the sacred centre where history dwells, Saul returns to another centre, The New Dawn Centre in Winnipeg, where his rehabilitation treatment involves sharing his story with the other patients. At first, he is unable to share his narrative orally during the talk therapy sessions. So, he undertakes to write it down rather than speak it.

As Wagamese once argued, *Indian Horse* is a novel about reclaiming history. The first step consists in reclaiming collective history by writing a counter-narrative of colonisation or by inserting history in the interstices of fiction and vice versa. Wagamese is more concerned with the impact of the images he employs than giving a detailed account of the reality of life in a Residential school. The existence of a torture device used against uncooperative children and called the iron sister, for instance, has never

been confirmed. Historicity, however, does not matter in this particular instance. What does matter is the violence of the treatment inflicted on the young Indians, of which the iron sister is only an illustration.

The process in the opposite can also be found in some passages where History and fiction intertwine. Such micro counter-narratives are a form of resistance too since they challenge the widely accepted and sanitised version of the history of Indian education in Canada that still prevails despite the damning evidence of mistreatment and abuse. Telling history from the margin, as Wagamese does, telling it as an author from a minority culture in the majority language, amounts to reclaiming memory-the beliefs of whole people-that history trampled underfoot as Saul aptly remarks (Wagamese 5). As Wagamese argues, the history of Canada cannot be understood separately from the history of relationships with the First Nations. Consequently, the dissolution, the loss and the reintegration of tribal stories and customs in the narration are necessarily part of more general historiography.

Paradoxically, by reminding the necessity to come to terms with the trauma left by the attempts to acculturate Indian communities in Canada, Wagamese refuses to consider Residential schools as something relegated to the past. This is a point he had already made very clear in interviews given long before the novel was released when he warned against the dangers of narratives celebrating a glorious but long-gone past as an ideal to be recovered. This proves true insofar as *Indian Horse* acts both as a cathartic and as a catalyst, helping to expel the rage and the pain within while bringing elements of truth to the surface to make the future possible. Moving beyond the mere factual reality of residential schools is therefore an essential element in the reconstruction process. The purpose is not to offer a universal historical truth about the system but to

understand and face one's truth about the experience without ignoring the emotions and the recollections as painful as they might be.

In Saul's case, hockey is the veil that masked the truth of his experience and at the end of the novel, however, he manages to reclaim hockey as a positive element both at individual and community levels. As he tries to recover what is pure in the game, he understands that he wants to coach rather than play. *Indian Horse* is thus both the story of reconstruction at a personal level and of a cultural quest whose purpose is to revive social, linguistic and spiritual systems obliterated after over four centuries of colonisation and one hundred years of forced schooling for Aboriginal children. Rather than simply denouncing the abuses committed by those in charge of Indian education, Wagamese proposes a story about conciliation and the recovery of stolen memories as well as forms of expression which had been silenced for a very long time; a story in which, as Deleuze argues in his essay on minor literature, individual and collective matters intertwine, in which the microscopic and the macroscopic cannot be understood separately (Deleuze 30-31).

More than the compulsion to commemorate the past or the necessity to forget it, Wagamese praises the need to remember. At the end of the novel, the writing of tribal history is indeed a collective process since it amounts to the sum of the individual narratives. Access to the stories recounted by the other members of the group means that the chapter of Residential schools in the history of Canada has not been closed and that a page that had never been filled before remains to be the written-the story of the relationship between Canadian mainstream culture and its Aboriginal cultures. As he once makes it plain, his purpose in writing *Indian Horse* was to recount a human experience-the story of a human being in search of his humanity, not of a victimised Indian looking for compassion (Wagamese 2013).

Chapter Two

The Idea of 'Womanspace': An Explication of Space- Gender

Correlation in Fourth World Literature

The ideological notions of space and spatiality closely link with the concept of gender, indeed, the spatial comprehension and pragmatic spatial use of the woman. The chapter explicates gender variations in determining the spatial movements and sociality of space. The quintessential issue comes with the attribution of a man with a mind and a woman with a body and the idea of body-mind dualism makes cornucopia of mechanisms associated with the spatiality of gender. All experiences are being spatiality connected and controlled and it has greater strength in determining the mobility and liminality of a person. It is very pertinent in analyzing woman spatiality in connection with Edward Soja's view that body as a center or the 'first space' or 'the space of physicality' and it has associated with the notion of 'third space'. "Our bodies are the center through which we view, understand, and identify with others" (Jung 57). There are claims which associate women with nature and men with culture. Culture is depicted as a tool of design to prune the rudeness of nature and in this context, women are always been devalued and positioned in the lower strata of the order of being.

The spatial dimension of gender has four elements that relate to the sociality aspect. The spatiality makes affirmation in the affective dimension of women, that is, how individual and spatial experiences are interconnected, understood, and affected the rest of society. The next element is particularity; it colligates with the concept of uniqueness in each individual. The appreciation of the particularity of an individual is a key factor in acknowledging that person in society. The third characteristic affinity to women's experience to spatiality is a limitation, women are limited spatial

embodiment culturally and physically and they are obstructed by different agencies of power. Another feature is that spatiality determines our relation to others; it is an aspect of sociality too.

The mobility of women constitutes the central question of discussion. "Throwing Like a Girl: A phenomenology of Feminine Body Comportment Motility and Spatiality" is a groundbreaking article in the arena of women's spatiality by political philosopher and feminist Iris Marion Young. She put forwards certain terms which construct the pragmatic view of women's spatiality. 'Ambiguous transcendence' refers to identify "all transcendence is ambiguous because the body of a woman as natural and material, is immanence too" (Young 9). Women are not allowed to move within the prescribed domain. With this mental disposition, women take a task with 'inhibited intentionality' which obstructs her capacities to do it with a self-imposed "I cannot" (10). The more pertinent spatial concept is 'discontinuous unity' with both itself and its surroundings. Women try to locate their motion only in a part of the body; she negates the other part with immobility or motionless (Young 11). These concepts address significant issues of Fourth World woman spatiality and its further unending conundrums of the colonial legacy.

The distinction between the spatiality of genders marks the nucleus of this analysis and Young makes a distinction between 'lived space' and 'objective space'. For men, these two spaces merge; on the other hand, women stick to their lived space only. Men think and utilize 'outer space', but women focus on 'inner pace'. These attributions get associated with gender's anatomies – vagina and womb and phallus. The 'double spatiality' refers to the notion that women view their own body as an object and remains within her space and receives the action. Women remain

immobile, an enclosed space, and in fixity (14). She closes the article with the idea of the formation of enclosed self or womanhood.

Fourth World Literature in connection with the spatiality of women pronounces many instances of variant pragmatic philosophies that associate women as the center of power and resistance and as the victims of marginality, simultaneously. The spatiality of Fourth World women in literature and society identifies as problematic, especially in settler colonies like Australia, America, and Canada. Aboriginal literature depicts the reality of their life with a remote possibility of being distorted or ideologically unstructured. The space of women in the Fourth World has two statuses of existence, being an aboriginal and being as a woman.

The analysis of the selected texts on the fundamental concepts of the feminist viewpoint demands categorical demarcation of two types of feminism – Native / Aboriginal feminism and mainstream feminism. Though the modalities of treatment towards women vary according to time, space, and culture, the process of oppression has prolonged since the origin of society. In the case of Native women, they are doubly oppressed- firstly they are oppressed as Native Americans and secondly because they are women. The lack of representation of Native women in post-colonial studies made the possibility of exploring women in Fourth World studies.

A nation is not conquered
 Until the hearts of its women
 Are on the ground.
 Then it is done, no matter
 How brave its warriors.
 Nor how strong its weapons

(Cheyenne Proverb)

The mentioned proverb indicates the role and status of woman in the process of colonial aggression and establishment and their resistance marks as a possible threat to colonial enterprises,

In early Native societies, women enjoyed land and property rights, and economical and political power. Women have balanced roles, and power in nature and Grandmothers play a significant role in transferring culture. They enjoyed the same privilege to be part of public space and activities as men during rituals and ceremonies. They smiled, laughed, sung, kissed, and hugged one another during rituals. But the status was immensely transformed with the advent of colonial rule and their lives were devoted to struggles and resistance against White. Labour was based on land until Europeans came and there was no private/public spatial marginalization since both males and females engage in agriculture. With the inception of colonization, the status of women was degraded culturally and morally that normalized the process of subjugation of women. Later efforts were taken to liberate woman space from colonial grip, *In Thresholds of Difference*, Julia Emberley explains that what is needed is a feminism of decolonization' which posits a different notion of gender formation within traditional Native societies (Emberley 4). Still, Fourth World societies address the same riddle of women's liberation and freedom.

All native women writers deal with the struggle of women to preserve land, nature, and cultural values. In the novel *Carpentaria*, Angel Day, the wife of protagonist Normal Phantom is portrayed as a resourceful person. She makes shelter out of all kinds of scraps left over by the settler Whites. The immense possibility of "physical space" is created through the activities of Angel Day. She is the person who creates a useful surrounding physical spatiality with the most worthless things. She makes a statue of the Virgin Mary that embodies all her hopes and futuristic visions.

The physical space she creates represents the “objective space” or “dream” she wishes to achieve.

The British Mayor Stan Bruiser, in-charge of the land Desperance, has the power to control everything there. His words give an idea of the spatiality of Aboriginal women especially, the sociality experienced by women. “If you can’t use it, eat it, or fuck it, it’s no use to you (Wright 41). He promotes the idea that the women have no mind and she confines to the entity of body only. When some women ignore him, the mayor chases them on horseback and catches them. The mobility part of women is denied and she has to surrender. He compares women to “all like a bunch of cattle” (41).

One day Angel Day tries to retort Mayor though he narrowly escaped. At that time

Angel Day came off the house with a billycan full of boiling water and threw it at Bruiser’s voice in the dark, but missed. She went back to the house and delegation could he back to the house and delegation could hear her stomping around the kitchen, throwing around, screaming out. She was looking for a sharp knife so that she could slit Bruiser’sneck from left to right(41)

Angel Day uses the space of violence as the space of resistance. Postcolonial black feminist writer bell hooks use the concept 'heterotrophic marginality as space of resistance'. She conceives marginality as a space of resistance and solidarity with the marginal can create shifting and hybridized boundaries of the acceptable, liminal or heterotrophic spaces in which different, often opposed, moral communities can intersect in a less threatening environment. Therefore through frequently identifies as a site of abjection, the heterotrophic margin can also be,

Space, in solidarity, erases the category colonizer/ colonized. Marginality is the space of resistance where lived spaces of representation act as 'real and imagined', 'material, and metaphysical' meeting grounds for struggles against all forms of oppression (hooks 152).

Angel Day's body represented the structure of all female bodies of the aboriginal world which are under constant threat, incarceration, and surveillance by the White settlers. In certain times, it acts as the space of resistance. In Foucauldian hegemonic relationships, the human body exists in space and such body must either submit to authority through incarceration or surveillance in a panopticism space or body exists in carved spaces of resistance and freedom from a repressive world. Angel Day inhabits at her home and spends the majority of her time in the kitchen that represents the limitation of her mobility to the external world and even to other spaces of the home. In the Althusserian concept, ideology orients people to move or not or to move from one space to another. Women are oriented with the ideologies of limiting their space to the home, kitchen, and other private places. Women's space is continuously shifted, contested, and formed by negotiations between different spheres of power and culture. It is less powerful and at the same time challenges, authority, and domination act as a counter-public. In *Carpentaria*, The successful Aboriginal is represented through the women character Angel Day. Her success assumes as unique under a regime of the white settler. Wright satirically depicts it as,

Her fortunes were growing out of hand, she possessed dozens of Heinz baked bean tins and pickle bottles full of nails, loose screws, and bolts. She became a genius in the new ideas of Blackfella advancement. Bureaucratic people for the Aborigines department said she had 'Go'.

She became a prime example of government policies at work and to prove it, they came and took pictures of her with a Pentax camera for a report. (Wright 16)

Even though she urges for success, it is not parallel to White's concept of victory. She becomes a figure of pathos despite all praising showered by the Uptownians and bureaucrats. They ask "why couldn't they have waited for a government grant?" (20

Wright depicts the status of Aboriginal women and the societal attitude towards them through the character of Angel Day. The liminality of woman's space and activities are confined and conformed to society and the temporality of white success is drawn through Angel Day's life. She foresees the final cyclone, "she often spoke about the absence of God in Desperence and the need for him to make his appearance in Uptown to redeem the cursed with his light" (19). The final tragedy of Angel Day renders that women are the most suffered under colonial rule and white administration.

The Phantom who had her soul in a bag, came sidling up to her again, Want a lift doll? She thought, Doll! Well! Precisely. That's more like it. She, leg-weary already, never gave it a second thought and she took the lift. Her fate, bizarre and twisted it seemed, had arrived out of hell, in the form of a shiny, black road train, hauled by a Mark truck (435).

Angel Day's character resembles the traits of women who are easily vulnerable to domination and exploitation under colonial administration. She allows the process of assimilation of White culture to Aboriginality, though it failed at the end. The clock and the statue of the Virgin Mary represent the intervention and exploitation of western culture and Christianity. The space of colonialism primarily

uses and exploits the spatiality of Aboriginal women in a damaging manner. Angel Day becomes a specimen of an Aboriginal strives to become like a White settler and it proved to be tragic. Her name itself is a mixing intertwining of religion (Angel) and the instance of time (Day). When she finds the statue of the Virgin Mary,

Now she had to carry the statue to home, for she knew that with the Virgin Mary in pride of place, nobody would be able to interfere with the power of the blessings it would bestow on her home, “Luck was going to change for sure, from this moment onwards”, she told the seagulls, because, she, Mrs. Angel Day, now owned the luck of the White people (22).

Angel Day is the actual victim of colonialism in the novel. Colonialism used Christian temporality as a tool to remove the epistemological system of Aboriginal knowledge and replace it with western ontology. Unlike other characters, especially male characters who resist colonialism with all its strength, Angel Day becomes an aspirant to western colonialism.

Kim Scott’s *Benang: From the Heart* brings forth certain concepts of woman space in connection with the policy of cultural assimilation and breeding out of color. Harley's grandfather wanted to make him the first successfully born White man in the family line, the word “man” means male.

It was Ern’s ambition to have the first White in the family line. And he was almost quickly successful because Topsy gave birth on 30 January 1936 to a child, Ellen. Unfortunately, from Ern’s point of view, Ellen – though legally white, was not a male (Scott 131).

The novel confirms the notion that Women are confined into their physical bodies where sex is offered and pregnancy is tested. The horrific scenes of racism and brutality come in the way with women. A.O. Neville writes.

One policy is to send them out into the white community, and if the girl comes back pregnant our rule is to keep her two years. The child is then taken away from the mother and sometimes never sees her again. Thus these children grow up as whites, knowing nothing of their environment. At the expiration of the period of two years, the mother goes back into the service. So that does not matter if she has half a dozen children (159)

The policy of Eugenics affirms that women are mere prostitutes and reproduction machines work according to the whims and fancies of the people who are in power. The agent of colonialism does not provide any subjective position to the concept of women and her identity and it is a rarity to find the glorified notions of childhood or motherhood in the case of Fourth world people. She is treated like a sexual laborer or bonded laborer and degraded to the status as the carriers of the 'white gene' to aid the process of culture purification. Women were always described in terms of their physical space and bodily appearance. Ellen is described as

the young half-blood maiden is a pleasant, placid, complacent person as a rule, while the quadroon girl is often strikingly attractive with her off times auburn hair, rosy freckled coloring, and good figure, or maybe blue eyes and fair hair (401).

Neville and Ern stand as sex abuser's all through the novel that indicates the patriarchal domination of White settlers in their spaces of colonial power. Women in

the colonies are acutely connected with mind-body dualism where they are attached to the body without any mental capacity. Fanny Benang is one of the female characters in *Benang* and she is an aboriginal woman with an utterly miserable life being black. Fanny and her son Sandy Two have suffered a lot due to racist ostracisation. She lives in such adversity that they have no money even to remove the dead body lying close to their living place. Fanny aids the procedure to trace forefathers of Harley and her miserable life makes Harley rewrite history. Fanny Benang is one of the names of the ancestors which means nothing, symbolizes the ancestry of Aboriginal women as worthless. The notion of 'nothingness' associates with the cognition of the rootlessness of space and land, historically and culturally. Women's liminal space is controlled and contracted by the patriarchal system and they fall into such relations elusive in nature. Fanny's life marks as the best instance for it, she is considered half-caste because of her mixed parentage and is forced to marry an English man whose whereabouts are unknown.

Another female image is Topsy, a notorious prostitute and her father's details are unknown. The lives of these characters are in the hands of the Protector, in charge of colonial authority, A.O. Neville is the sole authority to command over Aboriginal lives. The liminal space of women becomes fixed and definite and this aids the application of the project of Eugenics with the body of women as an object to fulfill the racial prejudices. Ernest Soloman Scat, Harley's grandfather, begins the eugenic program of controlling the breeding among Nyoongar woman.

In the novel *Benang*, many woman characters use traditional ways of survival to make strong bonds with the past. With her daughter Harriette, Topsy rescues the children conceived in the rape of Aboriginal women and take care of their education. She becomes a strong center of traditional Aboriginal life by which everything

resolved and revolved. She acts as the cultural point to nourish and to transform the values of Nyoongar to the next generation. The spatial subjectivity of a woman becomes the agency of preserving Aboriginality. She sings with her grand children, draws a symbol in the sand for them, and teaches them how to hunt and to follow traces. She narrates stories during the daytime at the fire site to the children who are eager to learn the episteme of aboriginal truth by little funny tales. Despite imparting modern education to children, she thinks that she has “many other things to teach them also”(471)

Woman characters pass these stories from generation to generation and the orality of Aboriginal culture is survived through female subjectivities. This aspect conveys that the Aboriginal stories survive under adverse political and social circumstances as women are the carriers of Aboriginal textuality. Fanny narrates the stories of Aboriginal suffering, marginalization, and surviving since female spatiality or woman space is more affected by these processes of colonialism. Fanny becomes the receiver of firsthand experience “she witnesses how Aboriginals are shot and hung on a tree, she sees Aboriginals begging, 'huddled in-group' and slumped together” (479).

The space of women nominates a more poignant possibility to react against the marginalization. Fanny exposes the cruelties against the Aborigines without any botheration of legal actions and revengeful activities from the Whites. Fanny witnesses the process of elimination of her people. The space of a community is erased without any trace, memory, or signs. But later, Harley discovers the spot of Aboriginality through his great grandmother Fanny. Harley believes that he is saved by Fanny from falling to the jeopardized agony of cultural alienation. “She later saw me, looking for her and came to save me” (464)

When Ern came with his project of Eugenics, the life and plans of Fanny are completely distorted and ignored. To experience Aboriginality, Harley realizes the requirement to retrace his Aboriginal subjectivity by traveling like Fanny through the traditional Country and join Nyoongar people rather than backtracking his family through colonial paperwork. He finds certain symbols to identify Aboriginal invisibility. Harley describes the mirror Topsy employs as 'patchy' with increasing areas of blackness, more pieces missing her invisibility, and makes the suggestion of an invisible aboriginal woman and who becomes hidden by the centrality of White women stereotypes.

Both Topsy and Kathleen use Ern's patchy mirror to take a picture of themselves, but they got a distorted image with flecks and spots "increasing areas of blackness, more pieces missing and making invisible (163). This invisibility is directly addressed by Scott through the character of Harley's mother. "It may be that a reader is wondering about my mother, especially in such a story of men, with silent women flitting in the background" (400). The women's invisibility of mother identity is replaced by the subjectivities of White fathers who hold the generative power of procreation. As Harley states "my grandfather intended to be my creator!" (35).

Kathleen and her daughter Topsy became the victims of Ern's sexual desire and the project of eugenics. Kathleen is objectified through the eyes of Ern.

Once again, Enthought to himself; she is slim, she is young. A native woman, of course, but she wore shoes, and her faded dress was clean. Her hair shone. Ern sniffed and believed he could smell the soap and freshwater on her. He breathed all the more deeply because of it (75).

She is always constructed and defined by others and is muted in all senses. "When Kathleen found Ern embracing Topsy "...She could only give a little noise of surprise" (135). Her inability to bear Ern a son and with her eventual replacement by Topsy, as a useless body she is thrown out. The space of a woman can be easily replaced by another woman. Topsy is taught by Ern about the things connected to them as "native reserves, settlements and missions" (137). AS Bhabha argued Topsy becomes a practitioner of colonial mimicry of a White woman. Usually, mimicry is a voluntary act by the practitioner, but here it is a forced one for Topsy. The climax is the birth of Tommy who cannot be titled as 'first white man born' due to a change in law, Desperate Ern "...poured bleach into the hot water, placed his hand on the top of Topsy's head and pushed her under"(118).

Ernest Soloman Scat assumes that Harley's body becomes the product of the process of reproduction that is motherless, a miracle of masculine auto reproduction. The process of reproduction is illustrated not based on biological premises but on the cultural and moral responsibility attributed to it as a masculine endeavor to create a perfect man with the qualities of a White born. The female body acts only as of the incubator and storehouse of the fetus. A mother never affiliates with the education and nurturing of a child, but she becomes a passive observer to her child's growth in the culture of an absent/invisible fatherhood. This conceptual note is apparent in the case of Kathleen, Ern disposes of her once she gave birth to Topsy. He turns to Topsy and casts out her when Tommy is born.

In the third narrative, Momaday's *House Made of Dawn*, Angela is one of the major women characters who make a charged shift in the narrative mode of the novel. Angela comes from Los Angeles, so she is considered an outsider in Walatowa. Though she is an outsider, she possesses the power of an invader and vision to know

the superior world view in comparison with Native Americans. She is not a Native woman and lives in a large white house with the adjectival phrase connected to her as 'pale', not indicative of her illness, but her white shade of a non-native woman. In the first encounter, Angela treats Abel with the contempt that is born out of her racist supremacy and cultural superiority. Later she finds a sexual attraction towards him even though he is doing a menial job for her.

With the albino's episode, Angela becomes a completely transformed woman. Her white big house' becomes the spatial reflection of her enlarged vision of humanity. This indicates the power of Aboriginal rituals in transforming a person's perspectives and the mode of thinking. Abel's sexual encounter with Angela takes place at a critical moment in his life. Though Angela is a cultured woman with all polished aspects and attitudes to life, she prefers a Native man with a very different attitude on life and sex. Abel was thoroughly demoralized by many incidents and he constantly failed to connect himself with the community living, he meets Angela at this point in life. The sexual intimacy between them takes the instance of healing power to the conundrum of his life. The sexual act with Angela becomes a symbolic ceremonial game that possesses a particular capacity for spiritual healing. Those incidents of sexual desire are described with ceremonial overtones.

Oh no, oh no! She thought but he knew what he was doing. His tongue and tips of his fingers were everywhere upon her, and he brought her back so slowly, and set such awful fire to her flesh, that she wanted to scream. At last, he rose and she set herself for him (64).

These lines underscore the process of healing, it suggests his self-confidence and even his self – esteem is reawakened. Abel’s spaces of sexuality with Angela become the spot of ceremonial order where the healing process from alienated spirit realized.

Abel lost his connection with Walatowa tradition by the death of his mother and the incident shows the capacity of a woman to continue one's values of tradition and the spatial bonding to the land. The lack of a familiar bond, especially a relation with the motherhood, makes a disastrous association to the land and tradition. Even though the grandfather provides enough psychological motivation to Abel, it is not intensive enough to make him stick to the Pueblo land and community. He was caught in between two cultures – the tribal tradition and the western modernity. Later this dislocation was erased with his reconnection to Angela. In an April 1986 interview with Dagmar Weiler, Momaday says,

Angela’s role is to be a kind of foil to Abel. She represents the antithesis of the Pueblo world. Yet, she and Abel can relate to one another on one level although they are opposed in most of their cultural attitudes. So she enables us, I think, to see the Pueblo world and Abel in a particular way in which you would not otherwise be able to see in his traditional context (118-126).

In their relationship, Abel is powerless in the initial phases and Angela is aware of it. “There he stood, dumb, docile at her pleasure, not knowing, she supposed, how even to take his leave” (31).

The novel *Ceremony* centers on the concept of morality, for it presents women characters in highlight. Silko carries here Laguna tradition and culture with a long line of womanhood. In the arena of orality, women play great roles in transforming the

stories and songs or the traditional knowledge to the succeeding generations. Since orality is the base of Fourth World life and literature, the indispensability of analyzing the role of women in Native American Literature is significant. Silko imbibed this traditional knowledge on Laguna culture from her grandmother Lillie, her Grandfather Hank Marmon's sisters-in-law Susie, and great grandmother Marie or Amoah. With the liminality of woman space, the Native women act as the great sources of energy and traditional knowledge, the mode of transmission is oral.

Silko was completely against the anti-fascist policies of the United States as it advocated the separation of children from their mother's bad influence. She foregrounds her childhood experience and the influence of women through storytelling and other cultural transformation to emphasize the influence of women. Silko introduces Pueblo's creation of mythic structures through a plethora of feministic images, such as goddesses, nymphs, and other mythical figures. Stories are created out of 'Thought Woman'; Silko presents the novel as the product of a creative spirit called Thought Woman. The first story is narrated by Reed Woman and Corn Woman explains the drought which has a resemblance to Tayo's alienation and suffering.

The majority of native women writers depict the aspect of woman's struggle to preserve their land, nature, and families. With the advent of colonialism, the status of women changed from tribal leaders to basic farmer and caretaker of home and children. Matriarchy was disintegrated, women were neglected from the public spaces, government treatise, etc. The hybridity of their life was exposed since biculturalism marked as the basic trait of mixed blood. Silko believes that writing literature means finding internal integrity with a woman's self within her own identity. Not all woman characters are presented as the followers of Laguna Pueblo culture,

Tayo's aunt, Auntie possesses some inclinations towards Presbyterian belief, tries to deviate him from his liberated sense of the Laguna religious system and impose the thoughts of guilt and shame on him.

The ceremonial undercurrents in the novel are very pertinent in constituting women's spatiality. The novel *Ceremony* begins with the myth of "Tseitsi"nako, the Spider Woman / Mother Creator. When disagreement of Tayo's psyche is apparent, it is made visible through the mythic representation of Corn Woman and Reed Woman. In Laguna's belief system, the constant bathing of Reed Woman makes Corn Woman outraged and drove her away, later it marks as the cause of draught. The whole story is presented as a poem. In the novel *Ceremony*, Silko uses certain deliberate symbols, the novel begins with the myth of the Spider Woman/ Mother Creator who 'thought' the universe into being. Even though the novel centers on the premises connected to a male Tayo, it makes a strong basis on the concept of female spirituality.

According to modern feminist theorists the space of women is weakened and controlled by patriarchy and created boundaries between women's space as private and men's as public. In the oral tradition and native culture, the encouragement is given to cross these boundaries and create a more liberated space of their own. In *Ceremony*, all the processes of creation and thought of ritualistic actions are done by these feminine images. Tayo's life is controlled and modified by feminine images like Ts'eh, Laura, Night Swan, Grandmother, Betonie's grandmother, etc.

Patriarchy and white domination takes a problematic position in connection with native subalternity and proceeds with the same tools to silence the others as a proper way to control them. The voices silenced are the voices of ecological affinity, land rights, conservation of nature, etc. that give a strong sense of Nativity for women.

Tayo lacks the presence of such a strong woman voice when he came back from the war front and he comprehended that the cause of Native womanhood makes as invisible in the white patriarchal scenario. This invisibility is reflected through the image of barren land and later it is damaged due to uranium mining, this leads to drought.

Land - person harmony is central to the concept of spatiality; it is reiterated through myths and rituals in the novel *Ceremony*. Silko employs a gendered perspective of myths that have hitherto been analyzed in terms of the male principle only. Ecological awareness and spatial reclamation make his retrieval possible. Silko proposes a kind of eco-therapy for Tayo and respects the interdependency of man to nature. In the system of spatiality, both women and nature are attributed to the secondary level in hierarchical order. The Eco feminist's concerns of the novel are very important since Silko raises a strong voice against the loggers and ranchers to objectify nature, the soldiers and businessmen see women as only servants or prostitutes and the miners take uranium from the earth for atomic bombs. When Tayo comes back, he feels everything disentangled.

The imprisoned cloud and rain the abused land, the stolen cattle, and the fallen peers. All these destructive forces press him to be invisible and make him vomit (15, 18)

Silko makes a very staunch stand against the White American nature of treatment towards women, nature, and minorities. Silko questions the patriarchal mode of muting or silencing the subaltern to make them inferior. Tayo's culture and identity become altered and redesigned when he confines to the walls of White's hospital.

There are characters variant from the so-called anticipated native religion and culture as Tayo's mother and Helen Jean are the characters who internalized the White notions of Christianity. They believe the stories of

Holy missionary of white people who dedicated their lives helping the Indians by exposing the deplorable ways of the Indian people and urging them to break away from home (68).

Christianity does not make any moral or ethical up-gradation for its native believers, instead, they are caught by inferiority complex and desperately run to look like White by applying fresh lipstick or curling and cropping their straight Indian hair. The term 'breakaway' indicates the notion of divulging from their native religion, land, culture, and self. This issue also addresses the novel *Ceremony*.

The novel *Halfbreed* by Maria Campbell foregrounds the concept of 'woman space' and the liminality of space executed for the production, construction, and exchange of the meaning of the concept of women. Being an autobiography of women, it touches all the aspects and dimensions of multiplicity, plurality, and 'heteroglossia' of women identity, culture, and narrative. Woman autobiographies in the Native literary discourse bring forth certain statements on the conundrums of silenced voices from the liminal space with limited possibility of education and as a part of the Stolen Generation.

Halfbreed centers on women subjectivities and the vitality of womanhood constructing other subjectivities depending on them. Maria's life turns into jeopardy when her mother dies, the vacuum space created by the demise of her mother remains unfulfilled with that incident, she loses her ardent supporter her grandmother Cheechum and later the instance of marriage turns to be disastrous, she marries

Darrel, a white man just to keep her younger children from sending foster homes. A very personal instance of marriage becomes a meager instrument to satisfy the political demands of the society. At the age of fifteen, it happens, but her political plan does not work as such since her husband reports the news of six younger children to welfare people. The chaotic space of marriage later leads to more demeaning activities like alcoholism, prostitution, and drugs.

The influence of Cheechum follows Maria as an unending spirit to help her to come out of the shackles of society. When Maria is spatially and psychologically dislocated with marriage and moved to Vancouver, her condition becomes miserable and pathetic with the abandonment of her husband, she is compelled to take the role as a prostitute to raise her daughters. The space of commercialized sex leads to more illegal activities of alcoholism and drug addiction. Suffering from a lack of self-respect fostered by her ambiguous cultural tradition, Maria is pulled into the underground of White urban society, acting out her role as a 'no good' Indian and destroying her body through alcohol and drugs. The spatial dislocation from Native place and community brought all the tensions,

I began losing weight and had no appetite, finally, a doctor prescribed tranquilizers and sleeping pills for me. So I was back on pills along with whiskey they kept me going for a while (139).

The frustration and depression force Natives to follow self-destructive behavior such as alcoholism, drug abuse, and suicidal attempts.

All the troubles of dislocation get resolved only by reconnecting to Native land and culture that shows the real women with strength and courage. The spiritual

and spatial predictions are always done by the stereotypical figures of Native womanhood like Grandmother Cheechum. Maria Campbell observes this,

Once when we were all planting potatoes and she and I were cutting out the eyes, she stopped in the middle of the sentence, "Go get your father, tell him your uncle is dead. I ran for Dad and I can remember word for word what she told him. "Malcolm shot himself. He is lying at the bottom of the footpath behind your mother's house. I will prepare others. Go (21).

Her predictions proved true when the father had reached there. Grandmother Cheechum is such a lady who always made claims on asserting woman space and individuality, she says

Never forget that my girl you always walk with you heads up and if anyone says something then put out your chin and hold it higher(36).

It is only one instance but there are many instances of foretelling misfortunes, deaths, climate changes, etc., the power of Native spirituality manifests in the instances of such premonitions. Even Maria predicted her own mother's death in a dream and Maria inherited her grandmother's sense of spirituality to a certain extent. Unlike other Indian Native women, Métis women are more talkative and noisy.

The status of half-breeds/ mixed blood is pathetic and the process of ostracisation is apparent in all public and private places from society. In the case of women, the intensity of control and exploitation is at its peak. Campbell says,

Indian people went to school, my people didn't because we weren't allowed to go to school until 1951. We couldn't go to the Indian

schools and we couldn't go to white people's schools because we didn't pay taxes we aren't landowners (51)

The native women are often bothered by the whites and always face the threat of rape and the native men also make their frustration on native women by physical torture. The concept of spatial marginalization and the concept of degraded identity revealed by a visit of Halfbreeds to town,

The town's people would stand on the sidewalks and hurl an insult at us. Some would say, "Half-breeds are in town, hide your valuables". If we walked into stores the white women and children would leave and the storekeeper's wives, son, and daughters would watch that we didn't steal anything (36)

The ethical implications of racial consciousness are apparent in these incidents and the half-breeds are degraded by society. When feminist theorists speak of 'male gaze', in the case of half-breeds the 'white gaze' becomes an obvious instance of objectification. Whites came to the First Nation reservation to shoot and to take pictures of Half-breed's locale, events, and the body. The space of the Aboriginal body became the spot of the object on looking and Natives were forced to dress and to act according to the whims and fancies of Whites. Though women were treated with veneration in Native cultures, the incidents of violence against women were common in the interaction between whites and the Native community and the instances of domestic violence also increased after the contact with Whites. The victimized Native men imposed all their frustration with White society out on their wives and they used to beat, ripped clothes, hit them, and knocked them till they fall unconscious state. On the other side, Grandmothers were the agents of cultural transmission and the sources

of imparting wisdom and knowledge from generation to generation being reservoirs of traditional knowledge.

The half-breeds or Métis do not have a choice to decide whether they are Indians or whites or in between and the White or mainstream society define them as members of the native community and still does today. 'Métis' is the term adopted by whites since they consider half-breed as vulgar expression. While all Native experience racism, Native women suffer from sexism as well racism and sexism find in the colonial process have served to dramatically undermine the status and value of women in aboriginal cultures leaving them vulnerable both within and outside communities. Before the inception of colonialism, Native women enjoyed a higher status of economic equality and power in the familial system. The status of women was degraded with the introduction of material culture. The European settlers made criteria according to their cultural standards as women are subservient to men. Maria addressed the degradation of women to liminal spatiality in a serious manner.

Cheechum is always a figure of strength and capacity, dies at the age of a hundred and four years reflecting the true identity of a Metis woman. Native women actively participate in the process of healing and writers like Maria consider writing as an activity of healing. It can be considered as an extensive struggle of native women to represent and to mark their identity and they became strong campaigners of Native rights. Maria says towards the end of the novel,

I have stopped being an idealistically shiny-eyed young woman I once was. I realize that an armed revolution will never come about. I believe that one day very soon people will set aside their differences and come together as one. Then together we will fight our common enemies. The

change will come because this time we won't give up. There is growing evidence of that today(184).

She achieves a kind of spiritual awakening at the end of the novel. Her narrative dismantles all the stereotypical views on Native women of mixed blood and provides a more spiritually awakened set of women in the course of *Half-breed*. It illustrates the hegemonic role of power systems on the progress and growth of Canadian First Nations, especially on the 'second sex'. It focuses on the problems regarding race in the pluralistic Canadian society. The practice of racism and the phenomena of poverty are intractably connected and it has densely affected women in a grave manner rather than men. She introduces a new conceptual framework for other writers to articulate a better picture of Metis women. She honestly presents herself as she is a dark-skinned lady wearing an ill-fitting dress and maintains a particular hairstyle. She feels that her parents had been unfortunate to have such a bad looking daughter.

The novel *Indian Horse* portrays different generations of women- pre-colonial, colonial, and decolonized phases of social life and political reality. Saul's grandmother Naomi represents the pre-colonial woman with all her traditional values, disciplined way of life, political vigor, and cultural integrity, on the other hand, his mother represents the paradigmatic shift that happened to the status of women during the colonial period. His mother, for instance, resembles a zombie devoid of all substance and will. When she is drunk, she dances around the fire casting horrific and skeletal shadows on the skin of the tent. In her empty eyes, the residential schools hover like a ghostly presence as she endlessly tries to drown her misery.

Naomi stands as an ardent supporter and aid to the ailing children and she undertakes some healing ceremonies to re-link their Aboriginal selves to their roots. The precise action encounters in the novel that Naomi is the only adult in the group able to pass the myths and the stories of the clan to her grandson. Being the only member of the family not subjected to the process of acculturation at work in the Indian residential school system, she is still an apt storyteller. The sacred stories she tells Saul act as many talismans that protect him from the surrounding dangers and violence: “Naomi told me stories, kept me away from the adults when they were in the grips of the drink” (*Wagamese*14).

Yet, for all the efforts Naomi makes to hold the group together, the scars left by the boarding schools on Saul’s parents are so deep that disintegration and dismembering cannot be avoided. As they vanish in the distance on the lake, carrying away Benjamin’s dead body and leaving Saul and Naomi to fend for themselves, the divergent lines in the wake of their canoe further epitomize the final dissolution of the group’s social and cultural fabric. *Wagamese* insists on the state of extreme humiliation and deprivation in which the women are left. In the end, not only lose their identity, but they also lose their dignity as a human being and are treated as if they are carpets. Unable to react, the young Indians and women are survived as mere objects to make their lives merely counting days and nights. They become the passive spectators of the horrors they are forced to witness.

No one was about except for one girl I did not know, wiping down the walls with a sponge. She was nine, maybe ten, but the smock sagging to her knees and her dark stockings and shapeless shoes made her look like an old woman. I coughed, and she looked for a moment. There was no recognition on her face, no expression except surrender. When

I made a small wave she raised her chin an inch or so, gazed at me with dark, empty eyes, and then reached down to squeeze her sponge again. (97)

The novel draws a clear picture of alcoholic addiction among the dislocated parents and how their children suffered due to this. Predictably enough, Naomi's death has a profound impact on the narrative. Saul's ability to tell his story gradually dwindles as Naomi's voice fades away in the winter storm and as her stories are scattered by *Keewatin*, the cruel winter wind. Her passing away is reported in a rather dry and unemotional tone, a news-writing style of sorts, that not only reproduces Saul's inability to cope with her sudden loss and the alienation it entails but also marks the beginning of a long stasis which freezes the narration of Saul's story until one spring, years later, when he decides to return to Manitouwadge and face the truth of his experience.

Afterward, the young boy withdraws into the little space he manages to secure for himself at St. Jerome's, learning to collapse the space he occupies and becomes a mote, a speck, an indifferent atom in its peculiar orbit, retreating in his chrysalis of silence. Since his true story has now celebrated in an illustrious manner, he starts imagining alternative narrative modes, forged or adapted memories to produce an effective narrative. This is a common strategy enacted by the human brain when the real experience is too hard to believe and cope with.

Chapter Three

An Analysis of the Role of Spatial Elements in the Construction

Fourth World Subjectivity

Subjectivity is constructed out of cornucopia of elements through which a human being is born, brings up and experiences life with intertwining relationship to society and it is a term quintessentially identified with the notions of 'self and 'identity.' These terminologies are alternately employed to refer to the formation and development of a person or individual as a social being. The epistemological knowledge of one's subjectivity establishes this existence as a person and as a part of the collective community.

The research analyses the question that how spatiality affects the formation of subjectivity and it is explicated through the works of Fourth World writers. In the scenario, the construction of subjectivity is a problematic one and the linear, fixed and singular construction of subjectivity is not potentially possible, instead, the multiple, hybridised and unfixed subjectivities are produced. The place and space one inhabits have a pivotal role in manufacturing subjectivities and individuals also help in the production of space and place. The place and space which produce human subjectivity are also universally aided the process of the social construction of the human subject. Modern theology put forwards two concepts –Methodological holism and methodological individualism. The former refers to the notion that subjectivity is determined by external objective structures /agents, while the latter indicates the construction of subjectivity denying all external influences.

Since Fourth World literature and life are closely linked to nature, geography, space and place, it is indispensable to analyse the question of 'subjectivity formation'

of Fourth World people in the light of spatial-subjectivity theories. Foucault propounds the theory that human subjectivity is spatial subjectivity either as submission to spatial power – the forces of repression, socialisation, disciplining and punishing or as resistance in terms of struggle in the repressed world, protest for a new identity or struggle for liberated becoming for a new subject. He connects every space to as an extension of power relations which make myriad of conflicts, triumphs, injuries, dominations and enslavements. (Foucault *Archaeology of Knowledge* 216)

The spatial determiners of subjectivity claim that the orientation in space and ideology controls the process of subject formation. Louis Althusser, a French philosopher, proposes a significant conceptual framework of space and subjectivity. For him, ideology is a system of representation and set of practices which exist in different apparatus of society and his major concepts are ideological state Apparatus and Repressive State Apparatus. Both these notions have played a crucial role in configuring subjectivity. Especially in Fourth World communities, subjectivities are interpellated by ideology and the subject becomes un-reflexively oriented to practices or interpellated through direct means – by violence or by repression – those of “Repressive State Apparatus” demands conformity with general social definitions and norms.

Space produces, informs, limits and configures subjectivity, Elspeth Probyn in her essay “Spatial Imperative of Subjectivity” argues that there is an essential spatial dimension in the production of subjectivity and at the same time these is ideological interpellation. The theories of Henri Lefebvre and Edward Soja are also significant in the context of the spatial configuration of subjectivity. ‘Thirdspace’ theory explains how spaces configure certain elements in constructing subjectivity.

Fourth World people were once the real inhabitants of the land where they survived with unique culture and identity. The colonizers later became settlers, displaced these Fourth world people from their land, space, families and subjectivities. The geographical displacement and dislocation and further resettlement to an alien space affected the configuration of their subjectivities substantially. They were forbidden to practice and follow their culture, rituals, lifestyle and even their languages. It was not an accidental phenomenon that displaced them, but it was a deliberate attempt from the colonizer's side to redesign the subjectivities of Aboriginals / Natives / First Nation people. It led to the situation into jeopardy. The powers of colonialism do not limit to the annexation of land, but the colonial aggression pervades through the minds of the individuals.

To redesign the subjectivities of the Fourth world people, the coloniser made their mind to a 'tabula rasa', then inculcated certain western episteme that branded them as 'savages', 'uncultured' and degraded them into the subhuman level. Under the so-called civilising mission, unimaginable violence took place to subdue, oppress and kill Aboriginals / Natives / First Nation. In a minimal understanding, subjectivity reflects one's religion, ancestry, culture, language, social move, moral values and all other aspects of social, cultural, political, economical and spatial dimensions of life. But these elements were thoroughly denigrated by colonisation project to re-alter subjectivity. The same ideological stand is revealed by Edward Said in this book *Culture and Imperialism* (1993). According to Said

Colonialism supported and perhaps even impelled by an impressive ideological formation that includes nation, territories and people require and beseech domination as well as forms of knowledge affiliated with domination; the vocabulary of the classic is plentiful

with such words and concepts as "interior 'or 'subject sales', 'subordinate people ', dependency 'expansion and authority' (8)

The native psyche is swirled in a complex system of 'ambiguity' forced him to internalise the process to imbibe inferiority complex. Some of the native people fall into this jeopardy of confusion and others attempt to get out of it by changing these subjectivities through external transformations such as a change in culture, customs, and appearance. So it is very crucial to reconfigure the lost identity and subjectivity in the Fourth World point of view. Fourth world writers retrieve the lost subjectivity through textuality and textuality of space since Fourth world people lost their subjectivity mainly by the displacement of physical space and dislocation of land and, so it is indispensable to reactivate it through spatial configuration. Fourth World writers employ their pens to regenerate Aboriginal subjectivity from the chaotic ghettos of marginalisation, inferiority, alcoholism, drug addiction, cultural alienation etc.

For writers like Alexis Wright, land becomes the central character in all her novels. She endeavours to reconfigure the lost subjectivity by asserting their rights, intimacy and ownership of land and all her characters express unusual affinity and knowledge to physical space and land. Aboriginal's knowledge of physical space undermines the value of the epistemological system of ignorant technical White settlers and the knowledge of land attributes confidence and strength to remould Aboriginal subjectivity. Alexis Wright considers her novel *Carpentaria* as an effort of art for reasserting the subjectivity. The novel gives subtle nuances of Aboriginal knowledge about their surroundings, land and water, and it advocates the requisite of concentrated effort to preserve it. The exceptional skill of the hero Normal Phantom over nature explicitly documents the regaining of lost space and he can survive in the

sea for months and finds his path in the sea without compass or any other instrument.

He says,

I am the best fisherman that ever breathed, or that can talk to birds for company, and I follow tracks made by the stars so I never get lost, and sometimes, I go away fishing and never come back until people forget my name (Wright 292)

The statement is not produced out of an inferior subjectivity that considers himself as subhuman, instead, these words come out of a superhero who has extreme faith in his capacity, power and knowledge. The statement also negates the western system of knowledge aided with machines and instrument to connect and to examine nature. Alexis Wright presents a community of White settlers who are jealous of Normal Phantom's knowledge on the land and space. She adds,

They know the means of the old White people in Desperence who had sat around miserably for many wasted years, trying to translate the secret conversation Norm had with the heavenly spirits at night. They will never know. Those White folk believed that if they could learn how to translate the voices of the stars, their sons would be safe at sea too. They would become invincible as their boats will never return empty (230).

The portrayal of inferior White settlers is a rarity in the western epistemological system of the colonisation process and the colonial spaces of narrativity. The knowledge on the sea does not limit to itself, rather it represents the whole system of knowledge connected to the land, physical space, geography, and climate. The climate of Australia is very dry in nature, so the Aborigines preserve special knowledge in

conserving and finding the most precious liquid-water. In *Carpentaria*, Mozzie Fisherman is an Aborigine who possesses exceptional knowledge of surviving on the dry land, expertised in finding water.

Norm could not give up 'fish man' his unbeaten title in water divining. The man travelling with the Fisherman saw this miracle every day. He would get out of his car, sniff, without fail, detect in dry are the moist smell of water coming out of wet grounds and plants a hundred-kilo metres away, or of a hidden soakage in the flat spinifex plains (129)

The novel urges to preserve the traditional knowledge system that is a major constitutive element of Aboriginal subjectivity. The process of cultural assimilation emerges as an apposite threat to the preservation of knowledge.

Wright's novel *Plains of Promise* deals with the issue of Stolen Generation, who had been suffered, exploited and brutally destructed under the White settlers. But *Carpentaria* conjures the resolution for lost subjectivity through the retrieval of Aboriginal knowledge, spirituality and culture. Construction of subjectivity is closely associated with spirituality and religion. The concept of Rainbow serpent introduced in the novel is an attempt to regain control over Aboriginal spirituality. One character Mozzie Fishman comments,

Biblical stories lived in somebody else's dessert. Big Mozzie was at pains to make it clear that aeons of indoctrination heaped onto that hapless by bible – bashers were the scourge of black fella's earth. He said he believed Christian beliefs had indoctrinated Aboriginal communities like grog and it was true to say it was even the cause of grog. So grog and other people's religion would never do, never on the

big Dreaming trek. Newer never will do he explained. Biblical stories about baskets of fishes and loaves of bread belonged to the Jewish people or some other people(142).

The novel *Carpentaria* conveys that Aboriginal law protects the environment from all its destruction and generally it maintains a pro-environment attitude while Christianity never focuses such concerns. The constant intervention of the notions of ‘Rainbow’ and ‘Cyclone’ evinces the Aboriginal’s affinity towards land and other spatial concepts. The Aboriginals believe that the final levelling of physical land by cyclone can be as an intervention of God’s hand in regaining the lost power, space and subjectivity of Aboriginals. The tolerant nature of Aboriginal people unravels in many instances of the novel. The White settlers seek to debase Aboriginal spirituality and to establish Christianity, but Aboriginals formed an amalgamation of both Aboriginal belief system and Christianity.

Unlike other marginalised groups Fourth World people sustain a unique system of culture and identity; they have their systems of agriculture, economy and culture. Indeed, they were self – sufficient and autonomous in every aspect of their life, but with the advent of colonisation, everything was collapsed and destructed. The land Aboriginals kept for thousands of years had been destroyed by Whites only within two hundred years of colonial intervention. In the novel, the faulty subjectivity of White settlers divulges when they name the river as Normal's river to appease the Aborigine Community, as Normal phantom regains his name through the river. It is an art of connecting subjectivity and affinity towards land and physical space. But for Whites, once their mission is fulfilled, they disclose their real colours.

After mining stopped, neither Normal Phantom nor his family, not his family's relation, past or present, rated a mention in the official version of the region's history. There was no tangible evidence of their existence (10).

Aboriginal / Fourth World subjectivity is constructed within the system of power. Michel Foucault refers the term 'gaze' to an institutionalised form of surveillance, which aims at the resolution of "the whole problem of the visibility of bodies, individuals, and things, under a system of centralised observation in favour of the political authority (Foucault *Power /Knowledge* 146). Foucault positions subjects in a historical and spatial context, the notions of crime, punishment, medicine, science, sexuality etc., that create objective knowledge about subjectivities through different epistemic systems. Foucault views space as a spot of power, oppression and resistance. In the process of manufacturing subjectivity, everything is controlled, organised and distributed through a myriad of conflicts, triumphs, injuries, dominations and enslavements. He adds

To study the constitution of subject as an object for himself, the formation of the procedures by which the subject is led to observe himself, analyse himself, recognise himself as a domain of possible knowledge. In short, this concerns the history of subjectivity, if what is meant by that term is how the subject experiences himself in the game of truth where he relates to himself (Foucault *Aesthetics, Method, Epistemology* 461).

Foucault also addresses the question of the self – constitution of subjectivity within the structure of the existing spatiality. The subject should recognise

himself/herself as a point of desire. Here, in the novel *Carpentaria*, Normal Phantom constructs his subjectivity focussed on self – recognition and assertion of an epistemological system that is present within him. In the work *The History Of Sexuality*, Foucault thinks on ethics as self-relationship to oneself, has four main aspects (1) the ethical substance that part of oneself that is taken to be the relevant domain for ethical judgement (2) the mode of Subjection, how the individual establishes his or her relation to moral obligations and rules (3) the self-forming activity or ethical work that one performs on oneself to transform oneself into an ethical subject and (4) the telos, the mode of being at which one aims in behaving ethically (5).

Stan Bruiser, the colonial officer in charge of Desperence, stands as a figure of power in *Carpentaria* and controls everything in the land and initiates to fix the authority by the rules of Desperence to select, organise, rule, design and re-alter the subjectivities of Aboriginality. Stan Bruiser is not merely a White settler ruler, but he represents the whole epistemological system of colonialism and colonial violence. He permeates an ideology which carries out colonial agenda of constructing Aboriginal Subjectivities of interiority and insecurity. As in Althusserian theory focuses on this concept that subjectivity is interpellated or hailed by ideology in its construction. He comments,

In the ordinary use of the term, subject, means (1) a free Subjectivity, a centre of initiatives author and responsible for its actions (2) a subject being, who submits to a higher authority and is therefore stepped of all freedom except that of freely accepting his submission. The individual is interpellated as a free subject so that he shall freely accept his subjection is so that he shall make the gestures and actions of his

subjection all by himself. There are no subjects except by and for their subjection (Althusser 182)

The subjectivities are formed by certain Ideological State Apparatuses (ISA) which includes the family, education, religion, etc. and he also examines the influence of Repressive State Apparatuses (RSP) in the formation of subjectivity through the direct means of violence and repression. Both the systems of ISA and RSA exist in the construction of Aboriginal Subjectivity. The ideological assumptions manipulated by the White settlers has a great impact on colonised societies, Terry Eagleton also raises the issue of subjectivity as 'self-incarceration'. The Aboriginal writers involves in the process to design an alternative ideology to their community to regain their lost subjectivity and to redesign a new one with pride, confidence and dignity.

The concept of 'Thirdspace' is seminal in connection with the formation of subjectivity. It is the space of 'directly lived' and the space of inhabitants where all the real and imagined spaces are combined. In the words of Edward Soja

Everything comes in Third space; Subjectivity and Objectivity, the abstract and concrete, the real and the imagined, the knowable and unimaginable, the repetitive and the differential, structure and agency, mind and body, conscious and unconscious, the disciplined and the transdisciplinary, everyday life and unending history (Soja *Thirdspace* 5)

Soja's critical approaches generate certain possibilities in the arena of Aboriginal and Fourth world Literature studies since Fourth world life and literature are closely twined with spatial concepts such as land, geography, and space.

The potentiality to theorise spatiality in linkage to Fourth world literature is immense, by doing so it is possible to develop critical spatial perspective to aid the structural formation of Aboriginal sensibility. The concept of 'spatial consciousness' is another theoretical notion, by Edward Soja and it serves as an aid to the people to be aware of their oppression, marginality and inequality as a product of produced and reproduced spatiality. In the novel *Carpentaria*, the Aboriginal turns aware of the exploitation inflicted by White settlers and the adversity of annexation of their land in the name of a mining company. Finally, they start protesting and extended to the violent mode of resistance like guerrilla warfare. The concept of spatial consciousness relates to a possible point to understand land, community and subjectivity and indeed, it is indispensable to initiate some reaction against those who adversely affect these spatial entities.

Carpentaria presents the concept of land annexation as the central conundrum to resolve in the narrative structure. A multinational mining company intrudes to sacred land of Pricklebush to excavate for avaricious commercial mining. 'Archipelago' a theoretical contribution of Edward Soja, borrowed the term from Foucault, refers to identify the social and spatial control through privatisation, policing, surveillance, governance and design of the built environment. The confiscation of land is a common event in colonial practice, it does not mean merely the grabbing of land, but an annexation of innumerable flora and fauna, water bodies, customs, culture and the life itself.

The conception of Spatial partitioning is apparent in the pragmatic context of Desperence, a small group of Whitefella live in Uptown, surrounded on three sides by shanty communities, like Pricklebush mob. Specific boundaries between these areas are built over and the physical boundary discloses the social-cultural and political

divide between these two communities. Unlike the pathetic colonised who has been suffering under the White domination, the hero in the novel *Carpentaria* presented as a powerful legendary storyteller patriarch and he received ancestral knowledge and power to know the sea and land. The intrusion to the land leads to the intervention to alter their culture, tradition and subjectivity. The ideology of colonialism positioned the indigenous occupants of Australia as primitive, pagan and savage thereby allowing their material and spiritual culture to be denigrated and destroyed by the invaders. By now Aborigines attempt to bring back the lost subjectivity through hydra-headed forms.

Spirituality determines a pivotal element in constructing subjectivity. The spirituality of Fourth World people intertwined with their affinity towards land. All characters in the novel *Carpentaria* experiences different spiritual journeys which constitute inherent connection to the part and parcel of nature. Normal Phantom's adventures in the sea attributes him the heroic cult of a legendary figure. He is like ebbing water used to come and go on the flowing waters of the river right out to the sea. He stays away on the water as long as he pleases. He knows even the minute movements of fish and he is in friendly terms with groopers, the giant codfish of the Gulf of the sea. They use to swim and accompany his boat for several miles right up the river and to the sea. The old people views that the groper lived for hundreds of years as Normal would live. He exercises mysterious power which he received from his ancestors and he talks about the stars, uses to say much about the sky as he talks about waters.

The Pricklebush mob said he had always chased the constellations; we watched him as a little boy running off into the night trying to catch stars. They were certain he knew the secret of getting there. They

thought he must go right up to the stars in the company of proper fish when it stormed at sea when the sea and the sky became one, because, otherwise, how could he have come back.

How you do that? Was the question everyone asked. The water doesn't worry me, Normal Phantom answered simply, although he knew that when his mind went for a walk, his body followed (7)

Normal's control over sea constructs his subjectivity as a strong, extraordinary and unique one. The Pricklebush mob considers their local landscape as the externalisation of the individual's inner world and each tribe owns the traditional area of the land which is completely maintained by them, and it is believed that in the Dreamtime the ancestors shaped the flat landscape into its present features. The final levelling of Desperence by a cyclone with the intervention of the spirits is connected to this notion of Dreamtime. Their subjectivities are rooted in the holistic idea of nature, community and country and the concept of Dreamtime. They struggle for the reinstatement of their land and culture. Normal says that "we are the flesh and blood of the sea and we are what". The novel says "traditional lands taken but never ceded"(6). But the Aboriginals are denied of land and rights.

The Aboriginal affiliation to time is commendable in the novel. For instance, Angel Day was excited in finding a clock in the dump.

No one in the Phantom family would be guessing the time anymore from where the sun sat in the sky. In the new sweet life, the Phantom family would be marching off to bed at the correct time, just like the school thought was desirable, then they would march off to school on time to do their school work (22).

Time is a concept connected with spatiality, every bit of their time recognises as a struggle for regaining land and subjectivity, 'fighting, fighting all the time, for a bit of land, for a bit of recognition'. The fight for land symbolises a cultural war to maintain physical and spiritualities with the land. *Carpentaria* imparts Aboriginal subjectivity with all its suffering into a heightened version of positivism and hope. The continuous evolvement of subjectivity through various invasions and annexations intertwine with cultural integration, assimilation and disposal.

The different characters form their subjectivity in unrelated ways to each other. Normal Phantom acquires a legendary attribution with his traditional knowledge on sea, land and physical space. He qualifies as the leader of Aboriginal people and a "supernatural master artist who created miracles" (206). Normal's wife, the disruptive Angel day, caused the great war of dump after she found a statue of the Virgin Mary and clock among the rubbish. She believed that the statue would bring the luck of the White people and the clock allows her to tell her people the time, with this knowledge she tries to take a new subjectivity and superiority which is an attempt almost to become white.

Will is another prominent character, the son of Normal phantom. He opposes the Gurffurit mine and he is good with "all of the natural things, except he is not too go with human nature, he had the knack of rubbing people up the wrong way, just like his father" (162). He married Hope, granddaughter of Joseph Midnight, the head of the renegade Eastside mob and he has wronged the convention pattern by marrying outside the mob, his activism for the land is drawn on a larger canvas, 'he was trying to save the world'.

Mozzie Fishman is another pertinent figure, a religious zealot who has an affair with Angel Day. He rescues Will from the mine employs and orchestrates the explosion of Gurffurit mine. Mozzie believes that the feud between Phantoms and Midnights is aiding the domination of Uptown and mining business over Aboriginal Desperate. He says

for four hundred years, the Midnight people have been doing the wrong thing....when the mine was built it exacerbated the situation because it created a window of opportunity for Joseph and his family to start making Native title claims over the areas(426).

Elias Smith, a friend of Normal and Will, appears one day out of the sea without a nationality, memory or identity and named as Smith by the town's White people. Elias is eventually run out of town by the White locals because they believe him as a new Australian. He rescues Will's family from the adversities of mining, but he is murdered by the same people.

Joseph Midnight, the leader of Eastsiders, is always in a feud with Phantoms; the causative factor for the feud is a mystery and different people attribute various reasons for it. Joseph knows his "country in its stories, its histories, and its sacred places...his time stretched over millennia" (387). He believes that it manipulates multiple possibilities for the construction of subjectivities referring to the future, history, religion, rituals, dreams, wishes, prayers and imagination without making a clear distinction between them or privileging one over another.

The epistemological and pragmatic frameworks on land define the subjectivities of the people. Soja propounds the concept of Archipelago to identify the social and spatial control of land and its people through privatisation, policing,

surveillance, governance and design of the built environment. The people of Desperance, especially Aboriginal Picklebush mob, are under the control of Uptown White settlers and their land is annexed by Gurfurrit mining company. In the concept of Archipelago, identity is endlessly reformed against the backdrop of shifting ideologies, myths and land. Landscape and space conveys the entities of protected and fortified against the real and imagined. This voluntarily and involuntarily barricade categorises individuals and communities affecting their visibility, mobility and communication. The practice of physical power to maintain this system of spatiality is apparent in every hegemonic culture. The violence and fury applied by the mining company Gurfurrit over the people is an instance of this.

The final cyclone, referred as Armageddon, 'disrupts everyday dwelling processes as well as national agendas – until, finally, cyclonic forces obliterates/instigates a 'new reality' in the form of a peripatetic island of junk" (491). Crowning the end of Wright's text, the floating island of rubbish is an interstitial space that originates from the nation's post-apocalyptic waste. The land of Desperance acts as a budding space where the past, present and future jostle alongside each other. The spatial and temporal multiplicity of the floating island of rubbish aligns it with the category of social space. Michel Foucault calls 'heterotopias'- Heterotopias are threshold spaces which by revealing hidden ideologies and intricate alignments can inspire a new way of ordering society.

Carpentaria illustrates the various systems of living spaces of different Aboriginal clans. The Pricklebush constructs their houses made of unnecessary scraps thrown away by white folk and the physical space of these scrap houses leads to multiple dimensions of spatiality. The unwanted wastes of white folk attain a valuable status through this process. It makes a deeper layer of landscape and memory to the

future generation of Aboriginal life. The group of East siders, led by Joseph Midnight inhabits in car bodies and it confirms that an aspect of spatiality is indispensable in managing to form subjectivity.

This floating island of Desperance negates all kinds of accurate boundaries, categorisation and spatial partitioning. Representing a union between country and town, indigenous and non-indigenous architectures and infrastructures of both modern and ancient ways of being, the floating island of rubbish is an intensely ambivalent space which fractures dreams of home and nation. Alexis Wright, herself points out the construction of subjectivity in the novel *Carpentaria* through historical periods. She says,

It is a contemporary continuation of the dreaming story in response to the on-going trauma of colonisation and to understand how to reimagine a large a larger space than the ones we have been forced to enclose within the imagined borders that have the character like Normal and will make the journey to the lands and space to recreate, reimagine and consolidate elements of subjectivity. The land of Desperance imagined as the reality of an island of western debris. Even though Will figures the concept of castaway; he makes linkage to the floating island of Desperate. The coming back of will to the wasteland home regarded as something that upsets the dynamics of displacement typically associated with 'being elsewhere' and reconstitutes how heterotopic spaces tend to be conceived (212).

The novel explains the aspect of space in multi-dimensional categories, in relation Foucault uses the term 'heterotopia of crisis' to relate a space which is

categorised as privileged or sacred or forbidden that is reserved for individuals in a state of crisis, for instance, hotel or honeymoon suit. The floating island of rubbish both physically and imaginatively evokes the social/ spatial dynamics of the hotel. In *Carpentaria*, its foundational bulwark is formed from the monstrous debris of Fishman Hotel where Will takes refuge during the cyclone. The floating island of rubbish is a heterotopic space, inspiring a plethora of spatial readings, , due to the island's imprisoning dynamics, Will believes that he is "doomed to hermit's life" (500).

Foucault engenders the concept of 'heterotopia of deviation'- a zone set aside for individuals whose behaviour is deviant about the required mean or norm. 'Heterochronies' denotes the ability to inspire a break with traditional time. The concept of 'heterochrony' pervades throughout the novel. *Carpentaria* conveys time by the terminologies as of 'timeless' or 'immemorial' or 'since the time began' in affiliation with land or space, the time and space are attributed with an acute sense of ambivalence. This ambivalence contributes much to the construction of subjectivity. Foucault introduces another two concepts- 'heterotopia of illusion' and 'compensation' (Foucault *Of Other Space*27). The people of Carpentaria builds illusory homes out of scraps as compensation, Will can build a simulacrum of home out of the debris of his former life. However, as an innately fluid space, the island-like world is not a sustainable one to the settled mode of being, as soon as Will becomes comfortable with his new form of existence it is exposed as illusionary.

The floating island is a space without concrete place and always dynamic in mobility without fixity of spatiality. The final cyclone deconstructs the question of spatiality "the bounty of everything man had ever done in this part of the world is broken down by the wind, rain and tidal floodwaters and crushed into a rolling

mountainous wall of debris” (491). Wright brings forth the concept of ‘deep knowledge’ to describe the rich and wealthy source of Aboriginal life and culture (Wright *Deep Weather* 21). Will's movements are linked with the earth as the moving of a foetus to the birth canal. His initial feelings of being out of place, however, are mixed with an uncanny sense of the familiarity as he realises that the ‘embryonic structure’s strange whines’ are intimate to him. This oscillation between feelings of familiarity and unfamiliarity constitutes the subjectivity of Will. When Will comes back after the journey he feels the need to reconnect with traditional land and knowledge.

Come hither fish, come see spirits, demons, marine monsters. He would have to learn all about them if he were to service. He would have to chart nautical routes in his mind. He would have to start remembering the journey of the havens, all of the stars, breezes, just like his father, Normal Phantom (494).

In connection to the hovering nature of Will and the spatiality of island, Mc Mohan argues that island spaces represent "a condensation of the tension between land and water, centre and margin, and relative to national perspective, between reflective insularity and externalising globalisation" (Mc Mohan 21)

By the capacity of floating island to include other spaces and oscillate, between variant locations, its rubbish allows Will not only to reconnect with his ancestral heritage, knowledge and skills but also to bear witness to the conditions of other displaced communities who seek refuge on Australia’s shore, thereby enhance his capacity to make global as well as regional connections. Will always connects himself to the wider world from the liminal space of Aboriginality, community and

subjectivity. As John Donne claims that “no man is an island”, Will desires to hear the sound of a stranger’s voice. *Carpentaria* celebrates the concept of space where the idea of subjectivity is continuously reconstituted.

Subjectivity is constructed out of the concepts of enclosed spaces of White settlers and open spaces of Aboriginality. The closed spaces of White are connected with the police station, pub or residential school, on the other hand, the space of Rainbow serpent is positioned in the vastness of physical and metaphysical of eternal time and space of Aboriginality. *Carpentaria* negates the idea of the coloniser as a saviour of land and he reinforces the concept that Aboriginal can surpass any tribulations of land. Only Aboriginal heroes endure the apocalyptic storm of the close of the novel and return from the sea to continue the connection to the land. The novel tries to regain Aboriginal consciousness and cultural autonomy.

Displacement is one of the major instruments of colonialism to restructure subjectivity. This spatial deracination was amplified under the civilizing mission and it held people away from the country often many hundreds of miles away from their homeland and prevented the return to the country for those who sought it. Generations of children were taken away from their families, Aboriginal land was transformed for mining, farming and real estate. The mentioned incidents not only affected the physicality of Aboriginal life, but also it thwarted the culture, language, history and subjectivity adversely. Wright regains the aesthetic system of narrative mode which negates space and demonstrates a new literary discourse that conveys the importance of Aboriginal cultural practices and beliefs that have survived colonization.

The second narrative to explore is Kim Scott’s *Benang: From the Heart*, considers as a deliberate attempt to re-shift subjectivity from White perspective to

Aboriginal context. In this novel, the concept of Aboriginal subjectivity takes multiple dimensions rather than a single monotonous notion. Each character maintains its pragmatic definition and conception of Aboriginal subjectivity. The subjectivity is redefined, reshaped and redesigned by the process of social and political tensions, the process of colonialism, the spaces of power, marginalisation and resistance and configure entirely modified version subjectivities of Fourth World people. Even though there is innumerable base for differences between various Fourth World groups, the configuration of subjectivity and it conveys much common criteria and understanding and their subjectivities are mainly the by-product of physical space and nature.

The concept of 'Stolen Generation' composes as a relevant constituent in the discussion of Aboriginal subjectivity. Aboriginal or half-caste children were possibly transported to 'Residential Schools' where they were taught British mores and manners and erased Aboriginality from their personality. To survey all these processes, government-appointed 'Chief Protector' and many protectors and their power was sweeping and uncontrolled. They decide every single action and determine every minute movement of Fourth World people. A.O Neville, whom the Aboriginals also referred as 'Mr Devil', ruled Western Australia for a long twenty-five years and later came to be known as Australian Hitler who dominated the lives of Aboriginals for a long time.

The process of forced assimilation was prevalent to redesign subjectivities according to White perspectives. They maintained certain notorious 'Residential schools' like Moore River Native Settlements which welcomed the Aboriginals with the signboard "Abandon Hope, All ye who enter Here" resembles the gate of Hell in *Divine Comedy*. The Settlements acted as prisons where they were bars over

windows, locked doors and reprimand for non-compliance and escape attempts. The space of settlements manifested as an agent of power to tame and domesticate Aboriginals into a new subjectivity. Their freedom, mobility and access were denied to the limited space of constant surveillance. They were given limited food and locked in rooms' secluded and isolated. They promoted a policy of 'breeding out colour' that practice the system of marrying off the half-caste children to White so that by either the fifth or the sixth generations, all native characteristics of the Aboriginals would be erased. The historical figure of A.O Neville appears in almost all Aboriginals narratives as a powerful agent to redesign subjectivities and to alter their life.

The author Kim Scott himself belongs to 'mixed race', born in the Western Australian city of Perth in the year 1957, an exciting blend of both Aboriginal and colonial, Noongar and English elements, belongs to Wirlomin clan, the subcategory of Noongar. Later he went through all the inauspicious process of colonial power and exploitation, he describes this dislocation of identity as

... a descendant of people who has always lived along the South East coast of Western Australia and is glad to be living in times when it is possible to explore the significance of the fact and can be one among those who call themselves Noongar (Scott 1)

The conundrums connected to subjectivity formation originate from policies of government and administration. In the novel *Benang*, Harley's grandfather makes an effort to producing or breeding a white man in the family line. At the age of seventeen, Harley went to live with his paternal grandfather Earnest Solomon Scat who runs a boarding school for alcoholic addicts.

It was Ern's ambition to have the first White man in the family line. And he almost becomes quickly successful because Topsy gave birth to a child on 30 January 1936, Ellen. Unfortunately, from Ern's point of view, Ellen though legally white, was not a male. Consequently, Ern, a stickler for detail, and a very rigorous man- felt somewhat cheated. And to Ern's mind, my father, born a couple of years later, would never have the unequivocal legal status of a white man, even if Ern could control how was raised whom he associated with, what he thought and what might become.....(131)

Aboriginal Subjectivity is constantly positioned in the ambivalent status. The author Scott himself faces this confused state of identity.

My sense of Aboriginal was a strange mix of pride, shame and isolation. A private thing. A thing at the heart of me, albeit a thing I could not put into words (Scott 164).

The novel opens with the revealing of the cultural demise of Harley and his grandfather and, recounting of the court case where he is absolved of murdering his father Tommy Scat. The first source of his enquiry is his grandfather's records and he goes deep into the idea of Eugenics or racial improvement. Harley takes an adamant stand to explore his own identity. He starts search as a Nyoongar and he unravels that he is not a White despite his skin colour and look. "I am something of a curiosity- even for my people" (497). Kim Scott focuses on the importance of textual space in reconfiguring and redesigning subjectivity. He says "I have written this story wanting to embrace all of you, and it is the best I can do in this language we share. Of course, there is an older tongue which also tells it" (493). It is not a trivial attempt to find out

his own identity and status, but a grand effort to release the history of a community of the Fourth World.

Ern wants to produce a complete White man in his family. Ern's son Tomy Scat married against the wishes of Ern. Ernest Solomon Scat trained everyone in his contact to secure as agents of power, control and his missions. Topsy, whom Ern took as his wife and his son Tom were victims of unnatural training.

He took Topsy on a long drive, and packed where they could look over... Ern pointed to various things below them, informing and educating Topsy about such things as native reserves, settlements and missions(137).

He endeavoured to all the possible efforts to produce a fully White man. But when Ern's all attempts failed to get a white man in the family line, he turned to Harley

And then Granddad came to get me, and I went to boarding school, and in holidays to live with him in the boarding house he owned. My grandfather was perfecting a process. He must've suspected that he failed with my father and that this was the last chance to get it right (369).

Ern fixes his perfect one in Harley to redesign the subjectivity but Harley becomes an adamant point to redefine the family identity itself. Ern's boarding house marks as a place of control and power where inferior's subjectivities are re-altered unruly. When he examines the photograph of all his family members, he comprehends no difference between himself and the rest. The thought of Harley as a failed one itself disrupts Ern's plans of Eugenics.

You can imagine; castrated, absorbed, bugged up, striving to be more than a full stop, to sabotage my grandfather's social experiment, to repopulate his family history (451).

The spot of Harley's body act as a very pertinent element in the construction of narrative modalities of the text. Neville describes race only in terms of body colour. The project of Eugenics was promoted under the fabricated objective to liberalise White. The White gaze determines and constructs the subjectivity of Aborigines. Aborigines do not possess an animate, active and lively body, instead, they turn to mere objectives and it is clear that Neville directs Aborigines should be given with an identification number and a personal file. The file of Sandy Two Mason describes him as a person who has

the appearance of a half-caste, but it is certainly lighter than usual... although he looks like a sick man, and this may account for lightness in colour (43).

His residence is

an ordinary house which from outward appearances is in good order, but no attempt is made to cultivate the ground surrounding the house (43).

Harley's self cannot be restrained to a single Subjectivity, but it actuates further to local, national and global that focuses on land and history to reconfigure Subjectivities. Harley represents a race of Aboriginal community who suffocated under hundreds years of pain and finds a language of the hybrid tale, stories long buried under colonial representation and stories lying quiet, waiting to be reactivated and to re-enter the world. The personal questions and actions prompt to political,

historical and communal repercussions. The text exposes the uncertainties and fluidities of Subjectivities, the self is being continuously reconstituted and redesigned by otherness, thus it is a 'process of becoming' and a 'shared event' of multiple spatialities. Harley negates objectification and rejects all the privileges of being White and he eradicates the notions of difference that defines a human being in a state of binary oppositions – such as black and white, civilised and uncivilised, colonised and colonises. Though he was an ardent opposer of his grandfather's project, Harley pardoned to Ern finally, "perhaps it was this sort of detached interest; that of the scientist, with his trained mind and keen desire" (415).

The space of Harley's body constitutes the major motif in the development of the narrative. The body becomes productive and creative and constantly altering itself into a more refined one with the instruction of other bodies. Harley's body had been undergone many experiment projects like Ern's Eugenics. Scott negates all the elements of essentialism and presents Harley as hybrid and polymorphous. The body becomes the products of its spatiality; Harley's body becomes the centre of arguments that determines the capacity and limitations of a culturally constructed body. Ern is successful with Harley to create "the first white man in the family" by bringing up him in a strict cocooned life without any interference of black relations. Ern is practising this with the caution of the Darwinian Theory of evolution.

Referring to the Aboriginals as 'full-blood', 'half-caste', 'quadroon' and 'octoroon' permeates all through the novel. When Harley discovers the truth with the access of Ern's document, he begins reversing the process of Eugenics.

Raised to carry on one heritage, and ignore another, I found myself wishing to reverse that upbringing, not only for the sake of my

children, but also for my ancestors, and for their children in turn and therefore, inevitably, most especially, for myself (21).

Disconnecting Harley with the antecedents of tradition and culture is done carefully by Ern, which is very important in the assimilation process. This is represented with the image of a tree by Harley's window,

It towers over the house, and Grandad believed its roots threatened the foundations. He was right in that, they have cracked one wall (109).

Ern orders "Cut down the tree. Burn it, dig out its roots" (109), and the space of the tree links to the roots and identity of the Nyoongar family. When Ern orders Harley to cut the tree, the same day Harley finds his black roots at Ern's library and he strategically prunes the branches close to the window, giving Ern the illusion that there is no threat. Harley does not only search for his identity but also fell into the conundrum to fix identity between the two. He is caught between an imposed identity and unattainable state of being as Aborigine. Ern engages in the process of Eugenics for two purposes- to create a fully White man in the family line and to propose a possibility to upgrade the social status of Aboriginal by this process. The status of Aboriginal people was degraded as mere servants and they were treated like sheep or dogs. The settlement homes corresponds as a liminal space for subjectivity configuration. Mr James Segal, Travelling Inspector of Aboriginal says,

The settlement gives the natives a chance. They are a child Race. We must train them for urgent work and keep them from harm from causing harm. They can be an embarrassment. An Ideal camp, he continued, is near enough to town to allow natives to call for rations when they all indigent, to come under the surveillance by police and

other local protections; and to provide a ready labour force when necessary (47).

The dismantling of Aboriginal subjectivity is established possible with the White settlers' attempt to disrupt their means of livelihood, thus adversely affect their economic condition. The White settlers introduced license to many trades and allowed it exclusively for Whites. They enacted many racist rules to ban the entry of aborigines to certain places; there are even laws to stop natives from drinking in the bar though the bar is considered as a space which is rule less, anarchic, uncontrollable and full of chaos. In the novel, Harley Cuddles, who acquired an exemption to enter the bar was later victimised as an Aboriginal black.

Harry scanned the bar. Faces turned to him, then away. No words. Mr Starr around the elbow of the bar, facing the door. His face registered a little surprise and then he nodded – once, sharply at Harry Cuddles.

The barman would not serve Harry.

It's the law

I got an exemption, Dog tag, he thought.

Dawg.

There was pause

“Oh”, a man said from within in this glass.

Listen, mate, you might have some bit of paper but we know what you are. You don't belong there. Not with us. (316)

Though he is permitted to enter the bar, the possibility to surpass the racial consciousness by changing the colour of their skin is never realised. Space assigns as a restricted entity based on spatial marginalization. Even a place like bar ascribes to a spot of power to undertake certain agenda of White supremacy. The same ideological structure is followed in the case of Hospital too, when Ern faces the difficulty in entering to hospital with Topsy,

“No, I can’t allow here in here. It’s against the law”.

The doctor’s surgery was in the hotel. No one knew Ern, he was just this White bloke with a gin, a darkly, a boong coon native with him and they weren’t allowed in the pubs. Shouldn’t even be with a White man like this, at all anyway not here.

There is the hospital. There is a section for natives. You will have to go to the Native Welfare.

Ernest argued a White woman the same as. “My wife...My... We’ll let the doctor know. Leave your address, yes I know the house”. The woman was polite, cool. Ice again, ice in the blood which had not thawed. (373).

Even the space of the hospital acquires a sense of spot for marginalization. The White subjectivities are constructed only out of racism and domination, while the subjectivities of aboriginals are limited and degraded in all respect. The places like Court of Law and fishing seas are denied to Aboriginal people; both degrade the life of Aboriginal, one as a means of life and other as a livelihood. The most notorious space for redesigning subjectivity is Settlement camps which act as a place of forced assimilation to the White culture. Scott describes,

In the morning you saw a series of unconnected carriages which had been released of their human cargo. Not just your family's. You were rounded up by a few fellas in half uniforms; a jacket, a whip, a spear upped with glass and waddies.

This way they indicated. This way you were driven to the settlement like animals, really, but of course, it was not for slaughtering. For training?

Yes perhaps certainly it was for breeding according to the strict principles of animal husbandry (93).

Benang engenders a grave analysis of personal and communal trials and tribulation in society-wide and government-approved terror and apathy. Ern and Neville are the two supreme authorities who exercise power on Aboriginals, two blended souls, and intertwined characters with the same notions of power and racism. *Benang* attempted to reconstruct not only the Aboriginal subjectivities but also the so-called glorified subjectivities of powerful authorities like Neville. Scott deliberately ignores the name Neville and uses his first name Auber in a conscious effort to undermine the power and content attributed to the figure of AO Neville.

Ern was a shrewd man, see. Newly arrived, and he had already contacted his cousin Auber, found employment with him in construction and information storage and become acquainted with -if not yet enthusiastic about- Auber's expert opinions on the need for both social and biological absorption of the Native Race (45).

Being half-caste is more pathetic than being White/Aboriginal. Will, being a half-caste, kept himself away from Aboriginality, but he is never treated as White by

others. He never got an opportunity to mingle with Aboriginals/Whites, thus he creates a subjectivity of seclusion, aloofness, loneliness and pathetic isolation. Aboriginal or half-caste psyche is always a scarred one, find solace in isolation and they believe revenge as an art of after life because they felt powerless in this life to resist against White domination.

One of the native boys who, sick and tormented lay in bed, swore that after he died he would ask God to come down and burn them all up (329).

The text efforts to contradict, negate and disrupt colonialism and its power, in the later phase it resists and renegotiate the identity of the coloniser and the colonised. Scott urges the Aboriginal to come to erupt from the narrow mindset of identity construction and to develop a new and abler method to identify themselves as more courageous and conscious on myriad aspects of life. The narrative texts adopt various tropes to enact the destruction, and the disruption in colonial identity is realised through satirising Neville and Ern, and both keep coloniser's mind-set. By the mode of satire, he mocks the glorified notions of 'civilising mission'. In the archives of history, Ern is positioned in apex space glorified and venerated, but later in the novel, Ern devastates to ill-stricken and is treated well by his grandson Harley.

I had not wanted to write a book. It was my Grandfather's idea. The pleasure I first gained from it was through my efforts of reading it to him, sharing intimacies. And although disabled by his stroke, his eyes could still bulge, his face turns red. I would wipe the spittle from his chin and after putting him to bed and smoothing his pillow down, re-

read the sections that had elicited the most satisfying for me – response
(31)

The above passage illustrates a contrasting view of the coloniser's mindset in Ern, who suffers physically and psychologically at the closing edge of the novel. But Harley treats his grandfather considerably, the stubborn coloniser turned into pathetic colonised - a rare scene of transforming coloniser into the state of the colonised. The coloniser's subjectivity is redesigned to fit into the modalities of colonised. Ern is ardent practitioner who initiated solemn attempts to make a new design of Aboriginal Subjectivity by altering Harley, but his project resulted in utter failure. The Aboriginal constructs his self and configures identity in his terms and conditions. Harley says, "I wanted to prove myself his failure" (31). His new identity is formed out of the failure of the grandfather's effort.

Both Ernest Solomon Scat and Neville are presented together from the initial stage itself to denote the ideology of colonial dominance in the colonised literature. Neville is constructed as the catalyst for Ern's project. The narrator even attributes the title devil to Neville, "The chief, devil Neville, allowed himself a grin" (123). On the other hand, in the closing paragraphs, Neville has lost his power.

Mr Auber Neville had not reached as high as the family believed. The entire department was a veranda and two small rooms. It was an impoverished and unimportant one (39).

His degraded power is further illustrated

Auber's staff consisted of a secretary, two clerks, and a travelling inspector, with numerous 'Local Protectors' usually police, not answerable to his authority – scattered everywhere (39)

By introducing the single character Neville, the author actualises the history of oppressed generations in a reliable manner. He exposes the hidden political and colonial agenda of Neville's Eugenicist project and creates an ambivalent discourse in Neville's project. Scott chooses the passive form of resistance by using Nyoongar's cultural world as a space of protest and proclaims your subjectivity. Writing composes an act of interrogation of the constituents that aid to the configuration of subjectivity and Harley's subjectivity reflects Aboriginal's desires to transform himself into a strong one rather than a victim of ostracization. Harley is caught in the ethical deadlock and oscillation and deploys writing as a means of liberation.

This novel also alters the Subjectivity of coloniser reader who confronts cultural difference with Aboriginal history and memory. The coloniser reader is open to another side of history and the otherness of Fourth World people. One's openness to the other side of comprehension leaves one exposed to another's desire, and thus subject to being reconfigured and becoming someone other than one is. Harley is the major subject constituent and the subjectivity is constructed through innumerable discourses of dialogue, storytelling and embodied practices. Scott never defines static positions of identity but redefines the process of identity construction as more dynamic.

Scott employs the strategies of history to configure memory as major constitutive elements of subjectivity construction. Here the space implements historically relevant and the interconnected ideologies of the discourse of the past. The novel alters the notions of belonging and identity, a destabilising factor against White dominance. In the initial phase of the historic document of Neville, Harley is represented as a self - alienating and unhealthy postcolonial subject, but as the pages develop Harley turns as a strong weapon against colonial history and mythology

which dominates the current ideological status of Aboriginal Australia. Harley's unhealthy position is a special effect which intensifies the thought that the colonial project of Eugenics as a failure and his strangeness reflects ambivalence and anxiety in his readers who imagine their country and fellow Australians into coherence.

Another character Jack Chatalong is explicated differently in affiliation to the process of Subjectivity formation. Scott details the process of his character formation in a meticulous manner, for instance Chatalong was a very talkative boy in nature, Scott writes

Catalogue talked and talked. He liked to hear sound emerging from himself. He farted, hummed, sang and – when he talked – shaped his words at the very last moment. It gave him an engaging charm; it made him honest, even though so much of what he said was full of contradictions (98).

Scott identifies Chatalong with the spatiality of sound. From school itself, Chatalong begins to contract to liminal spaces of sound and in recalling stories of his youth, the older Jack alerts Harley to the disparity between Jack as a child and as a young man. Harley Ponders

The Chatalong had been struck dumb. What happened to that easy way with words, the easy launching of them, the unthinking way he could set them into flight. (99).

The mutation of sound is associated with Jack Chatalong's inability to connect with the spiritual world of the Fourth World. He creates an alternative space of 'humming' to connect with Aboriginal life. In attempting its rhythms, slipping the novels

altogether, and forming sounds that say nothing, Jack rescues himself from being destroyed by the assimilationist practices.

The novel articulates the concrete gap between settler identity and Aboriginal identity. The two characters Uncle Jack and his brother Will try to evade the grips of colonial rule. They engage in continuous effort to get a certificate of Exemption from Jack Chatalong, but Chatalong dismissed all their efforts and their identity plunges in gloom and grades indelible scars on their psyche. Thus the antagonism towards the Whites increases and the Aboriginals wage for free and liberated spirit is apparent in the prevailing social scenario.

What happened, see, is that I have always tried to keep away from Aboriginals because I knew the people would try to bring me under the Aboriginals Act. And they you children, hunted you down, moved you for no reason.

I didn't want any 'assistance' from them. All I wanted was them to leave me alone, and to be very lonely, all my life(146).

Later Jack's family is removed to Mogumber Settlement and Jack, being too dark, is assigned with the duty to care for an old blind couple. He is segregated from his country, his family and his people. Again the 'space of sound' enacts as the only medium to exchange ideas between the old blind couple and Jack from Settlement, he comprehends an idea of harsh realities of racism, suffered by Nyoongar people. The spatiality of sound is muted by the harsh conditions of Nyoongar society. Jack becomes isolated, which makes him vulnerable to a colonial racist discourse that invokes a dangerous alienation and loss of identity. When a Corroboree, a ritual, takes

place at the settlement, Jack refuses to participate. After a long silence, Jack screams, "No, no, not me" (99)

The space of Corroboree engrosses as an agent of hegemonic power where a young Nyoongar boy is tarred and feathered from a pervasive subject to disciplined white 'civilised' behaviours. Even though Corroboree meant to be an Aboriginal festival, it acts as a scene of racial violence. This indicates the transformation of space under the pressure of hegemonic power and it acts as a catalyst in the formation of subjectivity. But later Corroboree no longer represents a spiritual connection to the country but rather a punishable offence in the modern era of scientific propaganda. The retrieval of historical events from the past makes moves from psychological disinheritance to subjectivity formation and it is possible only through affirming the diversity of Aboriginal culture. The very process of recuperating the Aboriginal identity is only to dismantle and disrupt the racist colonial discourse. The rich variety and diversity of native life including culture, flora and fauna, landscape, and seascape turn to be the agents of the hydra-headed forms of resistance, protest and accommodation of cultures.

To foreground the superiority of Aboriginals, the character of Jack is portrayed as one who always keeps his black identity as a dominant constituent of Aboriginality. Jack's role in Harley's life indicates from the very first day when Uncle Will introduces him. Harley observes,

Jack was so quiet. However once he recognised me, he began to speak, and the words flowed as if they had been dammed – up too long. It was a deluge of words which drowned my grandfather's own, flooding them so that Grandad's filed notes and pages seemed like

nothing so much as debris and flotsam remaining after some watery cataclysm (61).

Sense of place and identity interconnect in Aboriginal psyche and play a pivotal role in Subjectivity formation. The physical space is connected to spirituality, historicity and identity and Scott is of the view that the spiritual identity of the land contests the commercialised notion of the land from which affiliates to the issues of ownership, control and power stem from. Fourth world literature never narrates Aboriginals as victims, but they are demonstrated with extraordinary qualities of resilience, courage and generosity, a metamorphosis from self-pity to a sense of pride. It leads to the conscious necessity of building an identity and constructs a true history.

The Aboriginal Subjectivity is formed out of many causative factors. Each character's Aboriginal nature and Subjectivity vary according to the plethora of cultural activities and spatial instances. These perceptions are shaped by individual experiences and interaction with political and social circumstances. William Coolman and Sandy One Mason in *Carpentaria* conceal their Aboriginality to escape from all kinds of social marginalisation and taboos. William Coolman uses the advantage of his fair skin to hide his Aboriginality. He detaches and moves far away from his mother Harriette, he marries a White woman from post-war Germany. He transforms himself from the liminal space to a more widened view of the White world and its facilities. As a result, he experiences isolation, cultural alienation and ambivalent identity construction. He represents the species of Aboriginal who makes grave attempts to eradicate his community. Sandy One Mason leads almost similar life and subscribes to the ways of the society of Whites. He names his children as Whites and arranges their marriage with White Coolman twins. He inculcates the values, culture

and living systems of white “this might be the way to do things, the way of surviving” (346).

In contrast to the formation of Aboriginal identity in a paradigmatic shift, Whites do not make any major identity transformation or change. Generally, Whites imbibe the notion that they inherit the quality of being superior biologically, the very space of body or skin colour creates a discourse of power and hegemonic relations that determine the entire arena of Subjectivity construction. On the other hand, Harley always connects his Subjectivity with negative connotations such as self-pity, anger, frustration, hate and doubt, even affiliate to the extent of describing himself as “fuck me White, faceless, empty scrotumed, limp-dicked first man born” (31). He always stresses on the struggles to assert Aboriginality,

It is not always so easy, to speak from the heart. It is not an easy choice, and it is not easy to try your way out of the heart. And neither is it necessarily a subtle thing (463).

Scott himself explains his move to historical spacing as a paradigmatic shift from the sense of being psychologically damaged to a self – identified man with his own Aboriginal culture and identity. Harley succeeds in connecting himself to the Nyoongar community and culture. The photograph collection of his grandfather leads to a jounce in the oscillating figure of sixteen-year-old Harley. His image is with the description,

Wingnut eared and freckled, he wore a school uniform, a tie, a toothy grin. He grinned like an idiot, like an innocent (28).

The space of body and colour regards as the source of ostracisation and by this notion, Harley realises the essentiality to retrieve past to identify physical body and

space. Harley mentions the changing nature of physical space and engenders a fact that Australia, in all its beauty, can be read-only from its old books describing the land. The physical spaces of schools, Residential homes and public utilities conceive the spots where power and hegemonic relations determine Subjectivity and identity. The Aboriginal children are tormented by other White kids and they are never allowed to excel White children. White children are always withdrawn from Aborigines as

White parents wanted their children free from moral and physical contamination, understanding that it was best for the races not to mix (302).

White kept strong control and surveillance over the spaces of Aborigines, yet they need all the resources, physical land and body of Aborigines for their purposes.

The concept of 'heartland' is very pertinent in constructing racial Subjectivity and identifying spatial realities in Native culture. Heartland serves as a mythologised place whose centrality can only be abstractly realised and constituted on the grounds of economic value. Australian indigenous writing addresses the notion of 'heartland' in connection to identify a place among vast empty land of the continent, the search for heartland indicates the use to establish a link with land for political, cultural and literary retrieval. Harley tries to recover heartland to retrieve the lost pride and vigour of his people, culture and history. Harley argues he does not possess any physical connection to the spatial entity, rather, he is floating above his people and the idea of free-floating indicates his disconnection with his people, culture and land. The displacement and dislocation of children caused traumatic experience among Aborigines which completely devastated the culture of the people. The physical

separation led to acute emotional jeopardy and the confusion arising from the almost White body and the hybridity of identity offers a sense of diversity too. The strategic employment of subjectivity in an ambiguous state is connected to Homi Bhabha's theory of 'strange cultural survival' (Bhabha 320).

In the novel, Sandy Two is scrutinised as a mere object, instead, Sandy One represents a pure White man until near the end Harley establishes him as an Aborigine. His blond hair and olive complexion presents him as White in the apparent vision and he is considered as a saviour like a figure who can salvage his black family lineage to White legacy. Another character Will negates his black identity to assimilate with White legacy. Even though he initiates the task of scripting local history from his childhood, he slants with his White father and completely ignores his mother and native culture. He never attends to any of the problems of landless Aborigines as displacement, dislocation and dispossession of basic rights. Will's father Daniel Coolman shows special care to disconnect Will's black connections and links. White parents do not allow to send their children school where black study.

Aborigines are in a serious endeavour to attain the preferable position of almost like White', the White seems to promote it through many projects, but the reality attains opposite and contrast repercussions. All projects are materialistic and produce surface level change only. With the rejection of his identity, Will Coolman is to adopt his association to White cultures, affiliates to the theoretical framework Homi Bhabha argues that colonial discourse never really wants its colonial subjects to be exact replicas of the colonizers – this would be too threatening (Bhabha 1994). Daniel Coolman has satisfied all the criteria to fulfil his White identity, but later his son acts as the major opponent of his policies.

The physical space or geographical land contributes to the development of the representative modalities of American Native culture and subjectivity. The Native Kiowa traditional land manufactures and modifies the existing notions of Native identity. *House Made of Dawn* by N. Scott Momaday represents this unique notion of land which characterises space with human attributes. In the novel, the shifting of physical land from one to another determines the transformation of the attitude, action, behavioural pattern and mode of existence of the characters especially Abel's psychological motives. The novel starts with Abel's homecoming to his traditional land Walatowa and is preceded with a prologue that discusses the act of running by Abel in a distant land following the footsteps of his ancestors. His move to traditional land seems to be a positive activity of reclaiming his identity after the turbulent war situation.

Every important event in the novel *House Made of Dawn* occurs at dawn or sunrise, the narrative technique itself indicates Native's linkage to the movements of nature and physical space. The novel urges the thinking process of narrative modalities in a different way, it evaluates events as not something occur, but as something 'take place'. It confirms the notion that human life as indivisible from the landscape and the novel unravels the catastrophic condition of Abel when he is dislodged out of his Reservation. It directs him to complete jeopardy of spiritual illness, alienation and uncertainty. The life in the Aboriginal land keeps a unique kind of reciprocal intimacy, undivided in all perspectives. Abel's connection with snakes and eagles represent manifestations of the life of the land itself. The entire novel revolves around Abel's struggle to held land by his perspectives and land's intuition to hold him back.

Chapters one and four are set in Walatowa, the Native land, blooms with the images of snakes and eagles and represent the understanding of land along with the burning sickness resulted from the separation of land. The holding hands of land resemble with the image of the eagle which physically shows the possessive hands of land with all its positivity. The conceptual frameworks of individual identity, cultural identity and landscape are intrinsically collaborated to configure subjectivity. In Abel's life, reunification with the land is quintessential to redeem his physical wellness as well as spiritual wellness. Land acts as medicine which can heal all his mental and spiritual sickness and alienation. Momaday used the term 'take place' deliberately to indicate the act of running off by Abel as an act deeply rooted in land, so as he is mentioned as 'Dawn Runner'. The same act is repeated at the end of the novel. The first and last words of the novel, *Dypaloh* and *Qtsedaba*, announce that the story is framed specifically as Towan or Jemez narrative while the first and last sentence of the story so framed as "There was a house made of dawn" to highlight the specificity of land.

The 'act of running' plays a pivotal role in the spatial configuration of subjectivities in the narrative structure of *House Made of Dawn*. The term 'there' denotes geographically physical space where events and movements occur. Momaday constantly reminds his characters of their consciousness of space and the memory of land. The act of running proceeds to a shift in the location, here Abel's shift from Los Angeles to Walatowa indicates the spiritual reclamation of subjectivity from the jeopardy of Modern American self to traditional Indian man. The running occurs after the death of Francisco exemplifies the process more essential as a deed of passing the torch from one runner to another, transferring the values of Native life from grandfather's hand to Abel.

The element of the landscape attains much significance than a mere setting, it has an alive and dynamic body that configures and reshapes the other bodies attached to it. Francisco stands between Abel and the landscape, to teach Abel about the harmonious living with the land. Francisco took out Abel and Vidal in their early days to learn about their spatial localities, the living land and the modality of life within the structures of physical space. Abel was taken to the interiors of land where he found the truth of the tribe and hears "the sound of the race of the dead" (Momaday 206). These eternal truths are inextricably connected to the land and its events.

Abel's shift from the peaceful land of Walatowa to the inconsistent location of World War I directs to the conundrums dislocation, spatial alienation and disease. Abel's after war identity is reformed with certain uncommon incidents of nature; comes back from breaking a horse at a ranch in the Jemez Mountains, Abel is arrested by a vision of two eagles a male and a larger female, metaphorically dancing with a snake. This vision hailed conflicting states of affairs occur in the mind of Abel's identity formation. He said,

They were golden eagles, a male and female, in their mating flight. They were cavorting spinning and spiralling on the cold, clear columns of air and they were beautiful... She carried a rattlesnake: it hung shining from her feet, limp and curving out in the trail of her flight (18).

The heraldic dance of eagles compares with the helpless plight of the snake as Abel who is caught in unresolvable crises of spiritual diseases. Finally, the dance turns into ecstatic movements and the snake falls into the land "Abel watches them go, straining to see, saw them veer once, dip and disappear" (18). Snake and eagles are two

antithetical creative in connection to Abel's war plight and present alienation as reflected in the confluence of these two antitheses. The mental conundrum to fix with an identity is again getting disabled with these metaphorical images. Finally, he retells these all events to old Patiestwea, the head of the Eagle Watcher's society. Even though he identifies himself with the snake, he approaches the head of Eagle Watcher's Society to regain self, since eagle stands as the traditional symbol for Native American and in the novel, the eagle connects to such spatial relation,

The eagle ranges far and wide over the land, farther than any other creature, and all things there are related simply by having existence in the perfect vision of a bird (57).

By stating the eagle's grip over land, Momaday affirms Abel's lack of hold over land and that deficiency leads to the element of alienation.

His return to the town had been a failure, for all his looking forward. He had tried in the days that followed to speak to his grandfather, but he could not say the things he wanted, he had tried to pray, to sing, to enter the old rhythm of the tongue, but he was no longer attained to it.....but he was dumb (58).

The description clearly shows the effect of dislocation on Abel's culture and nature, this leads to his psychic dismemberment, indeed he craves for spiritual healing by grasping his ancestral culture. The subjective space of grandfather influences greatly on Abel rather than his father. Grandfather helps Abel to achieve psychic reconfiguration with culture, space, history and time.

‘Koyaanisqatsi’ is a Native American concept for life out of balance, while ‘Hozhonahasdlii’ refers to harmony restored. The protagonist Abel experiences both

of these concepts- his spiritual alienation and dislocation, and his later attempts to locate himself to the land he belongs. Native Americans possess an aesthetic orientation towards land while Westerners and even conservationist who have utility-oriented motives towards land. The physical space of land constitutes an experience as Edward Soja terms it in the concept of 'Thirdspace'.

Monday believes in the indivisibility of man with the land. The title of the novel indicates that *House Made of Dawn* is the first line of the chant rung on the third day of the Navajo healing ceremony called Night Chant. It is the first prayer of the third day morning ritual; the third day is designated the 'Day of the West'. The text is filled with innumerable incidents of ceremonies and rites. The subjectivity of Abel is connected with the biblical noting of Abel who is the victim in historical discourse. Abel is the illegitimate son of a Tanoan mother and an unknown father that attributes the isolated and the ostracized identity of him. Abel's confused state of mind is caught in between two cultures-the tribal traditions and the western modernity. This jeopardy is evident with the image of shoes, Abel wears the shoes typical White man's fashion. In Pueblo societies tribal rules demand that shoes or boots can be worn only if the heel is cut off, to avoid injury to the sacred earth on which the community's existence depends. The bonding/ sacredness attributed to physical land are proved with the image. When Abel goes out of the community, he wears this shoes that marks his dislocation from his land and the entry to an alien culture where land attains the role of an instrument.

Abel reacts emotionally when he kills the Albino, without any kind of traditional knowledge of a common Native American. He is a lonely figure and culturally divided outsider seeking his identity as a Native American in an Anglo society. His spatial configuration details as

He stood for a long time, the land still yielding to the height. He stood without thinking, nor did he more; only his eyes roved after something. The white rain-furrowed apron of the hill dropped under him thirty feet to the highway. The last patches of shade vanished from the river bottom and the chill grew dull on the air. He pricked his way downward, and the earth and stones rolled at his feet. He felt the tension at his knees, and then the weight of the run on his head and hands. The light of the valley rose, and the land became hard and pale (23).

Abel slowly feels his come back to the land which had lost to him. He badly needs harmony with nature to overcome his inner chaos. Later in the novel, when he sees men working in the field, he is felt by the sense of organic unity with the land.

The breeze was very faint, and it bore the scent of the earth and grain, and for a moment everything was all right with him. He was at home (27).

Carole Oleson remarks on *House Made of Dawn* in her analytical work,

It is a long prose poem about the earth, about the people who have long known how to love it, and who can survive as a people if they will cling to that knowledge (Oleson59-78).

The novel is a continuous description of myths and ceremonies where land and physical space constitute as the central motif. Abel participates the process of spatial reconfiguration sincerely and makes attempts to relocate himself within the traditional culture. But he constantly fails to integrate himself with traditional spaces as intensive as the previous efforts. His inability leads to further frustration in the configuration of

his subjectivity as a whole. The killing of the Albino marks a crucial point in the formation of Abel's subjectivity, for him, albino represents evil and it is the responsibility of Native American to discard evil spirits from the world, otherwise, it may adversely affect the wellbeing of physical space and human souls. Abel is attributed with the symbolic status of virtue that ends the reign of Cain by killing that albino. Abel's fear of witchcraft and evil practices also leads to the killing of an albino.

Each ceremony introduces specific purposes either configuring or modifying the spatial subjectivities of characters. For instance, in the Sun Dance ceremony, men lacerate themselves to demonstrate courage and willingness to sacrifice. This process helps those who are in disequilibrium with culture, to reintegrate with tradition and space. The other incident in which Abel is lying on the beach, close to the water, is again significant though there is no suggestion that he comes in contact with the sea. He is however associated with it and the "small silver sided fish that is found along the coast of southern California" (79). Water is a traditional symbol of spatiality, life, Creation and fertility. Abel's Subjectivity is configured with his connection to the water body. Water possesses the capacity of creation and dissolve, Abel's former existence is dissolved into the spatiality of land and creates a new self – a traditionally redrawn self. The image of fish is recurrent all through the novel which is indicative of his helplessness as a fish out of the water.

They link each element of spatiality to the corresponding constituent of nature to demonstrate the interconnection between space and subjectivity. Another important spatial entity that connects with the spiritual ideology is the moon. Moon acts as the symbol of rebirth, unifying and controlling force, an element of spiritual healing etc. It inflicts effect upon the systems of farming. Momaday describes,

The fields are small and irregular, and from the west mesa, they seem an intricate patchwork of arbours and gardens, too numerous for the town. The townsmen work all summer in the fields when the moon is full, they work at night with ancient, handmade ploughs and hoes, and if the weather is good and the water plentiful they take a good harvest from the fields (5).

Abel's reconnection with the lunar systems indicates his rebirth to cultural traditions of his land and community and when he recollects the image of a dying bird, his desperate state and fear of death are apparent. The sense of land or physical space is a major motif in *The House Made of Dawn* and Abel identifies his dislocation as

He had lost his place. He had been long ago at the centre, had known where he was, had lost his way, had wandered to the end of the earth, was even now reeling on the edge of the void (92)

The wordings 'he had lost his place' do not merely mean the sense of dislocation but it foregrounds his segregation from the culture, tradition and identity as a Native. His Grandfather Francisco always keeps proximity to the Native land while his Uncle Tosmah finds roots in every landscape he enters and lives.

The third section of the novel "The Night Chanter" deals with Ben Benally, another relocated Navajo who befriends with Abel. From these two instances of Ben Benally and Abel, it is evident that the deliberate attempt of termination and relocation practised jointly in many reservations of Native Americans. Like Residential schools, they encourage dislocation by allotting jobs to young people like Abel which is not at all suitable for them that later led to mental breakdown and isolation of individuals. Later Benally aids Abel to reclaim his identity and spirit.

The last section of the novel "The Dawn Runner" opens with spatial description, "The river was dark and swift, and there were jagged panes of ice along the banks, encrusted with snow" (169). The chapter narrates Abel's preparation of the dead body of his grandfather, he takes the role of a traditional practitioner as his grandfather by his demise. This burial preparation evokes him back to the memory of his native life for the first time in the novel. The final ceremonial race fulfils his complete identification with the native identity

The research engenders the spatial perspective of the novel *Ceremony* by Leslie Marmon Silko, the second narrative from Native American spatiality, portrays the plight of Native Americans amid spiritual alienation and cultural dislocation through the character Tayo and it explicates the mode of the subjectivity configuration out of spatial elements. His dislocation from Laguna Reservation, to join the Army, describes the first instance of spatial segregation that leads to psychological destruction. Later the experience of torment in the battlefield and his prison life in Japan accelerates the issue of spatial alienation. When he re-joins to Laguna Reservation, he has encountered acute sense of isolation and frustration. While other soldiers find solace in alcohol, Tayo searches for other sources for comfort and alleviation. The quest for his native land and its culture attributes as a process of ceremony and healing and it advances further into the accumulation of knowledge of land, traditions, witchcraft, old stories, all these constitute as elements of Native life.

The novel opens with description of detrimental condition of landscape, it is a harsh drought that indicates the dried and desolated plight of Native Americans like Tayo.

The drought years had returned, as they had after the First World War and in the twenties, when Tayo was a child and they had to haul water to the sheep in big wooden barrels in the old wagon ... they brought out their wide spotted tongues and act those strange remains because the hills were barren those years and only the cactus could grow (Silko1).

Tayo deliberately strives to reconfigure his subjectivity through the reclaiming land, but characters like Emo carries the experience of jeopardy of the past as the end of life. Tayo enacts ceremony as it is the source of energising force and believes the eternal capacity of ceremony and storytelling in surpassing all the notions of space and time.

Tayo's subjectivity forms out of the acute sense of spatiality which is a by-product of the traditional stories and knowledge. They are brought up with the traditional epistemology of nature, and imbibed the ideas like frogs as the harbinger of rain, the snake as a messenger of the spring season, and mountain lions as the helpers of hunters. He maintains an aversion to killing even a fly, for he has been told the Pueblo myth about the Big Green Fly. The reader engages in the responsibility of comprehending Pueblo way of life, their attitude towards nature, land, spiritual beings environment, and animals. Silko possesses Native American tradition and culture as it is the significant constituent of his ego and it is possible to retain the culture with all its intensity, says,

..... nothing was lost; all was retained, without regard to titles of ownership or white ranches who thought they possessed it (219).

The land or physical space is the major element in configuring identity and its reclamation denotes the reconfiguration of identity and subjectivity. In the novel, every element of nature alludes to peculiar mythical and legendary characteristics. It raises the note of resistance against all kinds of marginalised visions, misrepresented modes and Eurocentric codes which negates the power of American Native culture.

The traditional process of storytelling negates all the boundaries and barriers of spatiality, as it says in the novel,

Distance and days existed in themselves then; they all had a story. They were not barriers. If a person wanted to get to the moon, there was a way; it all depends on whether you knew the directions - exactly which way to go and what to do to get there, it depends on whether you knew the story of how others before you had gone (19)

The ancient stories "Hummah – hah" reveals Native American's attitude towards land, nature, environment, animals, and plants that advocate the nature of ideologies as spiritual in religion, conservative in political and human in social. They developed a system of non – verbal communication to connect with the non – human world. Like Silko, Tayo owns a sense of partial Native identity at the beginning of the novel but he attains the status of a true Native American at the end of the novel, non – verbal communication helps much to attain the status. She argues that the cultural inclination makes up your subjectivity and it never concerns whether a person belongs to full-blooded Native or partial blooded. Tayo's perplexed identity is exposed in the initial phase of the novel, as it says

For a long time, he had been with smoke. He did not realise that until he left the hospital, because white smoke had no consciousness of itself (Silko 14)

His dislocation from the roots and the harrowing experiences of immediate past directs to his existence in jeopardy, his reminiscences of the suffocating death of his cousin Rocky in the war field and confession on his incapability of killing those Japanese captives accelerates his catastrophe. The novel states

He could get no rest as long as the memories were tangled with the present, tangled up like coloured threads from old Grandma's wicker sewing basket (6).

The capacity of recalling past events in a proper perspective and in accurate modalities are pivotal in structuring identity. In Aboriginal narrative culture, storytelling proves to be an effective mode that aids to the creation, modification and refining of subjectivity endlessly. The trainers in the western school system convince the pupil that these stories are utterly absurd and non – sense, deliberately appealed to make deviations from the cultural legacies of Laguna and subjectivity formation as Pueblo. With war, Laguna stories are substituted by the stories of war and destruction and it replaces the soothing memories of Laguna land, spatiality and culture. The immediate past of war has a tangible effect on subjectivity formation, but the Aboriginals possess the extraordinary capacity to alter it as the base of survival.

Tayo's native identity views war from a different perspective since they believe in the interconnectedness and universal harmony of human being, even the war enemy Japanese are concerned with sympathy and generosity. The bloodshed and destruction on waterfront create psychological trauma, Tayo stands there, stiff with

nausea, while they tire at the soldiers, and he watches his uncle fall, and he knows it was Josiah; and even after Rocky starts shaking him by the shoulders and telling him to stop crying, it is still Josiah lying there (7 – 8).

The novel negates the concept of stereotypical subjectivity of soldiers and it presents Tayo as a Native soldier with strong emotional inclinations. Aboriginal concept of spatiality is unique since they nullify national and racial boundaries that make divisions among humans. Tayo's uncle Josiah is a major figure in determining the subjectivity of Tayo as he conceptualises Tayo's system of epistemological truths on nature, environment and land. Destructions of war change these ideologies on nature when bloodshed happens, for instance, he curses rain though every form of life must be respected according to the beliefs of Native Americans. For other non-Aboriginal communities, the veneration towards land and its constituents promulgate the conservative ideologies and spiritual notions; but for Aboriginals, it is horrifying to kill a fly or bee and the killing is permitted for food only. While White American possesses materialistic concepts on land as an instrument for their purposes, Natives see land as an extended value of humanity.

War and other disruptive instances lead to the imbalance of humanity that leads to individual trauma and community degradation. Silko's *Ceremony* illustrates events of childhood, the catastrophe of psychological trauma of adolescence and the attempts to reintegrate self to community's harmony in the later years of life. The process of assimilation is problematic as of the effects of colonialism is still prevalent in settler colonies like Native American communities. Though Tayo struggles in the initial stage of the reintegration process, he finds successful later with the help of unbeatable knowledge on land and tradition rendered by Uncle Josiah and other

women characters. On the other hand, Rocky always shows the tendencies of inclinations towards western ideology to get imminent attention or impendent success.

Silko is very critical and maintains a modernist view on certain practices among Native Americans such as witchcraft, in substantiating the identity conundrum of Aboriginal life. She says,

That is the trickery of witchcraft. They want us to believe all evil resides with White people. Then we will look no further to see what is happening. They want us to separate ourselves from white people, to be ignorant and helpless as we watch our destruction (132).

Silko strongly asserts her viewpoints on the creation of binary opposition as White and non – White and considers education and Christianity are the major tools to widen the gap between the White and the Native. Christianity was only an instrument to seize the land of Natives and to serve the interest of Whites. It crushed the pluralistic belief system of Natives, and encouraged the monotheistic system as the only legitimate mode of religion. Hybridity is the major trait of Native Americans after the colonial invasion. Native Americans imbibe the values and the perspectives of White Americans and view the world with their eyes. Natives feel inferior and it accelerates the impossibility of survival from emotional trauma and the catastrophe reflects in characters like Emo, Laura, Helen Jean, and Auntie. Tayo is conscious about his Native identity and says,

I always wished I had dark eyes like other people. When they look at me they remember my mother's adultery things that had happened (99).

Further Silko criticizes this kind of subjectivity formation

They think if their children have the same colour of skin, the same colour of eyes that is nothing is changing. They are fools (100).

The novel *Ceremony* does not only bring up the binary opposition of White and non – White, but also the dichotomy between mixed blood and full-blood Native Americans. This phenomenon marks a crucial point of negotiation in the public sphere of Native American life. Silko prioritizes the hybrid identity over pure blood, the pure bloods Emo and Rocky are failed to adapt according to the scenario. Likewise, the ceremony conducted by Ku'oosh on a pure Native term failed to heal the problems of Tayo, on the other hand, the modified version of ceremonies of Betony become victorious. Silko strives deliberate attempts to erase the hitherto damaging identity construction against mixed blood.

The intermingling of cultures like Native American, White American, Japanese American and Mexican American erases all the spatial boundaries, specific environment, and natural settings which enable them to assert their identities differently. For Whites, the land is the sources of power, on the other hand, Natives treat land with a sense of veneration. In one instance, Silko marks Tayo's first prayer for rain, the next day rain comes that indicates their proximity to the sense of spatiality. He can return both spiritually and physically to the harmonious state of the homeland by developing a sense of place, thus leading to his sense of subjectivity. The unlearning of colonial ideology and the relearning of Native epistemology is quintessential in recovering and redefining the subjectivity of Tayo. Natives also possess great concern on the animals and other natural elements in land, when Tayo and Emo killed a deer, he felt regret on it and he made respectful last rites to the deer to venerate its sacrifice. Even though Tayo has been gone through adverse situations, he always keeps traits of his Nativity.

Silko presents two contrasting characteristics for the spatiality of Whites and Natives, Whites are attributed with lush green watery space, on the other hand, Natives are provided with hot, dry, dusty climate. It is found as a result of colonial accession to better land for the Whites and dump for the Natives. Gallup is composed with spaces of slums and is presented demoralised in sense.

Silko portrays the inevitability of cultural encountering happen in connection with environment and spatiality, Native Americans are driven out of their land by Whites by the manipulated ideology of 'cultural superiority' and move to shanties. The alienation resulted from transforming from one place to another and the claustrophobic condition of an alien land is very distressing to Natives. The Whites are not only engaged in the process of driving Natives out of the land but also they are operating the activities of burning and destroying the land to erase the last trace of another tribe.

The alienation resulted from transforming from one place to another and the claustrophobic condition of an alien land is very distressing to Natives. The Whites are not only engaged in the process of driving Natives out of the land but also they are operating the activities of burning and destroying the land to erase the last trace of another tribe. During wartime the intervention of Japanese culture is visible, its environment is characterised by great unstoppable rains, extreme humidity, and jungle-like plant life and Tayo learns that nothing has the possibility of being perfect or fully comfortable as native culture and ecology. The novel engenders two contrasting pictures as the lives of the people are tormented due to torrential downpour in the Philippines, on the other hand, Native Americans are making prayers to get rain to end their drought. It is to foreground the Native ideology of balancing, nothing more, and nothing less.

The character Betony is very unique in the novel *Ceremony*; the spatiality of his home marked as a space of confluence of a culture where Native Americans, Mexicans, White Americans and of course mixed-blood merge. He is a reasonable man who possesses the capacity to judge all the conundrums of colonialism, says

They keep us on the north side of the railroad tracks, next to the river and their dump where none of them wants to live... They do not understand. We know these hills, and we are comfortable here (107)

Silko identifies the spatial boundaries existed between White and Native American children, the teachers are the main propagators of this instance of the spatial divide, though it is invisible. The act of ceremonies disrupts all the notions of division between spatiality and subjectivity. Bentonie assists Tayo with the healing ceremony provides a counter-discourse to the effects of colonialism and act as a process of decolonisation. Tayo believes in the dynamic and convincing nature of Laguna ceremonies, and its strength to cure the disruptive colonial discourse and psychological trauma resulted by the long term process of colonialism. Tayo says on Betony

This Betony didn't talk the way Tayo expected a medicine man to talk. He didn't act like a medicine man at all (118).

Bentonie acts as the medicine man who make the survival of Tayo possible. Betony does not follow the ceremonies blindly but takes some modifications to appropriate to modern society.

At one time, the ceremonies as they had been performed were enough for the way the world was then. But after the White people came, elements in this world began to shift; and it became necessary to create

new ceremonies. I have made changes in the rituals. The people mistrust this greatly, but only this growth keeps the ceremonies strong (126).

Betony practices the notion that the changed subjectivities need a modified version of ceremonies. Betony lives in the border of Native American Reservation and he possesses a unique capacity to amalgamate the traits of both and non – White. The characters are portrayed with the hybrid identities struggling in between colonial psyche and native self as it finds in Tayo, Rocky, and Emo. Later certain characters turn successful in overcoming this struggle and fix their identity. Land and culture aid to sustain the subjectivities and form a kind of belongingness by finding a balanced sense of experience and living.

Spatiality is not a static one and the land possesses a dynamic nature and capacity to retort with the people. The personified land is given a proper subjective position which has the power to bless or curse the people according to their acts. It says,

Droughts happen when people forget when people misbehave implying that the earth is punishing them for failing to show proper appreciation or reverence (42).

The reverence and the concept of deep ecology reflect in Josiah's words

This is where we come from, see. This sand, this stone, this tree, the vines, all the wildflowers. This earth keeps us going (45)

Tayo clearly expresses his conception towards the destroyers of nature,

... for what they did to the earth with their machines, and to the animals with their packs of dogs and their guns. The destroyers had

sent them to ruin this world, and day by day these were doing it (203 – 04).

Tayo refers that the Atomic explosion in Hiroshima was done with the uranium they collected from Laguna land, it unknots the negative dimension of space.

The real sense of spatiality is unravelled at the end of the novel. "He had only seen and heard the world as it always was, no boundaries, only transitions through all distances and time" (246). After war, Tayo returns with the effects of Post-Traumatic Stress Disorder, Tayo is fully conscious of the capacity of demolition by human beings to afflict ill on land and gradually he loses all his linkages to the land. But later through the process of ceremonies, he creates his association to the land that authorises him to surpass his pain and guilt and at the end, he finds his root to the land, erases the distractions of immediate past and moves forward.

Nativity proclaims a unique sense of spatiotemporal dimension of humanity unlike ordinary, linear and traditional conceptions and Silko adds, "human beings were one clan again, united by the fate, the destroyers planned for all of them, for all living things" (246). The process of integration is prominent in affiliation to the spatial configuration of subjectivity and it aids to make visible what is invisible till now. The visibility of unmarked Aboriginal highlights the representation of Aboriginal cultural space and thus the process of configuration of subjectivity evolves and attains a varied sense of significance. Fourth World representation of subjectivity introduces political persona as the prime dimension of Aboriginal identity. The hybrid nature of subjectivity claims against the negativity of colonial interpretations and thus graded as inventive Indian with recognisable otherness.

The research also formulates the influence of Catholicism as a major tool in the discourse of colonialism, argues for cultural purity and monotheistic sacredness of religion, it denigrates Natives as heathens and pagans without moral or ethical priority. Even Tayo's aunt imbibes this ideology and negates the power of the traditional system of Native culture. Christian belief system inculcates the notions of sin and guilt to the subjectivities of Laguna people who are the followers of guilt-free and sin-free Laguna tradition, thus it leads to designate the native culture as inferior and the White as superior. Paula Gunn Allen states, in her essay "The Feminine Landscape of Leslie Marmon's Silko's *Ceremony*" that

We are land. To the best of my understanding, that is the fundamental idea that permeates American Indian life; the land (mother) and the people (mothers) are the same (Allen 199).

Silko herself identifies as a person with multiple identities of mixed blood. In her autobiography, she clearly illustrates the hybrid nature of subjectivity. Silko uses the word 'Nepantlera' to a border person, who moves around numerous directions with multiple identities. In the novel *Ceremony*, Tayo possesses the quality of Nepantlera, who is a half - breed comprising the elements of both Native and White subjectivities. Betonie is also a mixed-blood man, a threshold person, makes the survival of Tayo possible occupying the liminal space between Indian and White culture. Betonie's ability to blend the elements of both the Indian and the White worlds illustrates a very positive perspective of the liminality of a mixed-blood person. Betony is a person living out of both the communities and his position has allowed him a measure of freedom to develop and adapt his ceremonies. Betonie's modified version of ceremonies attains the healing of Tayo possible, he says, "things which don't shift and

grow are dead things" (126). Silko always produces an insider's perspective on territory ideology and culture.

The novel also acts as a conservationist standpoint to society, that influence the subjectivity crisis, since it describes the threat of uranium mining in Laguna Pueblo territory, Tayo sees a site mutilated by the nuclear mining industry after passing through a barbed-wire fence. Silko never portrays apathetic perspective to the negative aspects of imperialism, instead, she believes in the capacity of Native morale to convert it to positivity. When Tayo relieves after the war, he feels everything out of order and realizes his helplessness of being in a culture that has been objectified and marginalised by the hegemonic cultures. Tayo retrieves his self by linking himself to a symbiotic relationship with the earth, he senses barrenness in land when he is ill, on the other hand, nature blooms when he relieves. The land has changed immensely due to the adverse effect of mining of uranium. In the course of the ceremony, Tayo, while wandering in the hills, realises that he is trapped by the presence of machinations of the developers of nuclear weaponry. To the southeast is "Trinity Site" (*Ceremony* 245) and to the northeast is Los Alamos "where they exploded the first atomic bomb" (245).

Another terrain for interrogation in the research is Native Canadian literary discourse. The novel *Halfbreed* by Maria Campbell underscores the concept of identity construction as a painful process for a Native child. Campbell adds that she started writing an autobiographical account by which she becomes aware of her identity construction as a sympathetic one. Basically her childhood at a Native chaotic space formulates her identity, irrespective of all the catastrophes, Maria recalls some jovial instances of life. The major subjective figure pervades in the period is her great

grandmother Cheechum who experienced a plethora of hardships, at the age of 33 she relieves herself from the stereotypical identity of womanhood.

From a chaotic inner space of childhood status, Maria transforms herself into a well – aware self-conscious woman with convictions of mind, body, culture, and community. In the cases of subjective formation, the event of marriage is significant in the life of Natives and it is not made out of love, but it is the cultural notion that only White men possess the power to deal with Welfare people to protect Native family from sending children forcefully to foster homes. Maria’s mixed blood heritage again produces a villainous effect in the nuptial bond.

Later Maria illustrates her visit to her Native settlement Saskatchewan after decades, space assigns the role of the perfect symbolic representation of decadence leaving only the rubbles of the building that existed years ago. Some adamant half breeds who are not ready to move outside, still lives there; it is not a place fit for residence rather a chaotic space structured as a testimony to the existence of some activity in the past and the decay over the years. In the case of *Half breeds*, spatial dislocations occur in two phases, firstly as a forced one to foster homes and secondly as a hope of prosperity to find livelihood on some other spatial localities. Though half breeds are the original permanent settlers in Saskatchewan, the government considered them as outlaws and illegal migrants. She describes,

The land was ten dollars for a quarter section. Ten acres had to be broken in three years, along with improvements before title would be granted. Otherwise, the land was confiscated by Land improvement District Authorities. Due to the depression and shortage of fur, there was no money to buy the implements to break the land. A few families

could have scraped up the money to hire outside help; they just did not have the kind of thing inside them that makes farmers.

Gradually homesteads were reclaimed by the authorities and offered to the immigrants. The Half breeds then became squatters on their land and were eventually run off by the new owners. One by one they drifted back to the road lines and crown lands where they built cabins and barns and from then on were known as Road Allowance people (Campbell 12 – 13)

By 1920's the White domination on the Natives threatened their lives once again with that their land was left open for homesteading. This process gradually led to the loosing of the land and occupation of land by the immigrants, and then the half breeds degrade to the status of squatters (unlawful occupants of land) on their land. The physical space of their home was illustrated honestly as it resorted to ambiguous and chaotic spatiality rather than systematic, ordered and clean one. Their mattresses were canvas bags filled with fresh hay, and their house is always filled with "wild smell of drying skins", "spicy hub" and "roots hanging" (20). Maria entangles the spatial elements of physical land and culture to identify the subjectivity of Aboriginals. Though hunting was a spatially based occupation, when the colonisation attains the normalized version of life, the possibility of hunting as a livelihood contracted. They started the means of surviving as "they trapped, hunted and sold homemade whiskey to the white farmers in the near settlements" (12).

They were not allowed to use their own space even for making a livelihood by farming, cattle-rearing or any other employment spatially based and thus remained poverty-stricken clan for a long time. Metis livelihood was based on buffalo economy,

later the authorities compelled them to practice agriculture, but Metis people could not excel since they did not know the art of farming. This made a split among Metis and other settlers and dispersed to various new settlements. The Whites' ideology acquired triumph in the policy of 'divide and rule'. She adds,

I remember how our people were divided and fought each other once these leaders had been hired by the government. This is how my father was beaten (152)

But in the later phases, the Natives were aware of the interconnections and achieved the status of brotherhood. She says, "I have brothers and sisters, all over the country. I no longer need any blanket to survive" (157). The political organisations formulated a new identity to Metis, a feeling of brotherhood, belonging and unification.

The novel engenders pertinent spatial concept in connection with the formation of Native Canadian subjectivity. Maria herself makes an open declaration about her body as a space of political conflict, cultural question and social status of identity. She declares that she is a dark-skinned woman wearing an ill-fitting dress with a particular hairstyle. Maria's close link with Native culture, ritual, ceremonies are major constituents in determining her subjectivity and she is exposed enough to opportunities to participate in rituals like "Pow-wows, Sun Dances and Treaty Days" (27). But there are illustrations of jeopardized individuals like Smoky, Maria's first boyfriend, a frustrated individual, finally, he shot his two White women and ended his life.

The novel addresses the question of social divide and spatial marginalisation as very ostensible in the arrangement of settlements.

The French people lived in the south side, the Half breeds and Indians in the north and west ends. The two groups didn't live side by side as they never got along, so the two sections were known as Indian and Half breed town (96).

In the cases public spaces, the phenomena of discrimination is apparent, "We walked around in the evening and saw people being thrown out of bars or being refused service in restaurants (154). Even schools enact as the centres perpetuating racial consciousness and marginalisation. But the Metis people engages in the activities of rejuvenation of culture, such as the use of Metis language as a conscious effort to retrieve Metis artifacts of culture and illustration and propagation of Metis diet to inculcate the Metis system of social habit. She says,

Meatballs rolled in flour, stewed moose meat, all covered with moose fat, mashed potatoes gravy, baked squash and Dominican made of dried meat ground to a powder and mixed with raisins, smashed choke cherries and sugar. After that, we filled ourselves with the pudding and cakes until we could hardly move (50).

It is a description of the cuisine of Christmas Day. When they are short of money, they keep a meager diet with canned meat berries and a little flour. But later with colonial intervention, they abandon their native diet and they are introduced to the English course of the meal.

We sat down and tried to eat Christmas dinner, but the roast beef and new toys couldn't replace what we had known. We had never eaten beef before and we found it flat and flavourless (79).

Their spatial privileges attribute to White locales as a spot spatial marginalisation, she says,

It was the same in class; we stayed in two separate groups. Lunch hours were rough when we started school because we had not realised, until then, the difference in our diets. They had white or brown bread, boiled eggs, apples, cakes, cookies, and jars of milk. We took bannock for lunch, spread with lard and filled with wild meat and if there was no meat we had cold potatoes and salt and pepper, or else whole roasted gophers with sage dressing (46-47).

Like schools, settlement camps or Reservation schools are spaces of unmanageable cruelties, the Native children are forced to suppress their sexuality and abused by the teachers and the White school mates. The childhood upbringing and the formation of behavioural pattern are provided with an identity of shame, inferiority and self-hate. Campbell shares,

I do recall most vividly a punishment I once received. We weren't allowed to speak Cree, only French and English, and for disobeying this, I was pushed into a small closet with no windows or light, and locked in for what seemed like hours. I was almost paralysed with fright when then came to let me out (44).

The spatial location of Residential schools and other places of control act as the agents of hegemony where the ideological notions of inferior subjects are examined and controlled with strict sense of curbing and taming to construct a new pro-White attitude in the presence of fear and fright. Colonisation of the mind practiced in vigor in the process of colonialism since it inculcates the logic and language of the coloniser

to perceive and represent the world of colonised. Even the space of their body is identified as the spot of chaos, ugliness and negligence. She calls one instance at school where her brother Robbie harassed thoroughly.

We never brushed our teeth Robbie was always getting x's as his fingernails were never clean and his hands were chapped and dirty. One day, the teacher found his ears dirty again and told him that if he wasn't clean tomorrow, she would clean him up properly. Robbie washed well the next morning but forgot to do his ears. So she took him to the cloakroom and with a scrub brush-the kind you use on floors-started scrubbing his hands, neck and ears. So I heard Robbie whimpering and became alarmed. I went into the cloakroom. She had him bent over the basin, his poor little neck was bleeding and so were his wrists. She was starting on his ears with the brush when I snatched it away and slapped her. We got into a fight... I was so angry I would have killed her if I had found something to smash her head (77-78).

At the end of the novel, the troubled identity of Natives reallocates to a powerful position where he/she feels spiritual awakening. It uplifts Natives from the degraded position to self-confidence and self – conscious one. Three major issues addressed in this narrative structure – discrimination, poverty and injustice – are the constituents determining Aboriginal identity. Half breeds or Metis constitute as a subculture in the societal structure since they are outcast from the mainstream society. Being hunters and trappers, Metis always chose physical space suitable for it such as land covered with lakes, rocky hills and under bushes and thus Metis maintains a tendency to keep away from the mainstream people and land.

Schools act as the spot for mental overpowering, and the domination is implemented through a central intellectual location. It indirectly proclaims the purpose of stripping out the native elements, learning indigenous structure and drawing Aboriginal towards the structures of imperialism. The imposing of English instead of the native language is one of those implementing strategies. The novel makes an extensive study of all such effects of colonialism on Aboriginals. Natives' extended family system and the practice of rituals and ceremonies are depicted in the structure of the novel. Campbell's life in urban space is marked as chaotic and ugly featured by racism, prostitution, drug addiction and violence. Vancouver is a spatial contrast to her native place Saskatchewan and domination of European culture in Vancouver leads to frustration, alienation, isolation and confusion in herself.

The novel also engenders certain specific notions on religious spaces like church as it is generally mentioned as sacred and ethically upgraded one since it is based on the values of Christ who believed the equality of humanity. But church attributes the role of the centre of hegemonic power where the Metis or half breeds are excluded and driven out of it and verbally insulted too. Her mother, a Catholic wanted to attend the Sunday Mass, but the moment the minister saw them entering the church, he stopped conducting the Mass. They left the church dipping their head and never after, they attempted to go to church.

The next narrative *Indian Horse* by Richard Wagamese envisages the elements of spatiality in constructing subjectivity. The novel begins with the self-introduction by the protagonist himself and he introduces his community, his people, tradition and culture in a rather formal way. In the first page itself, Saul connects the identity of the community to the land, "the deep brown of our eyes seeped out of the fecund earth" (Wagamese1). Saul belongs to Fish clan, a tribe that lives near the Winnipeg River

and he grows up with his parents and his two siblings. But later the children were kidnapped by White Canadians and sent to Christian schools as a part of Eugenics policy. The spatial dislocation of children makes the parents in jeopardy, they started drinking heavily.

Every movement of the novel is closely associated with the images of nature, when the characters go through predicaments, nature is portrayed as tough. Even in the surrealistic presentation of images, space constitutes an indispensable element. Saul makes a mystical vision in which he sees his ancestors, laughing and playing at water's edge. Then, he sees them crushed under enormous rocks. This vision proposes as a prediction to the death of Benjamin, his brother, Benjamin begins coughing up blood and dies during harvesting rice with the family. After this Saul and Naomi, his grandmother move to the outskirts of the town Minaki, but where Naomi freezes to death.

St. Jerome schools marks as a terrifying spot with the teachers, priests and nuns and constantly try to establish deliberate attempts to associate Native children with Christianity, English language and western laws. It degrades to the space of hegemonic power that promotes the process of abuse, insult, rape, sexual violence, and mental torture. Some of the children are beaten to death or killed themselves. The one and only consoling soul is Saul's protector the young priest named Father Gaston Leboutillier who encourages him to learn to play hockey. With his encouragement and push, Saul develops to a better student than his peers. But even in the hockey grounds, he is ridiculed by others, being a First Nation child.

Later Saul is adopted by another Canadian Indigenous man named Fred Kelly who provides him home and family, instead, Saul joins to play hockey for his local

team, the Moose. Though he finds St. Jerome school as a terrifying spatial entity, he bids with emotional affinity to Father Leboulitier who wishes that hockey will set him free. With this new team the Moose, Soul performs as a star player and they win almost all the games they play. When the situation arises to play with White Canadian teams Soul feels reluctance and shares it to the team, but they proceed to play. In the game, the Moose get off to a rough start, but with Soul's brilliant performance, they achieved it with victory by 6-5.

The emerging as a team and series of victories posited them with the label 'notorious' in the eyes of White people and in one instance they are attacked and savagely beat by White townspeople. Even though the White keeps tolerance in the space of playground, they effuse thoroughly with racist ideologies in the public space where they feel a kind of superiority over the other. Saul's spatial movement from one place to other aggravates the process of racial ostracisation towards him. When he is at his native place, irrespective of all the difficulties and predicaments he keeps a kind of harmony with nature, culture and tradition. But when he moved to St. Jerome's school the process of annihilation exhibits its sharp roots on the body, mind and soul of the Saul.

Then he moves to Toronto when he is hired by a talent scout, Saul plays brilliantly for his rookie team, and the future seems bright. Even his stardom cannot help him to overcome the racial prejudices towards him. His teammates, opposing teams and even journalist mocked at him as "savage" or "crazy redskin" even when they praised his skill and performance. Initially, the space of the playground keeps its sanctity and decorum, but later it also converts into the space of racial prejudice and violence.

The opening lines of the novel leave no doubt as to the tenor of the unfolding narrative as a story of loss and recovery. A homeless young Anishinaabe alcoholic has enrolled in a rehabilitation programme and undertakes to write the story of his wanderings as a part of therapy. As early as in Chapter 4, the novel focuses on absence rather than a presence within this small Aboriginal community—that of the children spirited away by the government men. This absence has already accounted for in the previous chapters, where Saul and his grandmother Naomi alternately recount the events that led to the abduction of Saul's elder siblings, Rachel and Benjamin. Both children try to escape in the bush and are hunted like wild animals by the Indian agents who ship them to residential school. The most senior nun, Sister Ignacia, makes it very plain upon welcoming the new boarders that education at St. Jerome's as merely a matter of disempowerment and dispossession.

In residential schools, they had a naming ceremony to redefine the subjectivity that they possessed hitherto. Deprived of their sense of self and belonging, the young boarders dared to challenge the authority of the priests and nuns to erase their identity faced terrible punishments. The same instance happened in the case with poor Lonnie Rabbit when he tried to resist Sister Ignacia's decision to rename him, Aaron. In the end, they were even denied their status as animals. The school, whose nickname-St. Germ's—evokes the toxic effect it has on the young Indian wards, directs a vortex of sorts sucking up the substance within the child and leaving little eviscerated bodies—empty shells devoid of all light and will: “St. Germ's scraped away at us, leaving holes in our beings”(52).

Saul Escapes from the catastrophe by his quick turning into reading as a healing process, Wagamese suggests that even in the wasteland, there is still a space for creation and imagination. Reading provides an alternative space, a refuge of all

sorts shielding the child from the violence inflicted upon him by the dominant social group, as in the case when Wagamese finds solace in writing when he is alone, lost and bruised Indian boy in a white house. The game of Hockey proves to be an effective antidote to the noxious influence of the destructive environment in which Saul is placed and even displaced.

The ice rink provides both a spatial and an emotional framework to Saul's shattered existence. It is a space of grace and magic where Saul develops visionary powers and skills, not unlike those of the storytellers and the medicine men he counts among his ancestors. On the rink, Saul regains agency by controlling his movements and the space around him. A sense of place and timeliness is thereby restored enabling him to express his creativity in an otherwise barren environment. Moreover, playing hockey also fuels Saul's thirst for social ascent. Indeed, the game possesses metamorphic powers insofar as it can transform ordinary men into great ones-into heroes or legends-by promising them to achieve posterity. Silence, for instance, plays a key role in protecting Saul from annihilation. It provides a refuge where he is not only safe from external dangers but also the extreme violence within himself each time he suffers new humiliations. Silence, however, is often more eloquent than words would have been to express the atrocities witnessed at St. Jerome's.

In general, Fourth World people were once the real inhabitants of the land where they lived with unique culture and identity. The colonizers later became settlers, displaced these Fourth world people from their land, space, families and subjectivities. The geographical displacement and dislocation and further resettlement in an alien space affected the configuration of their subjectivities remarkably. They were forbidden to use and follow their culture, rituals, lifestyle and even their languages. It was not an accidental phenomenon that displaced them, but it was a

deliberate attempt from the colonizer's side to redesign the subjectivities of
Aboriginals / Natives /First Nation people. It led to the situation into jeopardy and the
powers of colonialism did not limit to the annexation of land, but the colonial
aggression pervaded through the minds of the individuals.

Fourth Chapter

Narrative Space; A Study of Spatial- Textual Links in Fourth World Identity and Culture”

The Chapter titled “Narrative Space; A Study of Spatial- Textual Links in Fourth World Identity and Culture” deals with the modes of narrativity as a representing spot for Aboriginal spatiality and narrative texts as the discourse of human mind, experience, culture, history by the mode of characters and stories manifest space and time as two major constitutive elements. The reader creates a mental map of textuality space and it correlates with real, fictional, and living spaces, each type of space is attributed to various kinds of experience.

This chapter tries to explicate certain epistemological notions of the textuality of space. The first dimension to explore is the textuality of space that means how the textual medium affects the presentation of space and how this relates to space outside the text. The second constituent is Bakhtin’s theory of Chronotope, which refers to the inextricable bond between space, time, and text. The third aspect of textuality is the relationship between the combined concept of Lived and Living spaces. The next concepts are Geocriticism and earth-writing to imply the mode of the shaping of narratives based on physical spaces. Then, the various modalities and techniques, adopted by the Fourth World writers are analyzed, to make an effective textual space to convey their sufferings, aspirations, and hope.

Individual spatial experience represents the spatiality of a community in Fourth World literature and the research undertakes the study of life –writing mode that projects the tale of a community's survival. Orality is the base of narrative space of Aboriginal/Fourth World Literature, but by the advent of colonialism, orality is

erased away with the disposal of Aboriginal/ Native/ First Nation culture. Retrieving orality is a major agenda to establish an authentic textual space of Fourth World Literature. By rejecting Eurocentric methods of narration, Fourth World writers are inscribed with the responsibility to explore new modes of literary space, and narrative mode.

Each text formulates a narrative space where characters live and move. Simply, Narrative space refers to the modality or the settings or the techniques used by a writer to tell the story. Seymour Chatman makes a distinction between 'story time' and 'discourse time'; story space deals with the time of storyline, on the other hand, narrative space connects the disclosure of textual/narrative space to the reader. The 'spatial extension of the text' takes text as a material object which ranges from zero spatial dimension (oral narratives) to quasi one-dimensionality (notice and display boards), two-dimensionality (printed narratives, films) to three dimensionality (theatre, ballet, sculpture)(Chatman 96-107).

The reader creates a mental map of textuality space and it correlates with real, fictional, and living spaces, each type of space attributes with various kinds of experience.

Literary cartography utilizes, all the more pressing, narrative strategy in literature especially in Fourth World literature. In a literary narrative, the writer similarly maps the world, often coordinating the existential data of the individual writer's or protagonist's experience with the unknowable and seemingly unrepresentable social reality. The literary cartography never confines to the limited normal literary spaces usually mapped and it challenges the common and makes us move into the uncommon.

The setting space of a literary work is always a problematic element in narrativity, categorize space as invented, crossfaded, imaginary, localized, remodeled, and real. The author configures and illustrates physical maps according to the themes and relevance of thought and plot. The accurate coordination and correspondence between geospace and textual space are significant in defining narrative spaces. The geography of fiction is characterized as imprecise, indefinite, and unfixed, enunciates a plethora of possibilities to address multiple spaces or any space within the boundary of narrative space. Even the literary geography can address space that never makes a possibility to confine or map into physical geography. It needs different modalities to explore and comprehend these kinds of spatial imperatives.

Bertrand Westphal introduces the theory of 'Geocriticism', advocates a centered approach to literature and cultural studies. It focuses on the pluralistic image of the place in which people individually and collectively organize and construct narrativity. Drawing on interdisciplinary methods and a diverse range of sources, criticism attempts to understand the real and fictional spaces that people inhabit, cross through, imagine, survey, modify, celebrate, disparage, and on and on in an infinite variety. Geocriticism allows us to emphasize the ways and modalities to explore the interaction with the physical world and the arrangement of the literacy world. The physical geographer does not merely make the sense of a painter of landscape, but it means something to be connected as earth- writing. Likewise, the literary writers are creating geographies out of the earth surface on black and white. The perception of space and the representation of space do not involve in the single process of narrative interpretation. In literary criticism, space has always been a ground to read and understand symbolic subjects. Deterritorialisation is another theoretical framework that conceptualizes the process of mediatization, migration, and commodification in

connection with globalization. It is more a social phenomenon, rather than a literary aspect.

Literary chronotype utilizes language and literature to establish relations of time and space. The theory of chronotype by Mikhail Bakhtin is pertinent in analyzing the spatiality of literary texts. This theory uses spatiotemporal elements in the analysis and interpretation of literature Bakhtin says.

What is the significance of all these chronotypes? What is more obvious is their meaning for narrative. They are the organizing centers for the fundamental narrative events of the novel. The chronotope is the place where the knots of narrative are tied and untied. It can be said without qualification that to them belongs the meaning that shapes narrative. (Bakhtin 250)

The concept of chronotype is primarily historical as it is connected to time. The relevance of chronotype makes a literary text as a product of lived experience.

Thus the chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel. All the novel's abstract elements- philosophical and social generations, ideas, analysis of cause and effect- gravitate toward the chronotope and through it take on flesh and blood, permitting the imagining power of art to do its work. Such is the representational significance of the Chronotope (Bakhtin *Dialogue Imagination* 250).

Bakhtin authorizes this theory to connect to the perspectives of history. He emphasizes that time and space are inseparable that jointly constitute a necessary

building block in the creation of literature. Literary texts use multiple voices to establish this relation, termed as 'heteroglossia' by Bakhtin.

Alexis Wright's *Carpentaria* labels as difficult, puzzling, and full of feel, power, humor, and knowledge. The difficult and complex pattern is considered as a symbolic representation of the catastrophic condition of the Aboriginal situation, problems, and resistance. The first sentence of the novel itself denotes the narrative technique which directly addresses the reader and the story, "A nation chants, but we know your story already" (Wright 1). All the fret and fury of the Aboriginal struggle was conceived through the narrative; she says that the book does not merely mean for aesthetic entertainment, but it is a war against the imperialist policies of the White settlers, "ARMAGEDDON BEGINS HERE" (1).

Armageddon represents both the metaphors as a story of war and as a spot of war against colonialism. The space of war applies to the Aboriginal resistance as an intense metaphor to indicate the complexity of their life. The chronological linearity is destructed in the text itself to make the oscillation between past, present, and future smooth. "All times are important to us. No time has ended and all world is possible (Wright Politics 6). *Carpentaria* disrupts linearity introducing a "temporal lingua franca" (Nanni 2) difficult to achieve without the reader accepting the alternate indigenous frame of reference.

The chronotope of time comprises the major epistemological element of aestheticism and central motif to challenge the western notions of spatial- temporality. Alexis Wright uses the terminologies 'timeless', 'irregular', 'beyond time', 'primitive', 'ancient era ', 'without future ', 'time immemorial' to refer timeless notions of Aboriginal life. Though they reject the linearity of time, the people of Desperance are conscious of time. In a single moment of the narrative, multiple spatiotemporal

positions are drawn to counterpart with the complex nature of Aboriginality. Wright explains the futility of imposing western time on Aboriginal cultures and critiques both its forced application and indigenous response to it. When Angel Day gets a clock from the rubbish scraps collected from uptown, she becomes very excited and tries to introduce it to his people but on the whole, it is a cataclysmic incident.

Historiographers and travelers refer to the Aboriginal use of time from the beginning of Australian colonization. They maintain different opinions like time is based on seasons, climatic conditions, observation of the moon, the motion of heavenly bodies, blossoming of trees and shrubs, etc.. The mentioned notions denote the inseparability of land, space, time, and human in a single strand of multiple connections. The novel indicates the notion of time in a very intensive and unique manner. Normal easily decipher time, space, and dynamics of nature without any scientific objects like clock, watch, map, etc... Aboriginal characters in the novel are attributed with great mastery over time and space.

Carpentaria negates 'epistemic violence' and acknowledges 'deep knowledge' of Aboriginality through a subversive discourse to privilege Fourth World subjectivity, ontology, and epistemologies. It challenges and negates all kinds of the dominant discourse of western culture and literature. Anne Brewster's examination of *Carpentaria* finds that Wright has exploited the potential of narrative texts by inverting the colonial gaze such that the text directs the reader's gaze towards the defamiliarized representation of whiteness and narrative mode (Brewster 87).

Western system lampoons the timeless nature of Aboriginal as an illogic way of people to live in a dreamscape unacceptable to Western logical science. But Wright reconfigures the consciousness of time without any scientific objects as an intellectual movement of mastery over nature. Dreamscape, connected to the Aboriginal concept

of spatiotemporally, is attributed to the metaphors of sloth, sleep, and passive inactive nature by western logic. But *Carpentaria* introduces the term dreamscape to refer a strong point to reconnect the past, present, and future in a single frame of consciousness. Wright says in his *On Writing Carpentaria*

I also knew I would play a piece for my decision to write a novel as though some old Aboriginal person was telling the story. I think what I feared most was that this kind of voice and style of telling would-be flatly rejected in Australia. Every day I was writing the novel, I would begin the day by arguing with myself about how a manuscript written in this voice was taking a big risk. I knew that by using a storytelling narrative voice in a language that was as much my own as it is of Aboriginal people in the Gulf, I was setting myself up for failure. It felt a bit like Seamus Heaney's idea of 'Spirit Level'. I have always created some difficulty for myself by sticking to a principle when the winds are blowing a gale in the other direction. I knew that the principle of what I believed to be the legitimate way to present this story would cost me dearly. The manuscript might never be published. What then? could I justify taking so much time to write a novel that would be rejected because it did not conform to the status quo? Every day was the same. I went through this crisis of arguing with myself about what I was doing, the risk involved, of perhaps eventually having to archive the manuscript from at least my destructiveness in the offices of the Carpentaria Land Council. Always, I found my conscience couldn't accept the idea that there was an easier way of writing the novel (11)

The struggle (between) to choose and confirm the dominant aesthetic literary mode and subversive literary mode to express the marginality of the Aboriginal group is apparent. The choosing of subversive narrative mode is a very deliberate attempt to mark Aboriginal identity in its uniqueness, the risk of commercial success is also there with the selection of mode. Wright faced the challenge to construct a complacent form to make an unparalleled struggle through literary text. She provides a new aesthetic sense to the readers with her unequal mode of narration and the narrative mode refers to a trope of counter-history to fill the void of hidden history. The desire for orality is retrieved; Wright contrasts the

...daily task, a memory tribunal, undertaken with relish by the old people for everyone's matter of concern – talking oral history about the sequestrators who owned uptown (Carpentaria 50)

with the town's 'Book of Books'the complete collection of the Smith family's sagas, in volumes wasting away in dozens of dusty cardboard boxes in her rusty old shed (81)

The comparison inverts the bias against the ongoing oral history, by emphasizing the impermanence of the fragile written history forgotten in sheds, thus continuing Wright's creation of a counter-discourse within the novel. To create a counter-discourse through the retrieval of oral space which makes the possibility of the process of history-making limitless and boundless.

The representation of space in a literary narrative is pertinent in constructing indigenous life in a wider perspective, vast and open, on the other hand, the spaces of White settlers areas more enclosed, trapped, confined, and strangled. The setting of the novel moves inversely, incorporating an ever-widening view of the country and

spatiality. The narrative progresses with the landscape of Desperance, its rivers, the claypans and hills, the area, and finally the cyclone hit obliterated town.

It was high tide. Will knew how the tides worked simply by looking at the movement of a tree, or where the moon crossed the sky, the light of the day, or the appearance of the sea. He carried the tide in his body. Even way out in the desert, when he was on the Fishman's convoy, a thousand miles from the sea, he felt its rhythms. (385)

Will is rescued from the captivity of the miners and chased by a miner when -

the yellow-haired man tripped. Instantly, his head was split open at the temple by a rock that had, up to that moment, lain on the ground, embedded in soil that was thousands of seasons old, untouched by humankind since the ancestor had planned to do this incredible thing (389).

Wright locates the setting of the novel as a central character in the progression of the plot with its agency in the development of the action. The colonial and White authorities are less concerned and connected with space and physical land and the hostility between the colonizer and his sense of space reaches its tragic end with the cyclone that makes a leveling effect in the physical land of Desperate. Wright describes the assumptions of time as something measurable with utility, "...is there any sense of instability about time that has to be remade by the people and its leaders in overcoming oppression?" (On writing 4). She applies strangeness in narrative mode to exemplify the different life of Aboriginal resistance. It foregrounds alternate possibilities in creating meaning to comprehend literary texts. Although it portrays Aboriginal life in a familiar and normal way as the suffering poverty-ridden people, it

grants them an agency of power to occupy the subject position as wise and heroic. The narrative mode enables the readers to comprehend the catastrophic conditions of Aboriginals and the brutality of White simultaneously.

The very deliberate choice of orality to narrate the story foregrounds her willingness to resist the Eurocentric tradition of grand narratives and to retrieve Aboriginal modalities of narration. Wright says “*Carpentaria* portrays the reality of the indigenous world differently than in the context of how novels might normally be written” (Wright *On Writing* 3). The novel engenders an unusual way of the blending of narrative modalities, thus becomes hybrid in form. It maintains Aboriginal uniqueness conforming to certain common traits of novel tradition. This mode enables her to question the spatial boundaries where both Aboriginal and White cultures overlap.

Oral characteristics are visible in the narrative mode of *Carpentaria* since the order of syntax is non-linear and it disrupts one-dimensional system of narration, it emphasizes on the episodic system. It creates a spiral narrative mode that blends non-linear, episodic multi-dimension traits to fuse past, present, and future in a single strand of the narrative entity. The technique of focalization is used, the coming back of Elias Smith after the storm is narrated over thirty pages by shifting first and third-person mode alternatively. The complex and unforced pattern of sentence structure and grammar challenges all notions of a traditional comprehensible novel pattern. The performativity function is enacted by the oral narrator, “some old Aboriginal person was telling the story” (On writing 11). The narrator drags the readers to participate and perform in the activities of the text.

The narrator acquires a sense of power who controls the mode of narration, the intensity of vocabulary, the use of diction, and the whole systems of the language

used in the novel *Carpentaria* and it attains the status of a spectacular performance of Aboriginal life and history with the aids of music, dance, play, and orality. The story of *Carpentaria* is not about the domination of one culture over another, but it is the study of the method of carrying cultural memory in a most challenging period. It evicts aesthetic and political interventions into a series of serious challenges and questions. Brewster suggests *Carpentaria* has given way to debates about Australia's troubled legacy of racism in new currency and new forms (Brewster 85). Its rejection of Eurocentrism and positioning of Aboriginal ontology and epistemology at the core of the narrative becomes relevant. Wright insists that in writing *Carpentaria*, she "was not bowing to an expectation that she can only look through the glare of narrow prism of colonialism to infinity (*Writing where to Point Spears?* 39). *Carpentaria* is a work of art derived from the full complexity of the contemporary indigenous world, not suited to a tourist reader, but rather written

to question the idea of boundaries through exploring how ancient beliefs sit in the modern world, while at the same time exposing the fragility of the boundaries of indigenous home places of the mind, by exposing how these places are constantly under stress and burdened with the threat (*On Writing* 83,85,87,81-82).

Another prominent technique adopts to narrate Aboriginal life and culture in Fourth world Literature is magic realism and Dreaming. With the pervading fear of colonialism and its effects, the process of Dreaming becomes impossible for Aboriginals. So the Fourth world writers embrace Dreaming as a tool to configure textual space and history. They consider these two as the bridging wall among the constituents of bonding, living culture, belonging history, past, and memory.

The trampled generations of Aboriginal people find a strong sense of alternative reality through the mode of magic realism which presents the spatial configuration an effective one. All traits of Fourth world life intensely express in this mode such as the issues of representation, multiculturalism, timelessness, and cultural unfixity. The first generation of Aboriginal writers writes about the realistic pictures of their life of poverty, struggle, disease, dispossession, harassment by Whites and the day to day struggle to survive. But the latest generation of Fourth world writers introduces an alternative way to surpass all the difficulties and to create a new subjectivity by textuality. The narration of White violence towards Aboriginality composes an absolute matter to narrate, on the other hand, the reviving of the traditional Aboriginal narrative mode of Dreaming too remains prominent. The mode allows the Fourth world people to overcome their past agonies by rejuvenating the present and moving to future prosperity.

Bakhtin's concept of 'heteroglossia' applies in the novel, multiple characters speak in multiple voices. Each character represents a unique epistemological system of thought and culture. The writing of the novel itself is an art of partial reclamation of culture and identity, in producing a work so deeply and fruitfully embedded in the plurality of Aboriginal life. She gradually employs mysticism, stark reality, and pointed imagination to recreate the land and Aboriginal people of Carpentaria. She transforms the oral tradition of the country's Aboriginal people into a swirling narrative spiked with burlesque humor and featuring a huge cast of eccentric characters.

The element of carnivalesque is apparent as a technique of narrative modality in the novel and it creates a space, not within the limited arena of ontology, but something that disrupts all kinds of the traditional system of narration and

storytelling. It challenges all westernized dominant epistemological systems of interaction between two cultures. Carnavalesque features disrupt all normal modalities and foregrounds ambiguity, parody, exaggeration, and comics. Carnavalesque originated from the entertainment perspective which later spread to art and literature. Mikhail Bakhtin who theorized Carvalesque as

Consecrate inventive freedom to permit the combination of a variety of different elements and their rapprochement, to liberate from the prevailing point of view of the world, from conventions and established truth, from clichés, from all that is humdrum and universally accepted (and it) offer the chance to have a new outlook on the world, to realize the relative nature of all that exists, and to enter a completely new order of things (*Rabelais and his World* 34)

Carnavalesque tradition always provides a counter-discourse to what has presented hitherto. In the novel *Carpentaria*, Wright presents lots of carnivalesque elements such as the sudden change or renewal of landscape. The landscape alternates between being underwater and bone – dry, where the river suddenly changes course leaving behind a waterless port, where cyclones regularly after the landscape and even disrupt time by stopping all the clocks. The living homes of the Pricklebush mob is created out of rubbish wastes of whites, this image itself can be connected to the carnivalesque agenda of Alexis Wright to celebrate the wretched, polluted, unnecessary, rubbish, abnormal and insane. Normal Phantom is the leader and “the whole town thought Norm Phantom was mad ... but claimed they had learned to live with his harmless insanity ”(203)

“The time of the narrative of *Carpentaria* becomes unfixed, indefinite, ruleless and time was a fleeting whisper" (164). Time is contracted and extended, relocated

into flashbacks, memories, prosperous futurity without any indication, thus becomes a playground of unending time and displaced space. The reading makes me feel that readers are caught in a swirling wave current of memory, history, past, present, future, reality, imagination, fairy tale, etc. Norm's five-year fishing trip is remarkable and the Pricklebush people have hundreds of years old history nature linkage. Following the cyclone, Will seems to exist for several years, if not decades, on his island in the ocean while Norm, Hope, and Bala are adrift the cyclone.

The elements of supernaturalism and the co-existence of devils, angels, spirits with real people, moments of magic and miracles, etc contribute to the ideas of magic realism and carnivalesque. The major Rainbow Serpents itself exposes the tenets of spiritualism versus reality. The reader devolves into an ambiguous position which baffles him/her blurred with the question of time, space, reality, etc. The reader befalls into a state of confusion to comprehend time passed or reality or imaginary. These all techniques characterize the narrative unattainable to understand and replicate easily, as the life of the Fourth World that is unique, mysterious, and cryptic.

Wright negates the tradition of following Eurocentric literary framing and redraws a new literary modality to reflect Fourth world concern. It envisages a new storytelling style and language usage. Not only does the novel seek freedom from political oppression, but it also seeks freedom from the oppression of the imagination "Nothing must stop our stories" (429). *Carpentaria* disputes the practice of using Standard English and foregrounds the day to day speech and Provincial language. The use of slightly eccentric and subversive language restrengthens the struggle against the existing notions of power, history, subjectivity, and textuality. Even though the Pricklebush mob uses the English language, they verbalize it as their own. Character's parody language conventions, asking pardon for using White man diction (155).

Speech scatters with malapropisms and twisted idioms and draws on a vernacular that is often unknown outside the communities where it is spoken. Aboriginal people express surprise when people use words that are 'not the language of the Pricklebush' but belong to Uptown (39) as though the language is the property of particular groups.

The deliberate application of substandard language reflects the carnivalesque tendency. The satellite disc recently installed in the town is viewed with suspicion as "some kind of gadget that can take away all your and my all words, transcribe what you say in better language so people can understand what you are talking about? (99). The carnivalesque system of language and speech attain the status as normal and accepted. The carnivalesque motifs of laughter and madness are used to make an account of relief in the strained interaction between two cultures. Laughter is used as a volatile liberation from the existing order and reinforces the capacity of humor to mock at an illogical system of domination. It acts as interludes to the grave narratives of resistance.

Carnavalesque laughter identifies as the bi-product of a ring of madness as described as carnivalization of the mind (Lachman, *Memory and Literature* 175) Wright's novel makes some instances of insanity. The whole town goes 'stark raving mad' when Will Phantom tries to stop the mine (350). Captain Nicoli Finn is a madman and Elias Smith thinks he is going mad when he finds himself washed up on the beach in Desperence. Some people have instances of madness, while others are permanently mad. Kevin is a mental retard after his accident in the mine (104) This odd temperament and behavior patterns help them to view the world in an unusual way that destructs all kinds of normality and domestication. Angel Day falls into madness when she is disillusioned and secluded. Mozzie Fishman had some erratic visions and Normal 'felt like a fanatic, madman' (237). Uptown people suffer from

paranoia (33) and phobias (51) and think Pricklebush people were ‘like mad people’ when they speak their ‘mumbo jumbo’(77). Though critics argue that this kind of humor and irony dilute the narration of reality, *Carpentaria* proves that it intensifies and aids the narrative to reach closer to reality. Kevin Phantom is described as a comic figure in the initial phase of the plot, but he faces a tragic end and that comic appearance makes his tragedy more catastrophic.

Kim Scott’s *Benang* is a literary narrative of the Aboriginal search for identity, history, and subjectivity. He finds the best medium of literary narrative to make his search effective and fruitful. Still, Scott is pervaded with many dubitations

Was my writing revealing my Aboriginality, or revealing the absence of it? Who was I writing for? What purposes could my writing serve? This is a recurring problem – particularly now that I have been published – and partly arises from my insecurity, but also – I believe – from restrictive and limiting definitions of what is to be Aboriginal, and what is allowed of an Aboriginal writer. (Scott *Disputed Territory* 168)

Ambivalence is the motif of the life, history, Subjectivity, and literature of the Fourth World. Like *Carpentaria*, *Benang* also marks some traits of Fourth world Literature. The readers strive to keen and meticulous effort to trace fragmented characterization, fantastical images/metaphors, and metafictional narration. Aboriginal identity is constructed in a complex and sophisticated manner. *Benang* demands an actual reader who is ready to research through the text and corresponding historical documents. The novel foregrounds a myriad of ideas and ideologies like ambiguity, colonial frustration, incompleteness, and fragmentation – amidst the discoveries, the resolutions, and the epiphanies.

The language of *Benang* is worthful to mention, Scott says, “On the very language encounters in research – as offensive and painful as that often is to read – and through various literary and imaginative means trying to defuse it (170). Scott adopts the language of the colonizer to write against them. "Again, sometimes in writing and rewriting the language of the activities, it seems possible not only to defuse but also to hint at what that language can't say; as if something existed behind and between the lines" (12).

Benang negates the Eurocentric narrative mode that portrays drab social realism, a presentation of truth in a restricted manner and it cannot capture the diversity of Aboriginal life and culture. He draws innumerable spots to identify with satire and sarcasm as a technique to disrupt the colonial attitudes. The narrator acts as an active space for linguistic discourse in the novel and contemplates on the strategies of the novel. Harley says “But I anticipate myself. I do not wish this to be a story of me – other than in the healing – but of before me” (*Benang* 10). Harley is a very conscious narrator, anxiously engage with the reader and his attitudes, mindset, and dubitation. The text also unravels the two contrasting narrators- firstly the superior and detached Nevile and secondly, the sincere and compassionate Harley in the novel *Benang*. Harley changes tone, motifs, and style according to the subject he deals with. He even goes to the extent of thanking and appreciating the reader for patience

I appreciate your concern, and that you remain with this shiftily, shaking narrative. I am grateful; more grateful than you know, believe me (22).

But in certain times he directly addresses the audience, “Yes, my grandfather was a shrewd man. A rat cunning mind, dear reader, mark my words”(43).

The spatiality of the narrator exercises as a pertinent spot of discourse and ideology of Nativity. The nature of Harley as a mixed-race one elates the narrative more powerful from an Aboriginal point of view and *Benang* argues for cultural regeneration and moral up-gradation of Aboriginal life through spatial textuality. Neville maintains an authoritative tone in *Coloured Minorities in Australia*, while Harley exhibits a weak and compassionate tone. He searches for a narrative mode that formulates its shape from the living heteroglossia of the self and the world. *Benang* constitutes questions and answers simultaneously and the narrative technique of Scott is noteworthy in this manner. He never employs direct passages of exploitation and harassment, for two reasons, firstly he respects Aboriginal suffering, and secondly, he knows the urgency of reconfiguring a strong self of Aboriginality. He adopts the survival mechanism of Aboriginal people telling the stories of oppression in a guarded fashion as an enactment of passive resistance through the use of understatement. He creates gaps through understatement to provide space for silenced or unknown histories. Scott utilizes textual space for registering silenced or unknown stories. He considered *Benang* as an instance to negotiate certain aims, firstly to regenerate the lost cultural past of Aboriginality, secondly to educate people about the reality of Aboriginal life.

The narrator Kim Scott positions himself as the protagonist Harley and to recreate a lost past through folktales, oral stories, dreams, lost rhythms, songs, and images. The narration disrupts the White colonial discourse and emplaces the colonizer in an uncomfortable zone of thought and discourse. The act of writing / creating a literary narrative constitutes pivotal in the process of reuniting with the past or family. *Benang* celebrates the potentiality of writing and textual space in creating the link between the hidden and the lost. The novel says “You can meet a death, just

knowing the paper talk" (425). Harley assisted Ernest Scat in creating historical documents and texts. Even though he is opposing Ern's views, he lingers with him only due to his love for letters and says "I wanted to scar and shape him with my words because he's had so disfigures me" (287). Writing of the colonial discourse enunciates a tool to disfigure and deconstruct the native space and subjectivities. In writing one's perspectives of life, Aborigines wrestle with the modalities of the writing of settler/colonizer.

Letters were denied to Aborigines as a force to obstruct their way to truth. Jack, Kathleen, and Coolman's children are denied attending school. The settler always dominated by the fear that Aborigines might use writing in the service of resistance. The consciousness of letter considers a pivotal element in self-determination and the activity of writing has the potentiality to construct the Native space and to resist the hidden agendas colonizer/settler. But in certain times, the act of writing corresponds to the mode of self – confession of an inferior state of mind possessed by Aborigines. Jack writes to Neville "My mother was a black woman and my father was a White man" (313), he confesses that he belongs to "half-caste".

The recent studies on the Stolen Generations narrative emphasize its historicity and political aspect, which negates the hitherto existing agencies of history and the traditional written documents of the past. Harley undertakes the major task of metamorphosis to transform memory into history. The retrieval of archival resources continues to priorities the textual over the oral, it exposes the pivotal role of authentic documents of colonialism in the process of decolonization of both the memory of colonizer/settler and the colonized. It reckons not only the historical engagements of hidden pages but also reckons the true culture, kinship, and spaces of Aboriginality through literary narratives.

The modalities of reading and writing are emphasized in the novel *Benang*. Although the notions of literacy attribute a negative compliment to Aborigines in general, the novel foregrounds characters who possess an acute sense of knowledge on reading and writing modalities. Sandy Two is “a reader” (248) and so too is “literate Will” who immerses himself in “Western, those cowboy novels and the country and western music” (119, 356, 192). Jack’s sister Kathleen loves the practice of writing in school and after marriage leaving Gebelup, she used to read even the labels on bottles, tins, old magazines (260, 138). Jack collected old newspapers to get the notion of what others think about his tribe. Ern takes Harley to assist in his venture only due to his interest in reading and writing and says “Harley was clever at school; he liked reading and drawing all the time” (432). So the family lineage of Harley possesses the rare gift of interest to literary space and narrative texts. This idea is foregrounded in the novel to deconstruct the notion that all the tribes are savage and indifferent to culture and art.

Sandy One insists on their belief in written documents or words through the act of registering birth, death, and marriages with the state. He adds,

It would be murder when they took, used, killed as they did. Because it'd written down, there'd be words saying who there was (178)

Kim Scott describes *Benang* as “in part about reclamation from the printed page” (499). The novel retrieves the true history of places, people, and events from the fabricated narrowed visions of printed documents of the past. The retrieval of orality is also under the concern of this project. The potentiality of literacy is highlighted all through the work. Harley's father Tommy's song at the bar reveals this, he sang about an aboriginal man who diseases because he is unable to read the sign posted before a poisoned waterhole.

Harley always posits himself in a struggle with his grandfather's words. Harley is "led ...back to writing after I had turned away from it because of the struggles with my grandfather's words" (448). Harley undertakes the task of reading and writing, but guarantees as an unparalleled way to correct, modify, and to configure texts. Harley utilizes the verbatim of archival documents by Auber Neville to reconfigure the true Aboriginal life and culture. The second chapter of the novel *Benang* opens with a sentence from *Australia's Coloured Minority*, "As I see it, what we have to do is uplift and elevate these people to our plane" (Neville 57; Scott 11)

Benang is not a text for simple and leisure rereading; it gives a more complicated narrative structure with an unending citation from history and the mixture of Aboriginal ideology and reality. *Benang* demands the labor of reading as an art of political cognizance to comprehend the hydra-headed ways of colonialism, settler politics, and the issue of identity configuration by Aborigines. Like writing, reading also constitutes an art of political sentience. Harley decides to negate the colonial identity and reconstruct Aboriginal Subjectivity by the cause and process of reading Auber Neville and Ernest Soloman Scat's representations in historical documents. Reading becomes an active process of self – determination for both writers and readers, rather than a passive act of entertainment.

The space of textuality reflects several ideologies and mythos in connection with the social, political, and cultural scenario of Aborigines. The activity of reading constitutes his urge for reconnecting his subjectivity and recognizing the malignity of his self as a 'first White man in the family lineage'. Kim Scott chose the mode of creative fiction to trace back history and the narrative is featured uniquely. The concepts of linearity and coherence are disrupted in every dimension. Narrative structure does not confine to chronological structure, grammatical modality, fixity in

using pronouns, unified nature of subjects narrated; the reader often finds the same characters events, and places at different times in the same novel, with familiar scenes, replayed from a different perspective. For instance, Daniel Coolman passes away early in the text (83) but then features in other chapters (270 – 271, 337 – 354). This indicates the confluence of past and present in the construction of narrative. The fluidity and temporality of Aboriginal life caused by displacement and estrangement determine their life as more confused and skewed. Aboriginal life was sketched clinically and indifferently with numbers and colors in earlier works. Harley's task is to revive and redefine it with a more humane perspective.

In American Native writing, 'land' or sense of place plays a quintessential role to define aesthetics and to formulate literary narrative. They believe 'sense of place, indeed, as a necessary factor for effective writing. The creative and critical powers spring up from the awareness of space and the consciousness of land. *House Made of Dawn* by N. Scott Momaday heralds as the marking point of Native American's capacity for creative expeditions. Their literature is fixed in the strong roots of oral tradition to uphold Native history, culture, and society. They produce novels with mythical storylines, dreamlike narrative visions, and rejuvenating style.

The narrative structure deconstructs all the spatiotemporal elements in an unequalled manner. The action of the novel *House Made of Dawn* occurs between July 20, 1945, and February 28, 1952. But the narration is preceded with an undated prologue and four dated portions set in the Jemez Pueblo of Walatowa, New Mexico (the prologue and sections one and four take place in New Mexico) and the Los Angeles area (sections two and three). The novel begins with "there was a house made of dawn, it was made of pollen and rain, and the land was very old and everlasting" (Momaday 1). The very beginning denotes the affinity towards land by Native

American writers. The narrative space specifically connected to geographical space; it is not a mere element, but land or geographical space constitutes the basic structure upon which the superstructures of other elements exist.

The novel creates an unfamiliar space of native scenario; but by the way of defamiliarising technique, it achieves the form of art more delightful. The novel is rich in describing the peculiarities and oddness of Indian life, the story has a circular structure with fragmented spatiotemporal elements to portray the unusual way of life. The prologue is emplaced at the end of the novel chronologically. The text also envisages a plethora of non – narrative verbal forms. *House Made by Dawn* details the construction and demolition of land which aid in the spatial configuration of Abel's subjectivity. Abel's memory loss connected to the spatial alienation he feels to the land Walatowa. Momaday constructs the subjectivities and resolves this predicament. Unlike other literature, Fourth world Literature takes a more thrifty position in designing the mythic mode of literature and subjectivity formation. It needs diligent and strategic use of narrative techniques to make the reader convincible of the unconvincing myths, knowledge systems, rituals, and modalities of Aboriginal.

Momaday blends different voices to make a comprehensive sense of the novel – Abel representing the immediate past, the grandfather the historical, and the novelist the mythic. The narrator takes the status of a 'Native Healer' who uses cultural symbols to keep continuity in the traditional epistemology of Native Americans. The power of narrative was described with the conceptual note of a medicine singer capable of healing his community's long way of suffering.

In the narrative structure, he uses a mixture of rhythms, tones of a drumbeat, ceremonial chants, etc which foregrounds each word uttering the underlying patterns of Aboriginal life. The text possesses the qualities of a ceremonial act and also

features like a work of aesthetic portrayal of Aboriginal sensibility. So he fulfills the responsibilities of both as an artist and a spiritual leader. The text is unique that inaugurated the conceptual framework of Anglo – American Aesthetic theory. Momaday built a native narrative form of a novel that is pregnant with myths, rituals, and traditional patterns of repetition. Repetition is a quintessential factor of all native art forms, it does not only mean for retelling, but it focuses on the spatial presence of the native world in art forms more intensively and effectively. It facilitates the resource of memory to make correction and modification by the repetition of the same acts for historical retelling.

Momaday's use of rhythms makes *House Made of Dawn* a sound construct – a connotative musical piece with rich and powerful historical, cultural and social evocations. The theatricality of the novel is explored as it combines the forms of written and spoken words. Momaday acts like a storyteller and gives the readers the experience of auditors, for him writing becomes a performative experience. The novel structures as a circular form, it ends where it begins. The prologue anticipates the closing and it is divided into four parts – The Longhair, The Priest of the Sun, The Night Chanter, and The Dawn Runner – the 'four' indicates the direction of land.

The magical power of the word establishes transitions in the subjectivity of the character Abel. Though the ceremonies and rituals use the oral forms of language, they perform as a great tool to give energy to the characters like Abel who are plunged in the gloom with complete alienation and dislocation. Words act as the powerhouse of energy both in religious rituals and mythical ceremonies. If the word is lost, even the possibility of reconfiguration would be collapsed. The recollection of memories through old songs is another technique of orality retrieval. Creative songs

make spiritual healing more easily. The inability to make the right words at the right time obstructs his process of spatial reconfiguration to land and spirit.

Orality is the major feature of any Fourth World Literature since they had been using scriptless language from the inception of their tribe. It continues to make dynamic shifts and pertinent modifications in the system of Native American Literature. Porter says, in connection with Native America Oral tradition

Native American oral traditions are not fragile despite tremendous adversity; they survive and continue to grow, reflecting change and diversity within the cultures that produce them relationship over time with other both Native Americans and Non-Native Americans (Porter and Roemer 42)

When the Native writers started writing back, they negated the European system of epistemology and introduced a new modality of understanding literary aesthetics of Aboriginality to non – Native writers by learning the system of mythology, ritual, and the oral tradition of Fourth World writers in a meticulous manner. The inception of Native American Literature makes the transition from oral tradition to written form. Oral forms of literature provide a rejuvenated spirit of Aboriginality in the mode of language, perspective, and form to the written discourse of Native literature, and the writing is considered as an effort to identify the vitality of Native American Culture.

The next literary narrative to explore is the novel *Ceremony* by Leslie Marmon Silko, a great effort to rewrite the Native self, primarily with the aid of orality, traditional myths, ancient songs, etc. It is not possible to avoid the mode of Eurocentric structure of narrative modes completely, but Silko makes modifications from a Native perspective. Even though she used the whole structure of Eurocentric

fiction, it negates all the White superiority over form, myth, culture, and tradition and put forwards a new aesthetics of fiction writing.

Silko even goes to the extent of rejecting the Eurocentric notion of author and takes the stand as a narrator of Native American story in a redefined narrative. The narrative mode of *Ceremony* is redesigned according to the development of a pure Native subjectivity out of the disturbances and struggles of war and other cultural influences. The textual space acts as a tool to narrate the subjectivity formation of Tayo as an individual, social being, and spiritual entity. The novel foregrounds the system of narrative technique by introducing the native mode of storytelling; it also adds the historical importance of orality since orality brings the essence of Native life, instead of museum pieces and artifacts. The stories are retold in any form of literature such as poetry or prose; the stories provide a sense of native tradition, place, and culture. This novel is marked as a non – chronological one that blends the possibility of free verse poetry and narrative prose; the process of storytelling and stories mark the basic structure of the novel.

The basic structure of the novel closely links to the mythic structures, rituals, and ceremonies. The linearity of time is intervened by the traditional stories and songs, thus chronicity marks as the major trait of Native literature that never maintains any concern over the sense of time whether it is future or past. Critics find *Ceremony* as a liberating work that emancipates itself from the modalities of traditional and authoritative discourses of narration; it takes the form of an interactive text. The act of storytelling becomes an interactive ceremonial act and provides the notions of stimulation and resistance to the formation of unexampled textual modalities.

In *Ceremony*, the oral tradition of American Native culture and western narratology contrast and complement each other to create a mutual transformation. It portrays the traumatic conditions and dialectical experience raised out of anxiety of cultural confluence and the mutual construction of subjectivities. She makes the positive note of hope to the racial confusion of the land. It covers innumerable issues as a text of polyphonic discourse – the heteroglossia.

The techniques of flashbacks and flash-forwards have intermittently punctuated the narration. The catastrophic condition of Tayo is corrected through the intermingling of mythic and ritual elements of ceremonious healing. The dynamic nature of storytelling is revealed through the words old Grandma towards the end of the novel. "It seems like I already heard these stories before – the only thing is the names sound different (260). In textual space, Silko uses the strategies of deleting the spatial boundaries that divide the modalities of fiction and reality. The blurred narrative of myth, ritual, and reality becomes the core of Native American literary text.

The third domain of narrative expedition is Canadian First Nation literature, like any other Fourth world discourse, Canadian First Nations also consider their central active element of narration as orality. They commemorate all the events of life with the aid of oral tradition and make emotional outpourings and ideological deliverances through these oral songs. But with the colonial intervention, they introduced new systems of administration language and culture that thoroughly scattered the possibility of a comprehensive concept of orality.

Maria Campbell intermittently uses native languages like Cree and Mitchif in the narrative *Halfbreed*, to bring out a shift to Native language as a trope to retrieve Nativity, orality, and tradition. The names of female personas are unique in this

manner like Cheechum, Qua-chich, etc. The metaphorical representation of Narrative marks as a space of resistance against White supremacy of narrative discourses and writing modalities. Campbell always feels connected to the Native language rather than English; it brings closeness and a sense of belongingness to her community. She deliberately uses certain Native words to add an extra layer of meaning to these concepts "Aup – pee – tow – Koosons" (half people), akee – top (pretend), Mushrooms (grandfather) Kokums (grandmothers), etc. Unlike other tribes who follow English, Metis people believe in the cultural power of the Metis community and their systems of language. The language used as a tool to rejuvenate Native life, culture, and tradition, it is designated as Creenglish – a mixture of English and Cree.

The novel brings out certain peculiar narrative techniques such as – the very brief retelling of the history, humor, irony, understatement, and the use of oral traditions, etc. She ends the introduction,

I write this for all of you, to tell you what it is like to be a Half breed woman in our country. I want to tell you about the joys and sorrows, the oppressing poverty, the frustrations and the dreams (Campbell8)

The land of the First Nation was taken away by the Whites and the settlers became the owners of the land as Michel Foucault puts it as the hegemonic practice of carceral archipelago. In *Half breed*, Maria uses the blending of English with Native Cree language, the use of un – standard English language, and using the forms and styles of their oral tradition as signs of the emergence of new writing mode. Unlike other European Narratives, *Half breed* engenders a kind of holistic and connected approach to every element of life and culture. It subverts the hegemony of the White discourse and negates all kinds of universalistic and standardized deliverance of knowledge and culture. Like other Fourth world narratives, it disregards the system of

chronological narration, Campbell destabilizes the White reader's concept of narrative, nation, Native other, etc.

As a narrative tool, *Halfbreed* employs anecdotal humor as a regenerative technique to balance an otherwise tragic vision and provides hope for future oppositions against oppression. Campbell uses humour very effectively in all the instances of the description of her community and it functions as a marker of difference and cultural identity, as a way to recover the open spaces within that is necessary for cultural survival and future literary creation. Metis people are generally humorous and always find the sides of humorous intervention in daily life situations.

Campbell enunciates the nostalgic traditions of storytelling and folk traditions and dismantles Eurocentric notions on First Nation life and literature. The Aboriginal constituents of narrative discourses are well-knitted in the fabric of Native life – including Metis folklore, legends fairy tales, eccentric and vibrant characters, superstitions, supernatural occurrence, etc. Campbell is well convinced of the necessity of including Native elements in the narrative structure of the novel to make the survival of the Metis cultural life possible. Humour forms the vital element of narrative format, she says “They looked cold and frightening, and seldom smiled, unlike my people who laughed at everything (28).

Campbell parodies certain stereotypical figures of Nativity and White culture. The use of self – caricature of the Metis and the employment of parody are concerned as the product of double consciousness created by the process of colonization. She mocks not only the members of the outside groups but also the deviant group members within the community. But the overall criticism of individual fellow Metis is not as sharp as the collective feeling of equality in comparison to the outside world.

The novel *Indian Horse*, by Richard Wagamese, identifies as the last instance of narrativity to explicate, employs a peculiar narrative pattern unlike other Fourth world texts, the novel starts with the introduction by the protagonist Saul himself. The novel is made possible when the officials of the Rehabilitation Centre force Saul to narrate his life story as a healing technique. The technique of narration itself becomes a political act of the process of decolonization both in literature and in the social system. The novel itself acts as the narrator of storytelling as it initiates a kind of political and cultural movement to accelerate the movement of decolonization and healing. Narrating and retrieving immediately appear as interconnected processes and, similarly, the imbricated narratives function as a reminder that Saul's story and Wagamese's biography constantly intertwine in the novel.

The shortness and the deliberate simplicity of the sentences, the slack syntax, and the factual tone reproduce the fragmented memories left by the highly distressing experience of abduction and relocation effectively. Hockey colonizes over one hundred and ten pages—or half the novel—as it fills Saul's otherwise vacuous life. This is particularly striking in a short passage recounting Saul's dreams of hockey feats before falling asleep in the cold dormitory. The deliberate repetition of the frequentative aspect of the modal auxiliary 'would' -fifteen occurrences in this particular instance—clearly informs the reader that hockey has now become the main focus of attention.

Metonymically speaking, the structuring properties of ice hockey also provide a timeframe and a pace for the narrative that organizes itself around many games and training sessions abound in the text. Storytelling is meant to reveal the meaning of life and associated activities in any native oral cultures, to inform and elevate both the teller and the listener, entirely divested of its sacred functions to serve opposite

purposes. Saul is unable to ground his stories in tribal history and myths, in the shared memories as his grandmother once taught him, allow one to transform microscopic events into age-old stories able to resist annihilation.

The sharp contrast between the profusion of alliterations reproducing the sounds heard by the pupils and the blanks left in the text—it never gives any graphic account of the beating—reveal how Wagamese manages to use the silences of the text to express the horrors of the residential schools better than any detailed description of the scene would have. The novelist uses the dominant language imposed on him to build a sound space that suffices to expose the atrocities committed upon the young Indian pupils. As a result, the reader's attention is drawn to the fact that the text does not always tell the whole story, but it leaves unsaid mirrors and forms of amnesia to help the victims cope with the violence of the experience and the traumatic memory.

Sometimes, the difficulty to recover stolen memories appears not so much in the silences of the text, but in the allusive nature of the stories told. These fragmentary memories regularly resurface in the narrative and both the reader and Saul are brutally overcome by the emotions triggered by the resurgence of a particular detail associated with the trauma. Another strategy adopted by Wagamese to mirror Saul's inability to reconstruct his story consists of, termed as the aborted narrative. This is the case when Saul fails to bring his relation to his brother's death to a conclusion or when Fred and Martha Kelly leave the narration of their own experience in the residential school system unfinished.

Some stories are left unresolved, then while others do find a conclusion, only serve to conceal another story that language cannot express. Chapter Thirteen offers a prime example of concealed narrative, it is inserted between the relation of two highly

traumatic memories of Shane Big Canoe's martyrdom and the enumeration of the horrors Saul witnessed during his years at St. Jerome's. Later, intoxication keeps him paralyzed and he cannot make sense of a story and he is still unable to remember. Indeed, nowhere in the novel, Wagamese allows his reader to guess Saul's long-buried secret. Only then the reader understands that the colonization of the text by ice hockey is nothing more than a metaphor of Saul's need to hide the unbearable truth, to fill the void left by the desecration of his body and mind with a substitute structure.

Symbolically, though, Saul's decision to use writing does not estrange him from the oral tradition from which his story originates. As Rigal-Cellard rightly argues, writing as part of the healing process is a recurrent feature of Indian literature. Setting pen to paper amounts to seizing the very weapon with which the colonizing culture attempted to erase the traditional narratives. By doing so, Native writers attempt to rewrite the sialography by incorporating elements from the Native features to the forms imposed by the dominant culture. The deterritorialization of written language, a process through which writing gradually loses its original values to oral language, definitely qualifies Wagamese's novel as part of minor literature as theorized by Deleuze too (Deleuze 11-12)

Right from the start, Wagamese makes it plain to the reader that the novel is remarkably hybrid writing as an extension of the oral tradition. This is the hardly surprising fact that apart from being a novelist and a journalist, Wagamese is at the head of a group of storytellers called *Deh-bah-yuh-mig* and he recalls it as a way to reconnect with the Anishinaabe culture from which he had been completely estranged for almost thirty years. In the novel, Saul remembers a few months that preceded Naomi's death, the feeling of an organized narrative is even stronger in these

descriptions. Indeed, in some passages, the rhythm resulting from the succession of short sentences suggests a spoken story more than a written novel. These instances of the fertilization of the novel with elements from the oral tradition coexist with passages refer to the canonical forms and standards imported from western literature.

As the plot unfolds, the spoken story emerges in a way that the character of the traditional approach to storytelling pervades among the Ojibway community. At the end of the novel, when Saul tries to tell Virgil about the rape and finds much hesitation to start his narration, the latter initiates the narrative in his stead and the tale is reconstructed jointly by the two Indian boys. The role of the listener in the construction of meaning—which Cree poet and academic Neal McLeod identified as one of the specific features of Algonquian storytelling traditions (McLeod 96) is therefore reasserted by Wagamese while the healing power of the shared narrative ultimately rescues Saul from the pit in which he had fallen.

Nevertheless, Wagamese's ability to manipulate the written narration goes even further. In *Indian Horse*, the very structure of the classic novel is altered and redefined. This is yet another major characteristic of minor literature as defined by Deleuze, their ability to introduce new structures or alter the existing ones in an attempt to reterritorialize the narrative (Deleuze12). Although the novel is divided into chapters, most of them are very short. Some are closer to narrative vignettes of sorts through which Wagamese uses the interstices between two chapters to insert micro-narratives meant to reproduce the resurfacing of traumatic images in Saul's memory.

Words or rather the natural energy of language are often endowed with specific powers in Indian narratives. This is something Saul had been made aware of

at a very early stage in his life when his grandmother had warned him against the dark powers of the English language, a spell used to lure Indian children away from their native communities and better acculturate them. The children keep articulating their Aboriginal languages without uttering a single sound. They are reduced to silence and become the dumb witnesses to the horror scenes that are part of everyday life at St. Jerome's. Nevertheless, in a system where education relies on the parrot-like repetition of fixed sentences, access to the dominant language is also restricted. The pupils are required to learn it, but they are prevented from using it as a tool to challenge the destructive process at work in the residential schools.

Saul is the only exception insofar as he already understands and speaks enough English to be able to read. Although his language skills isolate him from the other Indian children who call him 'Zhaunagush', they save him from alienation and annihilation by providing refuge and an opportunity to improve his command of English through reading while the others are deliberately kept in a form of linguistic dependence. Beyond the meaning of words though, Wagamese also excels in using the sounds of English to put into perspective historical and social elements he means to insist on. English, however, is not the only language reclaimed by Wagamese Ojibway words that survive in the text and further add to the hybridity of the novel. Place names in Ojibway, for example, participate in the peculiar musical quality of *Indian Horse* while reminding the reader of the initial despoliation of Indian land.

general, Individual spatial experience represents the spatiality of a community in Fourth World literature. The research undertakes the study of life –writing mode which reflect a community's survival. Orality was the base of narrative space of Aboriginal/Fourth World Literature. By the advent of colonialism, orality was taken

away with the disposal of Aboriginal/ Native/ First Nation culture. Retrieving orality is a major agenda to establish an authentic textual space of Fourth World Literature. By rejecting Eurocentric methods of narration, Fourth World writes is inscribed with the responsibility to explore new modes of literary space, and narrative mode of Nativity.

Conclusion

Fourth world literature emerges as a pertinent and peculiar literary discourse in this twenty-first century since it articulates itself with the systems of political power, social conditions, and spatial comprehensions. It started as a modality for preserving the literary discourse of the Aboriginal community with the advent of colonialism. Later it grew as a mode of resistance to stand against the hegemonic powers with the authenticity of Fourth World culture and system of life. Simultaneously, it assumed the responsibility of informing others about the life and conditions of closed aboriginal communities that were unknown to the world hitherto.

Aboriginal system of knowledge was rich and diverse since they kept the supreme state of autonomy and self-sufficiency within the practice of their daily life and they preserved variant epistemological discourse on history, botany, meteorology, sociology, anthropology, archaeology, etc. But the aboriginal community was never identified with their knowledge since instead they always associated with the notions of savagery, racist prejudices, and spatial liminality. Their knowledge was identified as 'Sapientia nullius'(nobody's knowledge). But nowadays Fourth World literature emerges to the disciplinary status which aims to induce the pragmatic mode of survival, resistance, information, and aestheticism as basic traits, and thus it is elevated to the status of an international genre. The practice of rewriting history by these kinds of fictional modes enhance very popular since the history of the Fourth World is erased and hidden by the structures and activities of colonial imperialism. This process displays a reality with the reclamation of spatial knowledge to the realm of history, fiction, and culture.

When Fourth World people realize that the process of exclusion and marginalization is deliberate and systematic, they find a way to resolve it by formulating a very fixed, planned, and strategic understanding of history. The sense of history is inevitable in constructing confidence and self-respect in the articulation of subjectivities and Fourth world literature hails as it promotes aboriginal nationalism, community pride, and intellectual superiority among its people.

Even though this research undertakes the study of fiction, Fourth world Literature explores Aboriginal life and culture through hydra-headed forms of literary genres and narrative modalities. Though they are narrating pathetic stories of Fourth world life, they advocate political activism as the consequences of these incidents. The concept of 'space' becomes pertinent in connection with the analysis of Fourth world Literature. Since all aboriginal communities keep and remain in their own specific space called 'Reserves', the spatiality of their lives should be assessed according to its seminality of their identity and culture. They never try to annex, to blend or to assimilate with an alien land and they adhered to their space even at the time of catastrophe and predicaments. The history of humankind can find only one species of the community who are never ready to part with their land at any cost and at any time, they are the Fourth world people.

Aboriginal identity marks its people as the specific one who belongs to this particular space. This 'Reserve' or space makes their life possible socially, culturally, and spiritually too. Their life depends on the spatial elements and their knowledge and veneration to the spatial entities are remarkable. Unlike eco critics those who have considered land as something to be preserved for the future generation, Fourth world people view it with a spiritual and aesthetic perspective. They are well aware of the threats and vulnerability of the land and other spatial entities to the process of

hegemonic power like colonialism, neo-colonialism, liberal economy, and greedy commercialization.

Fourth world literature promotes the writers to engage in political activism as well as literary activism. The writings are anymore aesthetically driven only, but it approves the political and cultural standpoints of Fourth world life. Alexis Wright, says that

I believe it will increasingly become the role of literature to explain what is happening in the home of humanity, by speaking to the world where those who represent us politically do not (Wright, Question of Fear 169).

Fourth World literature proposes spatiality which is ambivalent in nature. In the selected works of research, the spatial locations are fluctuating and the characters roam around this vagueness. With the advent of colonialism, Aboriginal spatiality was disrupted and dislocated and the Fourth World literature seeks to reconfigure the disrupted locations into coherent ones. The attempt to address this issue itself a political activity, but Fourth World literature brings forth ambivalent space to problematize the life and culture of Natives.

Historical space is a major concern of Fourth World literature since it concerns history as a major trope of colonization and the spot of imperial distortion of Aboriginality. It broadens the concept of history and puts forward an alternative understanding of historical consciousness. Fourth world literature never articulates anything fixed, concrete, and accurate, instead, it oscillates between the real and the imaginary, the concrete, and the abstract and history and science. It uses the tropes like myths, legends, and fairy tales, to create an alternative historical counterpart to

convince the Aboriginal past has something vital and dynamic to rewrite and reproduce. It executes experiments with the thematic structures, subjective figures, and narrative modalities to portray Aboriginality in its accurate and complete sense.

Unlike European tradition, Fourth world literature enunciates a unique way of looking at the world- it completely based on spatial essence, holistic and ecological perspectives on land, the power of nature upon the totality of existence, the extreme sense of responsibility, and care to the world. Though with the process of colonization majority of tribes were extinct from the universe and their culture language, the tradition was erased, they kept a unique identity and cultural life in their specific allotted area. Like other mainstream colonized, Fourth world people had also undergone by trouble times, but they were not willing to surrender their past, alter their myths and rituals, deform their subjectivities, etc. Space is nominated as a pertinent tool to evoke memory, all the characters are thrown out to the retrieving of memory with the affiliation of their respective spaces. Memory is provided as 'the landscape of mind' which has the power to shape your subjectively, consciousness, and ideologies. Self- determinism is constantly threatened with the erasure of memory and part and it leads to the unending struggle for justice, freedom, and replacement.

All the selected works follow certain similar patterns, common identification, and connecting links with each other. All start with a description of space and it varies in the mode of space and description of nature as chaotic space of buildings, the entities of spatiality like a floating island or man-made houses of scraps, etc. Fourth World literature gives an initial sense of space and further provides other elements of spatiality by narrative structure. It negates all the linear and coherent concepts of time and space and it makes deliberate distortion of things and the destruction of universal standardization.

Fourth world literature offers a unique kind of spatiality since their life is fully revolved around the concept of space. Unlike other societies, in Fourth world life the concept 'comparative space' is apparent as it is a society forms out of binary opposition of the relationship between colonizer and the colonized, the white and the black/ the mixed-blood, the privileged and the unprivileged spaces and these two are compared constantly. So it always engenders the possibility of relative space-time and the Aboriginal space as always determined by its connection to other spatial objects, particularly of the colonizers. Aboriginal's living spaces, surroundings and their constructed artificial spatial entities are compared with the superior and more significant spaces of whites. Thus Fourth world spatiality connects itself to the terminologies like ugly, messy, shanty outskirts of life. The selected works of research present all the spatial conditions as the dimension to portray Aboriginality effectively.

The concept of space explains itself as social action, social existence, social practice, and social relationships. The whole actions and events are centered on spatiality and no single event can escape from its spatial dimension. The whole structural practices of colonialism create its own unique space that is simultaneously material, social, political, cultural, and symbolic. All Fourth World fiction provides a setting/background of such a space that is a combination of all these dimensions. The spatial complexities situate itself strategically, geographically, ideologically, materially, and culturally, the existence of subjectivities as individual as well as a collective community.

Aboriginal's knowledge of natural spatial entities and events is remarkable, all the novels display this dimension of Aboriginal life as a powerful tool to identify themselves and as a point of creating inferiority in colonizer. Since their life is

spatially bounded and surrounded, they keep very minute details of the nuances and destabilization of it. Their whole systems of belief, myth, legends, fairy tales, and even religion promote the epistemological truth that where there is space, there is a human being, space as an indispensable system of human existence.

The Foucauldian concept of the interconnection between power and space is apparent in Fourth world literary texts. The theorization that space as fundamental in any form of communal life and any exercise of power is aptly linked to Fourth world life and literature. The protagonists started their early childhood in their native space with their familial bonds, though they had difficulties in life, they led a harmonious and comfortable spatial existence there. With the advent of power as in the exercise of coloniality, these children were spatially dislocated to reservation schools and it marked the inception of the hegemonic system of rule and domination. After this men were deported to multiple spatial locations forcibly, such as forced labor, soldiers in the world war, manual labor for Whites, etc. Women were forced to marry and sent to White houses, not as wives but as slaves to alcoholic husbands. Then both were constructed to a subjectivity highly problematic and complex. An alien space always accelerated the psychological dislocation to its heightened form of crisis, alienation, violence, alcoholism, and the final jeopardy.

Towards the end of every narrative, the protagonist reclaims their lost spaces of the nativity to get healed and the final reunion with their native space as something rejuvenating, energizing, and reclaiming their selves. Each phase of their life completely exists within the spatial boundaries and it provides the readers a sense of space as a major constituent of life and culture. The mentioned novels undertake the blending of fiction with historical facts and try to bring back the hidden past, by reclaiming lost spaces. The narrative space of textuality becomes a blending spot of

social, historical, and cultural dimensions of life. It dismantles monolithic accounts of historical description and brings out a space blended historical and everyday practices of life.

Fourth world literature negated the Eurocentric concept of binary space such as the colonizer's space and the colonized space, our space, and other space, but it brings out multi-spatiality since Fourth world literature believes in the plurality, heteroglossia, and multitudes of spaces. In the European narratives, space acts as something concrete, fixed, and dead like mansions like gothic houses, natural climate and seasons, etc. On the other hand, Fourth world Literature provides space as something dynamic, contradictory, conflicting, and change-oriented. It introduces chaotic space such as scrap houses in Carpentaria, shifting locations continuously such as from childhood onwards, one character is forced to be in different locations within a short span of life. The concept of contradictory spaces is employed within the liminality of given space and the concepts of spatial partitioning and spatial boundaries are apparent in these works. It continuously locates and relocates the characters in the fulcrum of space, space produces and reproduces subjectivity in a constantly changing reality and it affirms the idea that there is no unspecialized social reality. Space challenges constitute and maintain social life and reality.

Spatiality can be interchangeably used as the synonym for sociality since every practice of social life is connected to its spatial aspect. In Fourth World life, they propose life as the outcome of spatiality and when they are shifted to another location the entire subjective position is swapped to another one. It is intrinsically linked to the notions of time and history, though the concept 'time' is important in connection with history, time is temporal, the spatial context determines the historical truth. All their ceremonies and rituals are spatially located and its space produces a

kind of healing capacity that accelerates the whole process of these social practices. The novels always make such a suitable space for these kinds of practices. A memory of space marks as a tool that makes the reclamation of identifying possible. When ambiguous and alienated figures go through their spatial memory by ceremonies and rituals, they are awakened to a unique sense of consciousness that aids the healing process. Reconfiguration of space through these kinds of social practices has to be found immensely all through the literature of the Fourth World.

Fourth World literature enunciates certain pertinent concepts on space, it negates primordially of space that means man is born to emplace in a place to act, to live, and to transform and it questions all the fixities attributes to the concept of spatial frameworks. It connects to the hegemonic practices of colonialism, domination, exercising power, gender, and racial discriminations, etc to the spatial locations of colonies and native reservations. Spatial invisibility is another term that is linked to Fourth World life and literature. Fourth world people and their oriented space are made invisible through the practices of power and domination. In their literature, the use of gaps, disruptions, and vacuums indicate this invisibility as a representative technique to foreground their marginalization and exclusion. The living spaces of natives are described as limited, shrunk, and unworthy and these people were forced to produce meaningless material spaces and reproduce unworthy social practices. They are compelled to move spaces characterized as hegemonic, ill-manners, and weak conditioned.

Postmodern spatiality always replaces monolithic and homogeneous one to diversity, multiplicity, and heterogeneity and rejects the abstract, general, and universal to concrete, specific, and particulars. Edward Soja's concept of 'third space' or 'sociality' is pertinent in connection with Fourth World literature; it plays a major

role in the reassertion of critical theorization and pragmatic utility of spatiality to formulate human existence.

The Fourth world fictions orient to a place and it becomes a space by human subjectivities, individually and collectively, organizes space and infuses social-cultural practices into it. All the protagonists are identity-stricken and reach their homeland after all catastrophe, but they remark and reproduce subjectivity out of this lost spatiality. This reclamation is accelerated with the process of social practices such as rituals and ceremonies and the organization of space as a constructing metaphor of subjectivity. In the literary text, the invisible cartography of spatial mapping is evident, the text acts as a geographical space with the social practice adhered to it. All the related fictions produce spatial mapping by incorporating the textuality of space to the narrative modalities and thematic undercurrents.

The novels introduce a variety of places, but referentiality makes some commonalities especially the native reservation always stands for a comfortable, soothing, and jovial space irrespective of all its material drawbacks; on the other hand urban spaces indicate as a place of extensive alienation, marginalization, and degradation. Unlike the European tradition of novels which are more characters and events oriented and confounded to one spatial entity, the locations in the selected Fourth World fictions are shifted from to another, oscillated between contradictory and binary places. This spatial shift or dislocation affects the configuration of subjectivity extensively since it discloses a mixture of real and imagined places.

The reading of Fourth world fiction brings out the concept of multi-focalization and poly-sensoriality; it does not only affect one sense of perception but also it prompts the readers to go through multiple aspects of the spatiality like its

geographical, cultural and social dimensions. By reading it, we have been going through a travel book, cookbook, cultural studies, historical undercurrents, and political representations.

The emergence of spatial studies in connection with Fourth world literature can be considered as a failure of post-colonial studies to identify native space, Aboriginal culture, and their social conundrums. The policies of the government that determines the spatiality of the Fourth World in a specific way become a recurrent instance of these novels. Militarisation and domination over the cultural, social, and political lives of these people receive great attention as a humanitarian concern and later the imperial materialism spreads all over the world as the by-product of colonial concerns. In the discussion of identity loss as a consequence of spatial dislocation, the Fourth World people are more vulnerable to this instance since they possess a comparatively fragile identity in the dichotomy of the social system. Unlike other colonies, the settler colonies raise a specific question of blended life with colonizers, the settlers have become an inescapable part of their new evolving cultural identity.

This research undertakes the specific locations of Canada, Australia, and America as reserves of Aborigines, and these geographical locations connect to the notions of space in two different dimensions. Firstly, all the Fourth world communities are closely affiliated with their specific land or reserves as a prime component of human existence. They have never been in a political position to abandon or to leave their land, even at the time of catastrophe. Secondly, the mentioned three countries are settler colonies where the question of spatial duality becomes complex and insoluble. The spatial binary is a specific issue where the same spatial location is attributed to the dual system of power and rule. The spatial locations of these novels represent the possible spots for spatial partitioning and

spatial boundaries. Public spaces are partitioned for separate classes and certain spaces are prohibited for entry to Aborigines. Even in the same city, the whites live in the better part of the land and the Aborigines were deported to shanties.

The invisibility of first nation space is termed as internationally unrecognized since they do not own any specific territory of their own to claim nationhood status. Thus, Fourth world literature brings out the spaces of resistance, rebellion, opposition, assertion, challenge, sacrifice, suffering, and displacement. The people and the literature are striving to seek the concept and pragmatic force of freedom as it existed in the pre-colonial period. They urge for such a space where they are adhered to complete freedom, the autonomous state of being, and harmonious living with nature and humanity. Though their works are politically or socially moved, it never shrinks the aesthetic qualities as a product of art. In the literature that frequently focuses on violence and cultural clash, it always produces the possibility to distract from the aesthetic impact of the literary text. The social space determines literary space as it connects to the theoretical notion of 'chronotype' which introduces the link between spatiality and textuality.

In the case of woman and spatiality, the research tries to focus on the interlink between subjectivity and the gender status of a person. It enunciates the explication of Edward Soja's theory and the theoretical notions of space by Iris Marion young. Woman space is attributed to the adjectival phrases of liminality and immobility. In the pre-colonial era, women of the Fourth world enjoyed a higher status of freedom and better spatial independence. The figure of grandmother and mother marked as strongholds of power and strength; the body of these figures acted as the agency of transferring orality, culture, and tradition. They practiced and maintained the tradition of storytelling to preserve the textual space of Fourth world literature. They

extensively used the form of songs, storytelling rituals, ceremonies, etc as an instrument to promote cultural tradition. Their bodies acted as the space of a connecting generation.

In many novels, women are taking initiative to perform the healing process and the spaces of their bodies get involved in these processes. The mind-body dualism is quintessential in identifying the spatiality of a woman in connection with the Fourth World literature. Both white men and Aboriginal men consider women as a mere body or sexual machines to satisfy their sexual needs and to reproduce children. The figure of Angel Day in the *Carpentaria* exactly explains the condition of an Aboriginal woman in the colonial period. Even though she made use of unnecessary scraps left by white settlers and made a statue of the Virgin Mary out of it, all her efforts to construct a life out of chaotic space become tragic. Her body and mind want to get assimilated to white culture and society, but all the process of assimilation ends in tragedy.

In the pre-colonial period, Fourth world women enjoyed a kind of freedom and bodily expressions, but with the colonization, they were degraded to sexual machines to make experiments with Eugenics projects; women are being a mere element to the process "breeding out of color". But when the narrative comes to an end with the healing power of Aboriginality, women are proved to be the traditional healers with more capacities than men. Even the sexual acts with the Aboriginal women accelerate the process of healing. Women's spatial subjectivity and identity are always defined and constructed by others and when she fails to cope up with the existence of power and agency, she will be erased out. Their vulnerable spatiality always makes a dangerous atmosphere for women and they become victims of

colonial mimicry easily. The process of dislocation made forcible with them since they were too powerless to resist it.

A mother or a woman has only the part to play with the physical development of a child, nothing to do with the cultural, social, and psychological development of children. They are linked to the 'First space' only; they do not possess the capacities to make an experience to the lives of others. The spiritual affiliation of the women with the land is arbitrary in nature; the nurturing capacities of both take place with the power of resistance of anything happen adversely. Unlike other patriarchal notions of gender, Native literature does not strictly follow the concept mind-body dualism in determining gender status; in the oral tradition and native culture, the encouragement is given to cross their boundaries and create a more liberated space of their own. In *Ceremony*, all the processes of creation and thought processes are done by these feminine images.

Narrative space is another component that expresses the Fourth world identity concretely. In the pre-colonial period, the narrativity of the Aboriginal world is entirely manifested in oral space. The space of orality possesses certain specific notions of humanity; it did not possess any concrete, fixed, or immovable spatial entity, rather it is changed, varied, altered, and transformed from one agent to another. Oral space is entirely different from narrative space since the area and the moving capacity of orality cannot be predicted. It poses the question of survival also since it had no fixity of maintenance, and it possessed the possibility of perishing hugely, especially under the rule of an alien colonial culture. The colonizer tried to make deliberate attempts to erase the oral space of Aboriginal culture by altering it to the western epistemological systems of truth. It replaces the system of Aboriginal culture, medicine, astrology, astronomy, etc to the western ideals of science and empirical

truth. The vague and abstract systems of the Aboriginal domain of knowledge gave way to the concrete systems of science and technology. They questioned the authenticity of Aboriginal epistemology and degrade it to the notions of invalid truth, unscientific solutions, and fantasy.

Orality is the major trait of Fourth world literature since it acts as the basic stone in which the entire structure of Aboriginal epistemology and narrative modality exists. It has been transferred from generation to generation in the form of stories, songs, speeches, ceremonies, etc as a vehicle of aesthetic manipulation and informative resources. The shift from oral literature to printed modes happened with the process of education and Aboriginal people had educated at the centers of western ideology and knowledge. The space of residential schools determined their educational patterns and behavioral designs. But the inherent mode of resistance within their self made them record their oral tradition into tapes, to write and to print. The vague and abstract spatiality of oral literature acquired the form of concrete and permanent space of recorded entity. Thus it began to spread all over the world. Fourth world literature provides the strategic use of oral tradition in their literature since they believed it is indispensable to retrace the tradition of orality to reclaim Aboriginal culture and tradition. Thus, literary works adopt thematic concerns, story-telling mode, oral songs, myths, legendary and fairy tales, ceremony, etc to incorporate to the modern narrative modalities as a part regaining Aboriginal identity and subjectivity.

With the introduction of script and printing, the space of orality was transformed into another dimension/ realm in which the orality was completely submerged to the superiority of authentic colonial culture. The erasure of historical space is intricately connected to the orality dismissed. When the script is available to colonics, the colonizer started to write their version of Aboriginal history from

specific racial, class, ethnic, and political standpoints. These people were completely driven out of the historical space of narration. But with the flourishing of Fourth world literature, the historical space is reclaimed through fiction, historical meta-fiction, and various other kinds of narratives.

With the introduction of Fourth world literature, Aboriginals started to hydra-headed forms to mark their space; but before that, they started documenting their viewpoints since the inception of the Aboriginal script. Fourth world literature retraces even the roots of orality and presents it in an unparalleled manner.

In the case of linguistic space, the invisibility and the erasure syndrome work out perfectly for Fourth World literature too. Being the users of scriptless languages, Aborigines were thrown out of the spatiality of books, print, and all kinds of linguistic activities. Orality was rich in all dimensions and with the introduction of print, the culture of orality was replaced with the new systems of technology. Even many Fourth World writers have been facing issues to get published since the elite mainstream publication industry keeps an aversion towards the works of these writers. Many writers were cast off from the process of literary activities only because of their lineage as an Aborigine. The majority of Fourth World writers have the history of publication refusal, acute censoring, insult, delaying, and rewriting in course of their attempt to articulate a space of literary endeavor.

Even the literary waters from the Aboriginal community face problems to get published. In the case of *Carpentaria*, Alexis Wright waited ten years to get a publication. There are many reasons to oust the writers from the mainstream literary scenario. The mainstream publishing industry may concern about the status of the author, doubtful about the readability of the work, and the acceptance of the readers

since it presents a world and its semantics that are alien and unknown to the majority of readers. But in the later phase, it was much changed due to the receiving applause from the readers.

Fourth world literature possesses the advantage/disadvantage of being difficult, puzzling, and full of power, feeling, humor, and knowledge. It presents unique literary cartographies in which fact and fiction are mixed up in an unequalled manner and the readers feel a kind of spatial oscillation between real and imaginary, orality and written, fantasy and fiction. All the selected fictions show the tendency to present itself in unique literary cartography in which texts themselves make a complex arena of narrativity. Fourth world literature negates all the dominant modes of narrative space and foregrounds the lower strata of spatial narrative order, labeled as unauthentic, unscientific, and illusion. It also rejects western modalities and adopts something indigenous to prove it.

The chronological notes in the texts are also problematic since Fourth world literature never makes any credible observation on linear time and regularity. A single text enunciates multiple Spatio-temporal system and time and timeless blend together to portray Aboriginal life as it is. Non-linearity is the major trait of time that used to represent the irregularity and complexity of their life. Even though this subversive and complex mode of narrativity may affect the commercial success of the work, the Aboriginal writer possesses the consciousness to make a deliberate attempt to represent aboriginal life in all its sense, perspective and dimension.

Narrative space uses a mixed platform to narrate the events, it utilizes the modes of oral songs, stories, fiction, historical narration, etc. to make the diversity of Aboriginal life. It makes past, present, and future into a single strand of narrative

chain. Though Fourth World literature marks the plight of powerless people, it uses the powerful diction and terminologies to make the narrative space as a strong point of resistance. The use of Native languages brings out the literary space more affiliated with indigenous life.

The mode of magic realism allows the Natives to rethink, redefine, and formulate their way of reality. The undertones of 'heteroglossia and 'carnavalesque' are prominent modalities of narrativity in Fourth world literature. The multiple voices raise written the text takes a carnivalesque effect to the domination of western ideology. The question of normality was posed and it is disrupted by the inventive use of parody, ambiguity, and exaggeration. Finally, the text becomes the counter-discourse to normal, western, and colonial ideologies.

Ambiguity and unfixity are the natural traits of Fourth world literature. The elements of a non-real object such as supernaturalism, intervention of devils, angels, spirits, and unnatural climate or weather situation accelerate the notions of ambiguity and complexity. The use of substandard language is pivotal in connection with the representation of interior space; it acts as the instrument to be carnivalesque. Generally, the novels use eccentric and subversive language in order to mark the downtrodden space focused. The introduction of other verbal mannerisms such as malapropisms and twisted idioms mark the literary space as a spot to degrade the regular, usual, and natural. The reader has to take extra effort to trace the coherent sense of aesthetic experience from the literary space of Fourth world literature. It also expands and extends the possible space of a reader and upgrades him to a researcher who is ready to undertake the study of literary elements present written the textual space.

A textual space is not a single and monolithic entity, but intertextuality plays a vital role in affirming spatial multiplicities and texts adopt other literary forms and parts. The use of a colonial text to criticize the policies of the colonizer; in the novel *Benang*, the author deliberately uses this technique. It is politically moved and defined the literary spatiality to write back against the colonial authority. The very act of writing makes a positive presence against the authority and marks as a political and social action to spot your resistance. The native space is restructured and reconstructed by the nuances of Fourth world literature. The gaps, fissures, drawbacks, and powerlessness of Aboriginality are made a representation in the textual gaps and fissures; though it portrays like powerless, it foregrounds the counterpart points of strength and power.

The narrative modes are emotional, intimate, and evocative in one sense since it enunciates the lives of the emotionally moved layman: The language is capable enough to render their sorrowful and disgraceful stories of human sufferings and conundrums. Even though it strongly compiles their emotional life, it never composes their life in a melodramatic manner. Social realism is the crux of the narrative with the power of resistance modalities.

Reclamation of history is the major objective of Fourth world literature since it was the first act from colonizer to make the colonized inferior. All the fictions stress the point that 'the sense of space' or 'spatial consciousness' is inevitable in the process of writing and reading Fourth world literature since it is intricately connected to the earth, land, spatiality, etc. Literary cartography finds its roots from spatial geography and earth writing. Most of the fiction starts with a spatial description and goes on describing it with other events of the narrative. Each and every nuance of life in textuality are marked by some unique spatial explanations; human activities are

made peripheral to the central action with geographical explanations. All other major constituents of Aboriginal life such as myths, rituals, ceremonies, religion, etc are closely linked to the spatial properties. All the literary works chosen show the tendency to act as a spiritual healer or to provide a kind of spiritual awakening to the Fourth world people. The reclaiming of physical land labeled as a quintessential idea in reclaiming Aboriginal self. Unlike Eco critics and other conservationist ideologists who protect nature for instrumental purposes, Fourth world people concerns nature as something aesthetical and spiritual.

Even the minute anguish on earth makes the Aboriginal life out of balance and they have to constantly struggle with the problems of acute commercialization and industrialization that adversely affect nature. These kinds of nature attacks were rife during colonization and decolonization; it was graver in the case of settler colonies. With colonization, Aboriginal lands were taken on a large scale and later mining corporations and other degrading industries were started on a massive scale. This spatial destruction marked the destabilizing natural condition and Fourth world people started the extensive struggle to recapture this land.

Spatial degradation and dislocation created many troubles to the spatial consciousness of the Aboriginal people; thus it affected the configuration of self and subjectivity. The presence of industries such as mining corporations is apparent in almost all fiction and it forms an inevitable part of Aboriginal colonial life. The act of protest and reconciliation are traced in terms of these conundrums of land, space, and geography. Nature assumes the position of the healer in every work; the dislocated characters are spiritually cured when they relocated to homelands. Dislocations to alienated spaces other than Nature ones always make spiritual and mental in balance in Aborigines. Though they have been undergoing many ceremonial processes of

healing, space is identified as the genuine healer which shows great affinity and affiliation to human subjectivity and its transformative trajectories.

Space acts as a leveler too and it considers all alike. Though humans make physical boundaries between spatial locations, a natural calamity as cyclone can level everything and erase boundaries. These kinds of leveling after calamity are apparent in many novels. Spatial boundaries and maps exist only for the sake of it, but space always makes its way to make an end of it. All the Aboriginal characters show the extra-ordinary capacity of knowledge on space and they foresee and predict the succeeding events on earth and they possess superiority and dominance over the spatiality like the sea, mountains, and plains. Even though the Aboriginal people have their weaknesses and problems, the vast knowledge on space makes them superior and powerful over western people who still rely on instruments to identify the minute changes in the nature and behavior of spatial locations.

Unlike non-settler colonies, settler colonies bring out a distinguished politics of space. Here, the same spatiality is felt and experienced by different people differently. Spatial partitioning is done to division the social categories of people into different slots, the concept of purity linked to certain spaces and certain spaces are declared as impure, shanty, and unworthy to make a decent living. Aboriginal reservations and living spaces are categorized as impure and this impurity attribute as a characteristic to there who live there.

Through rewriting history, Aboriginals try to recreate unsafe episodes of the history of troubled times. Western historiography narrated only what is safe to them. Indeed Fourth world literature tries to unearth the hidden spaces of history from its shackles and to foreground it metaphysically through literary inventions. Memory

makes as a major element in the spatial consciousness of people and space invokes memorial undercurrents on some experience of specific locations and events. The colonies always used the tool of 'memory erasure' to keep Aboriginal away from their glorious past. The evocation of spatial memory becomes a deliberate tool in Fourth world literature to retrace history, past, land, and culture. 'Dreamtime' concept can be linked to memory that is inherent in Aboriginal life and its consciousness. The present and its actions are determined and controlled by the past consciousness and the subjectivity of a person is configured not only based on his present activities but on his experience.

Fourth world fiction always uses certain imageries and artifacts that can be easily linked to the spatial consciousness or memory of the past like photographs, some old buildings and figurines, and ceremonial acts. Writing or rewriting history does not merely mean to write down it or document it, but it means to awake their awareness of past or historical consciousness by evoking memory on spatial properties and tools. It always stresses on the duration or prolonging capacity of Aboriginal memory; the white's memory has been kept only for two generations, on the other hand, Aboriginal keeps the memory from time immemorial.

Fourth world novels never present itself as strictly historical, but the notions of historical consciousness pervade all through the novel narratives. The novels become the sources of an authentic counter-history that is the real narrative that is hidden hitherto and the counter-narrative enunciates all its tendencies to be contradicted to what is written as normal, colonial, and western. All the major characters involve in the process of the deliberate remaking of history and each has its way to manifest their effort in the process. The only available history of the colonial period was written by western historians, Fourth world literature uses these colonial histories to

create a counter-history. They make use of the western epistemological system to negate the ideologies and the historical injustice done to colonized.

Fourth World writer takes a meticulous task to connect the fictional space into historical realities. The strategic use of images, words, selection of events and characters, etc are an inevitable part of this creative invention. It makes a huge possibility to connect, to criticize, to comment, to retrace, and to recreate historical truth with the essentialist modalities of literary creation and aesthetic interpretation. Finally, Fourth world fiction accumulates the courage to dominate or to control the western legacy of history. It destructs the monopolistic ideology that westerners as the sole authority to do any intervention in the course of constructing history.

Fourth world fictions always connect life into a plethora of generation instead single chain of familial legacy that enunciates as a technique to attribute the concept of historical space to older / former generations. They become the embodiments of the past and their inability to convey with the present generation considered a failure of historical space. The figures like grandfathers and especially grandmothers are the carriers of traditionality to the younger generation; in many fictions, with their demise, the younger generation hails themselves to their position to act as the embodiments of past and historical value. The older space is filled by the newer one and there is no question of vacuum in connecting generations to the chain of aboriginality and traditionality. The fragmented identities of the Fourth world people acquire coherence through the reclamation of historical space. The dislocated people regain their spatial homeland and retrace their subjectively through historical spatial rejuvenation.

The subjectivity of a person is constantly affected by the change in spatiality, urban space always relates people to the confused, jeopardized and catastrophic conditions of life, on the other hand, Aboriginal reservations marks as a complacent space for Fourth world people to reconnect to their actual subjectivity or identity to the core. In Aboriginal literature, space is not merely a setting or background, but a dynamic and active mode of the element as a character, event, or plot. So, Fourth world literature foregrounds the aspect of space in all its senses and dimensions.

The concept of Edward Soja's 'third space' in connection with subjectivity is very pertinent to Fourth world literature's configuration of subjectivity. Thirdspace narrates the inevitable role of space in configuring subjectivity or the notion that the subjectivity is entirely determined by the affiliation, interaction, and interpretation of space that you live, experience and intervene. Fourth world literature, unmistakably, affirms that individual subjectivity is the product of spatial subjectivity and it also enunciates the process of power as an agent to determine certain space as dominant, and others are subservient.

Fourth world people are the real inhabitants of the land as their life is enclosed to specific land or space since reservations mark the identity of their life. Even the troubled times of colonialism did not bring any change in their conceptual and pragmatic views on spatiality. They were expelled from their reservations, families, native land, or space; this dislocation caused all the catastrophe of their life. Living space does not merely mean a physical entity; on the other hand, it is an abode of culture, values, and life as such.

Dislocations of people are consciously made to erase their past, culture, and traditionality as Aboriginal Fourth world literature deals with the problematic issue of

Aboriginal subjectivity as something dynamic, inconsistent, and jeopardized at all times. They were scrapped out from their native land and relocated to an alien space where they had to undergo a series of harassment, insult, and bullying. The Aboriginals plunged into ambiguity and jeopardy when they were faced with spatial confusion and dislocation.

The knowledge of space or land is pertinent in defining Aboriginal subjectivity since their life is entirely enclosed to their reservations. Aboriginal characters in their literary works always show an extra-ordinary capacity of epistemology on space and its variations and they are very cautious about the minute changes that happened on earth, nature, land, or space. Their knowledge systems spread into weather, agriculture, economy, etc.

The context of history and power intricately linked to the notions of space and become the agents to spread the ideologies of marginalization, crime, and punishment, sexuality, etc. The subjectivities of same class people are varied to the power status of certain places such as in residential schools, the whites being in the dominant position whereas, in the sea, the Aboriginal keeps a superior position to whites. The dominant ideology of the whites always used space as a tool to perpetuate violence and to control the marginalized people.

Fourth world literature portrays Aboriginal subjectivities as unique, dynamic, and powerful, unlike the pathetic versions of Aboriginal lives as some of the constant suffering. Even though Aboriginal people have been undergoing through different modes of marginalization, they keep their energy and power derived from the sources of traditional knowledge and the systems of lines. The annexation of land does not

mean that it is a physical model of aggression, but it is an intrusion to the culture and lives of Aboriginal people.

Time is an important element in the Spatio-temporal intervention in the subjectivity formation process and people are led out of linear time and chronological order to comprehend the traditional concepts of Fourth world life such as 'Dreamtime' or 'ritualistic patterns'. Non-linearity of time and continuous dislocations of space leads to the ambivalent disposition of subjectivities; this positioned an Aboriginal fellow into an endless confused state of mind unless he finds out his modalities of reconnection to the world of traditionality and Aboriginal culture. Certain subjective positions who are the parts of the Aboriginal community take the partial side in favor of Whites like Tommy Scat, Angel, etc. Though they belong to Aboriginal spatiality and context physically, their ideology and notions are determined by the dominated articulations of whites.

Fourth world literature has done a useful part to make a more truthful account of Aboriginal life and literature. It strongly points out the deliberate attempt of whites to alter and re-articulate the subjectivities of the nonwhites such as the policies of Eugenics, the residential school system, etc. The liminal spaces of the provided area affect the mobility and activities of women and non-whites. Colonisers always tried to intervene in the life of Aboriginals adversely all the ill effects of colonization and aftermath degrades the subjective positions of Fourth world people. Even the British / other colonizers tried to complicate the ways of livelihood to disrupt the lines of Aboriginal people. Spatial specificities of public life always make marginalized subjective arena for Aboriginals; bars and even hospitals were denied for them. They were allowed to spend time public spaces with some permissions cards given by the government. Every space of land or physical arena marked as permitted or not

permitted. The color of the human body and its features spot the question of ostracisation attributed to binary oppositions of white/black.

Retracing of spatial dimensions has a major role in rewriting history. In the mentioned literary works, the authors deliberately made attempts to use space as a major element, especially land, its geography and their knowledge on ancient systems of land to make authentic statements on their hidden past. Fourth world literature negates westernised systems and in each literary endeavour, they use it as a spot to make localised versions of alternative indigenous history that is hidden hitherto. Most of the fiction narrates Fourth world people attempts to recapture encroached land, that symbolically represents their effort to make their own cultural space as a project of decolonisation. Fourth world writers employ myths and legends abundantly to recreate past and the very nature of native culture and oral tradition. The repetitive use of same The literature collapses the entire standard and ordered view of space and time to honour Aboriginal past, present, memory, future etc. The prime concern of Fourth World writers is to make his/her community aware that they are not historyless; they had a past which was quite different from the savagery. Majority of the characters are in search of their true past by various modes and thus creating a counter autobiography for themselves. They even use colonial archives to negate the process colonialism

Unlike non settler colonies, settler colonies still address the issue of spatial partitioning on the basis of race, gender, status and social standards of division. Writers clearly demonstrate their views on cultural assimilation and eugenics as failed projects. Spatial displacement marks the major causative factor for identity crisis, once they are displaced, they fall in to jeopardy and the character would normality only when he is able to connect himself/herself to past. Native life is comfortable only

within the spatial locale specified for their nativity to survive. Colonial superiority is disrupted with Aboriginals knowledge on their land. The concept of space is closely associated with gender, its mobility and acceptance. In the spatial discourse of body-mind dualism, women are always affiliated with body which is inferior to the thinking mind.

Unlike other communities, Native women possess more spatial mobility and freedom in the pre-colonial period, but later it was degraded. But in fiction, women are considered as agents who aids the displaced characters to reconnect with their past and identity; especially 'grandama figures' are authentic carriers of culture, tradition and orality. Fourth World women possess an incredible capacity to use their limited space as 'space of creativity' and 'space of resistance'. With the process of colonialism, womanspace becomes more vulnerable to exploitation. Women are degraded to victimspace as a machine for sex and reproduction. Ecofeminist concerns are very prevalent in Fourth World fiction since land encroachments and preservation deal a major part of the issues. Space of living marks as a major element of construction of identity; space produces, informs, limits and configures subjectivity.

Fourth world writers try to retrieve the lost subjectivity through textually and textually of space. Fourth world people lost their subjectivity mainly due to displacement and dislocation of land and physical space, so it is indispensable to reactivate it through spatial configuration. Fourth World writers should take their pens to get back Aboriginal subjectivity from the chaotic ghettos of marginalisation, inferiority, alcoholism, drug addiction, cultural alienation. Since all aboriginal communities keep and remain in their own specific space called 'Reserves', the spatiality of their lives should be assessed according to its seminality of their identity and culture. They never tries to annex, to blend or to assimilate with as alien land and

they adhered to their space even at the time of catastrophe and predicaments. The history of humankind can find only one species of community who are never ready to part with their land at any cost and at any time, they were Fourth world people.

Since Fourth world literature possess the qualities of a discipline exist from ancient time, it addresses an interrogative note on every issues connected to human life, culture, space, subjectivity etc,. The research undertakes the study of Fourth World fictions based on spatiality, but there are many other relevant arenas of study to explore. While addressing the similarities of different cultures, it also kindles numerous instances of dissimilarities too. Each writer possesses specific modalities of writing and practice, but the political and aesthetic experiences are different. The area and the scope of this study marks as extended and widened in many other theoretical basis. With the basic tenants of humanitarian concern and highly passionate writing mode, Fourth world literature is proved to be recognized internationally, though it describes specific issues of specific communities.

Work Cited

- Ahmad, Aijaz. *In Theory: Classes, Nations, Literatures*. Oxford UP, 1992.
- Akerholt, May-Brit. "New Stages: Contemporary Theatre." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge University Press, 2000. 209-231.
- Althusser, Louis. *Lenin and Philosophy and Other Essays*. Trans. Ben Brewster. Monthly Review P, 1971.
- Ammons, Elizabeth. *Conflicting Stories: American Women Writers of the Turninto the Twentieth Century*. Oxford UP, 1992.
- Amos, Valerie and Pratibha Parmar. "Challenging Imperial Feminists." *Feminist Review* 17 (1984): 3-19.
- Anderson, Ian. "Black Bit, White Bit." *Blacklines: Contemporary Critical Writing by Indigenous Australians*. Ed. Michele Grossman. Melbourne U P, 2003. 43-51.
- Anderson, Ian. "Introduction: the Aboriginal critique of colonial knowing." *Blacklines: Contemporary Critical Writing by Indigenous Australians*. Ed. Michele Grossman. Melbourne U P, 2003. 17-24.
- Anthias, Floya and Nira Yuval-Davis. "Contextualising Feminism: Gender, Ethnic and Class Division." *British Feminist Thought: A Reader*. Ed. Terry Lovell. Basil Blackwell, 1990. 103-17.
- Antze, Paul, and Michael Lambek, eds. "Introduction: Forecasting Memory." *Tense Past: Cultural Essays in Trauma and Memory*. Routledge, 1996. xi-xxxvi.
- Appleby, Joyce, Lynn Hunt, and Margaret Jacob. *Telling the Truth About History*. Norton, 1994.
- Arnold, Ellen. "Listening to Spirits: An Interview with Leslie Marmon Silko". *Studies in American Indian Literatures* 2nd ser. 10.3 (1998): 1-33.
- . —*Gardens in the Dunes*.¹ *Studies in American Indian Literatures* 11.2 (1999): 146- 161.

- . ed. *Conversations with Leslie Marmon Silko*. Jackson: University Press of Mississippi, 2000.
- . "Gardens in the Dunes". *Studies in American Indian Literatures* 11.2 (1999): 146-161.
- Arora, Neena. "Articulating Silence: a reading of Select Works of Dionne Brand and Jeannette Armstrong." *The Commonwealth Review* 16.2 : 281-287.
- Ashcroft, Bill, G. Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*. 2nd ed. Routledge, 2002.
- Assmann, Jan. "Communicative and Cultural Memory." *A Companion to Cultural Memory Studies*. Eds. Astrid Erll & Ansgar Nünning. Walter de Gruyter, 2010. 109-18.
- Attwood, Bain, and Andrew Markus. *The Struggle for Aboriginal Rights*. Allen & Unwin, 1989.
- "In the Age of Testimony: The Stolen Generations Narrative, 'Distance,' and Public History." *Public Culture* 20.1 (2008): 75-95.
- . *Rights for Aborigines*. Sydney: Allen & Unwin, 2003.
- . *Struggle for Aboriginal Rights: A Documentary History*. Allen & Unwin, 1999.
- . *Telling the Truth About Aboriginal History*. Allen & Unwin, 2005.
- . *The Making of the Aborigines*. Allen & Unwin, 1989.
- Atwood, Margaret. "The Sound Barrier: Translating Ourselves in Language and Experience." *Language in Her Eye: Views on Writing and Gender by Canadian Women Writing in English*. Ed. Libby Scheier, Sarah Sheard and Eleanor Wachtel. Coach House Press, 1990. 26-40.
- Babcock, Winifred Eaton. *Marion: The Story of an Artist's Model*. W.J. Watt & Co-efficient, 1916.
- Backhouse, James. *A Narrative of a Visit to the Australian Colonies*. Hamilton, Adams & Co, 1843.

- Baillie, Justine. *Toni Morrison and Literary Tradition: The Invention of an Aesthetic*. Bloomsbury Academic, 2013.
- Bakhtin, Michael. *The Dialogic Imagination*. 1975. Trans. Caryl Emerson and Michael Holquist. Ed. Michael Holquist. U of Texas P, 1981.
- . *Chronotope*. Harper Collins, 2012.
- . "Discourse in the Novel." *The Dialogic Imagination: Four Essays*. Ed. Michael Holquist. U of Texas P, 1981. 259-422.
- . *Problems of Dostoevsky's Poetics*. Trans. Emerson, Caryl. U of Minnesota P, 1984.
- . *Rabelais and His World*. Trans. Iswolsky, Helene. Indiana U P, 1984.
- . *Speech Genres and Other Late Essays: M. M. Bakhtin*. Eds. Caryl Emerson & Michael Holquist. U of Texas P, 1986.
- Bal, Mieke. *Narratology: Introduction to the Theory of Narrative*. 3rd ed. U of Toronto P, 2009.
- Balan, Jars, ed. *Identification: Ethnicity and the Writer in Canada*. The Canadian Institute of Ukrainian Studies, 1982.
- Baldick, Chris, ed. *The Oxford Dictionary of Literary Terms*. Oxford U P, 2008.
- Bannerji, Himami. *Returning the Gaze: Essays on Racism, Feminism, and Politics*. Toronto: Sister Vision, 1993.
- Barnett, Louise K., and James L. Thorson, eds. *Leslie Marmon Silko: A Collection of Critical Essays*. Albuquerque: New Mexico Press, 1999.
- Barrett, Charles. *The Australian Aborigine*. Carlton & United Breweries, 1942.
- Barthes, Roland. *Image Music Text*. Fontana P, 1977.
- Bates, Daisy. *The Passing of the Aborigines: A Lifetime Spent Among the Natives of Australia*. 2nd ed. John Murray, 1966. Print.
- Bauman, Zygmunt. *Modernity and Ambivalence*. Polity P, 1991.

- Beidler, Peter. "Animals and Theme in *Ceremony*". *American Indian Quarterly: A Journal of Anthropology, History, and Literature* 5 (2005): 13- 18.
- bell hooks, *Yearning: Race, Gender and Cultural Politics*. South End Press, 1990,
- Benigno, Isabelle. "Extinction, Resistance and Rebirth." *Fact & Fiction: Readings in Australian Literature*. Eds. A. Sarwal & R. Sarwal. Authors P, 2008.
- Bennett, Scott. *Aborigines and Political Power*. Allen & Unwin, 1989.
- Beresford, Quentin, and Paul Omaji. *Our State of Mind: Racial Planning and the Stolen Generations*. Fremantle Arts Centre P, 1998.
- Berg, Rosemary Van den. "Aboriginal Story Telling and Writing." <thealtitudejournal.files.wordpress.com/2008/07/62> Web.
- Berger, Peter L. *Redeeming Laughter: The Comic Dimension of Human Experience*. Walter de Gruyter, 1997.
- Berlant, Lauren Gail. *The Queen of America Goes to Washington City: Essays on Sex and Citizenship*. Duke U P, 1997.
- Bernard A. Hirsch. "The Telling Which Continues: Oral Tradition and the Written Word in Leslie Marmon Silko's *Storyteller*". *American Indian Quarterly* 12.1 (1988): 1-26.
- Bevis, William. "Native American Novels" *Critical Perspectives on Native American Fiction*. Ed. Richard F. Fleck. Pueblo: Passeggiata P, 1997.
- Bhabha, Homi "The Other Question: Stereotype, Discrimination and the Discourse of Colonialism." Bhabha. 94-120.
- . "Articulating the Archaic: Cultural Difference and Colonial Nonsense." Bhabha. 175-198.
- . "DissemiNation: Time, Narrative and the Margins of the Modern Nation." Bhabha. 199-244.
- . "Interrogating Identity: Frantz Fanon and the Postcolonial Prerogative." Bhabha. 28-56.
- . "Introduction: Locations of Culture." Bhabha. 1-27.

- . "Of Mimicry and Man: The Ambivalence of Colonial Discourse." Bhabha. 121-131.
- . "Signs Taken for Wonders: Questions of Ambivalence and Authority under a Tree outside Delhi, May 1817." Bhabha. 145-174.
- . *The Location of Culture*. Routledge, 1994.
- Bird, Delys. "New Narrations: Contemporary Fiction." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge University Press, 2000. 183-208.
- . "The Setting of English." *The Oxford Literary History of Australia*. Eds. Bruce Bennett and Jennifer Strauss. Oxford University Press, 1998. 21-43. Print.
- Bird-Rose, Deborah. "Histories and Rituals: Land Claims in the Territory." *In the Age of Mabo: History, Aborigines and Australia*. Ed. Bain Attwood. Allen & Unwin, 1996. 35-54.
- Biskup, Peter. *Not Slaves, Not Citizens: The Aboriginal Problem in Western Australia, 1898-1954*. U Queensland P, 1973.
- Bisztray, George. *Hungarian-Canadian Literature*. U Toronto P, 1987.
- Blodgett, E.D. *Configurations: Essays on the Canadian Literatures*. ECW, 1982.
- Bolt, Christine. *The Anti-Slavery Movement and Reconstruction: A Study in Anglo-American Co-Operation*. Oxford UP, 1969.
- . *Victorian Attitudes to Race*. Studies in Social History. Routledge, 1971.
- Brand, Dionne. "Bread Out of Stone." *Language in her Eye: Views on Writing and Gender by Canadian Women Writing in English*. Ed. Libby Schreier, Sarah Sheard and Eleanor Wachtel. Coach House Press, 1990. 45-53.
- . *Chronicles of the Hostile Sun*. William Wallace, 1984.
- . *No Language is Neutral*. Coach House Press, 1990.
- Brant, Beth. *A Gathering of Spirit: A Collection by North American Indian Women*. The Women's Press, 1988.

- Brantlinger, Patrick. *Dark Vanishings: Discourse on the Extinction of Primitive Races, 1800-1930*. Cornell UP, 2003.
- . *Rule of Darkness: British Literature and Imperialism, 1830-1914*. Cornell UP, 1988.
- Brennan, Frank. *The Wik Debate: Its Impact on Aborigines, Pastoralists and Miners*. U NSW P, 1998.
- Brewster, Anne, Angeline O'Neill and Rosemary van den Berg. *Those who remain will always remember: an anthology of Aboriginal Writing*. Fremantle, W A: Fremantle Arts Centre P, 2000. Print.
- . "Indigenous Sovereignty and the Crisis of Whiteness in Alexis Wright's *Carpentaria*." *Australian Literary Studies* 25-4 (2010): 85-100.
- . "Aboriginal Life Writing and Globalisation: Doris Pilkington's *Follow the Rabbit-Proof Fence*." *Australian Humanities Review* March (2002). 14 Apr. 2006 <<http://www.lib.latrobe.edu.au/AHR/archive/Issue-March-2002/brewster.html>>.
- . *Aboriginal Women's Autobiography*. Oxford U P in association with Sydney U P, 1996.
- . *Literary Formations: Post-Colonialism, Nationalism, Globalism* Melbourne UP, 1995.
- . *Literary Formations: Postcoloniality, Nationalism, Globalism*. Melbourne U P, 1995.
- Briscoe, Gordon. "Afterword." *Seeking Racial Justice: An Insider's Memoir of the Movement for Aboriginal Advancement, 1938-1978*. Aboriginal Studies P, 2004.
- . "Benang: from the heart, Review." *Aboriginal History* 21 (1997): 238-40.
- Bronson, Judith Ann Conoyer. *Ellen Semple: Contributions to the History of American Geography*. University Microfilms, 1974.

- Brooks, Lisa. *The Common Pot: The Recovery of Native Space in the Northeast*. U of Minnesota P, 2008.
- Brooks, Peter. *Reading for the Plot: Design and Intention in Narrative*. 7th ed. Harvard UP, 1984.
- Broome, Richard. *Aboriginal Australians: Black Responses to White Dominance, 1788-2001*. 3rd ed. Allen & Unwin, 2001.
- Brunton, Ron. *Betraying the Victims: The 'Stolen Generations' Report*. Institute of Public Affairs, 1998.
- . *Black Suffering, White Guilt?* Institute of Public Affairs, 1993.
- Bryden, Philip L. "Fundamental Justice and Family Class Immigration: The Example of Pangli V. Minister of Employment and Immigration." *University of Toronto Law Journal* 41 (1991): 484-532.
- Brydon, Diana, and Helen Tiffin. *Decolonising Fictions*. Dangaroo Press, 1993.
- Buckridge, Patrick. "Nationality and Australian Literature." *Australian Studies: A Survey*. Ed. James Walter. Oxford University Press, 1991. 136-155.
- Burke, Peter. "History as Social Memory." *Memory: History, Culture, and the Mind*. Ed. Thomas Butler. Blackwell, 1989.
- Butler, Judith. *Bodies That Matter: On the Discursive Limits of Sex*. Routledge, 1993.
- . *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1990.
- Byrd, Jodi A., and Michael Rothberg. "Between Subalternity and Indigeneity." *International Journal of*
- Campbell, Joseph., and Bill Moyers. *The Power of Myth*. Doubleday, 1988.
- Campbell, Joseph. *The Hero with a Thousand Faces*. Princeton U P, 1973.
- . *The Masks of God: Creative Mythology*. Arkana, 1992.
- Campbell, Liam. *Darby: One Hundred Years of Life in a Changing Culture*. ABC Books, 2006.
- Campbell, Maria. *Halfbreed*. Mc Clelland and Stewart, 1973.

- Cardinal, Harold. *The Unjust Society*. Douglas and McIntyre, 1969.
- Carey, Peter. *Jack Maggs*. University of Queensland Press, 1997.
- Carole Oleson, 'The Remembered Earth: Momaday's House Made of Dawn,' *South Dakota Review*, 11.1 (Spring 1973): 59-78
- Carr, Edward Hallett, and Richard J. Evans. *What Is History?* Penguin Books, 2018.
- Carsten, Cynthia. "Storyteller: Leslie Marmon Silko's Re-appropriation of Native American History and Identity".¹ *Wicazo Sa Review* 21. 2 (2006): 7-9.
- Carter, Paul. *The Road to Botany Bay: An Exploration of Landscape and History*. U of Chicago P, 1987.
- Casey, Edward S. *Remembering: A Phenomenological Study*. Indiana U P, 1987.
- Cesaire, Aime. *Return to My Native Land*. Presence Africaine, 1971.
- Chatman, Seymour. *Story and Discourse: Narrative Structure in Fiction and Film*. Cornell UP. 1978.
- Chatterjee, Partha. *The Nation and Its Fragments: Colonial and Postcolonial Histories*. Princeton UP, 1993.
- Chopin, Kate. "The Story of an Hour." *Kate O'Flaherty Chopin: The Complete Works*. Ed. Peter Seyersted. Louisiana State UP, 1969. 352-54.
- Chow, Rey. *Writing Diaspora: Tactics of Intervention in Contemporary Cultural Studies*. Indiana, 1993.
- Clark, Manning. *A Short History of Australia*. 2nd ed. New American Library, 1980.
- Clark, Maureen. *Mudrooroo: A Likely Story: Identity and Belonging in Postcolonial Australia*. Peter Lang, 2007.
- Clausen, Christopher. *The Moral Imagination: Essays on Literature and Ethics*. U Iowa P, 1986.
- Cohen, Robin. "Of Apricots, Orchids, and Wovoka: An Interview with Leslie Marmon Silko". *Leslie Marmon Silko's Ceremony: A Casebook*. Ed. Allan Chavkin. OUP, 2002.

- Cohn, Bernard. *The Bernard Cohn Omnibus: An Anthropologist among the Historians and Other Essays, Colonialism and Its Forms of Knowledge, India: The Social Anthropology of a Civilization*. Oxford UP, 2004.
- Collins, John. "Oodgeroo of the Tribe Noonuccal." *Race & Class* 35.4 (1994): 77-87. *Scholars Portal*. Web. 17 Dec. 2011.
- Collins, Patricia Hill. *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment*. Unwin Hyman, 1990.
- Coltelli, Laura. "Leslie Marmon Silko: A Review". In *Winged Words: American Indian Writers Speak*. University of Nebraska, 1990.
- . "Almanac of the Dead: An Interview with Leslie Marmon Silko". *Conversations with Leslie Marmon Silko*. Eds. Ellen Arnold and L. University Press of Mississippi, 2000.
- Cornell, George L. *Ojibwa: North American Indians Today*. Mason Crest, 2003.
- Cowlishaw, Gillian. "Arbiters of the Past." *Meanjin* 65.1 (2006): 208-212.
- . *Blackfellas, Whitefellas, and the Hidden Injuries of Race*. Blackwell, 2004.
- Crean, Susan. *Newsworthy: The Lives of Media Women*. Stoddart Publishing, 1985.
- Critchely, Simon. *The Ethics of Deconstruction*. Edinburgh: Edinburgh UP, 1999.
- Crowley, F. K. *Tough Times: Australia in the Seventies*. Heinemann, 1986.
- Culler, Jonathan. *On Deconstruction: Theory and Criticism After Structuralism*. Cornell UP, 1982.
- Curthoys, Ann, and John Docker. "Introduction: Genocide: Definitions, Questions, Settler-colonies." *Aboriginal History* 25 (2001): 1-15.
- . *Is History Fiction?* U NSW P, 2006.
- . "Does Australian History Have a Future?" *Australian Historical Studies* 118 (2002): 140-52.
- . "Rewriting Australian History: Including Aboriginal Resistance." *Arena* 62 (1983): 96-110.

- Cuthbert, Denise. "Holding the Baby: Questions Arising from Research into the Experiences of Non-Aboriginal Adoptive and Foster Mothers of Aboriginal Children." *Journal of Australian Studies* 22.59 (1998): 39-52.
- . "Stolen Children, Invisible Mothers and Unspeakable Stories: The Experiences of Non-Aboriginal Adoptive and Foster Mothers of Aboriginal Children." *Social Semiotics* 11.2 (2001): 139-54.
- Cvetkovich, Ann. *The Archive of Feeling: Trauma, Sexuality, and Lesbian Public Cultures*. Duke UP, 2003.
- Dale, Leigh, and Margaret Henderson, eds. *Terra incognita: new essays in Australian Studies*. API Network, 2006.
- . "Colonial History and Post-Colonial Fiction: The Writing of Thea Astley." *Australian Literary Studies* 19.1 (1999): 21-31.
- Daniel, Helen. "The Aborigine in Australian Fiction: Stereotype to Archetype?" *Modern Fiction Studies* 27.1 (1981): 45-60.
- Danielson, Linda. "Storyteller: Grandmother Spider's Web". *Journal of the Southwest* 30. 3 (1988): 56-60.
- Danow, David K. *The Spirit of Carnival*. U P of Kentucky, 1995.
- Dark, Eleanor. *Storm of Time*. Angus & Robertson. 1980.
- Dark, Eleanor. *The Timeless Land*. 13th ed. London: Collins, 1960.
- Davis, Jack. *No Sugar*. Currency P, 1986.
- Day, A. Grove. *Eleanor Dark*. Twayne Publishers, 1976.
- DeLauretis, Teresa. *Alice Doesn't*. Indiana UP, 1984.
- Dentith, Simon. *Bakhtinian Thought: An Introductory Reader*. London: Routledge, 1995.
- Derrida, Jacques. *Archive Fever: A Freudian Impression*. U of Chicago P, 1998. Print.
- Derrida, Jacques. *Specters of Marx: The State of the Debt, the Work of Mourning, and the New International*. Trans. Peggy Kamuf. Routledge, 2006.

- . *Speech and Phenomena: And Other Essays on Husserl's Theory of Signs*. 1967.
Trans. David B. Allison. Northwestern University Press, 1973.
- . *Archive Fever: A Freudian Impression*. Trans. Eric Prenowitz. U of Chicago P,
1996.
- Dharan, N. S. "Cultural Diversity in Canadian Native Indian Fiction." *Indian Journal
of Canadian Studies* 13(2005): 110-24.
- Diner, Dan. "On Guilt Discourse and Other Narratives: Epistemological Observations
Regarding the Holocaust." *History & Memory* 9.1/2 (1997): 301-30.
- Dodson, Michael. "Foreword." *Macquarie Pen Anthology of Aboriginal Writing*.
Allen & Unwin, 2008. xiii.
- Dodson, Mick. "The End in the Beginning: Re(de)finding Aboriginality." *Blackfines:
Contemporary Critical*
- Donaldson, Mike. "The End of Time? Aboriginal Temporality and the British
Invasion of Australia." *Time and Society* 5.2 (1996): 187-207.
- Donnelly, John. "Nyoongar Man." Rev. of *Benang: From the Heart* by Kim Scott.
Australian Book Review 211 (1999): 29-30.
- Dutt, Maya. "Woman and Autobiography: Maria Campbell's Halfbreed in
Retrospect." *Samyukta* 1.1 (2001): 38-47.
- Dvorak, Marta. "The Discursive Strategies of Native Literature: Thomas King's Shift
from Adversarial to
- Eagleton, Robert. *The Holocaust and the Postmodern*. Oxford U P, 2004.
- Eagleton, Terry, Fredric Jameson, and Edward W. Said. *Nationalism, Colonialism
and Literature*. University of Minnesota Press, 1990. Print.
- Eagleton, Terry. *Ideology: An Introduction*. Verso, 1991.
- Echterhoff, Gerald. "Language and Memory: Social and Cognitive Processes." *A
Companion to Cultural Memory Studies*. Eds. Astrid Erll & Ansgar Nünning.
Walter de Gruyter, 2010. 263-74.
- Eco, Umberto. *The Search for the Perfect Language*. Blackwell, 1995.

- Elder, Bruce. *Blood on the Wattle: Massacres and Maltreatment of Australian Aborigines Since 1788*. Child & Associates, 1988.
- Elder, Catriona. "Mapping a 'white' Australia: political and government responses to the 'half-caste' problem". *Dreams and Nightmares of a White Australia*. Switzerland: Peter Lang, 2009. 47-74.
- Eldershaw, F. *Australia as It Really Is, in Its Life, Scenery, & Adventure: With the Character, Habits, and Customs of Its Aboriginal Inhabitants, and the Prospects and Extent of Its Gold Fields*. Darton and Co, 1854.
- Elkin, A.P. "Introduction." *Australia's Coloured Minority: Its Place in the Community*. Currawong, 1947. 11-19.
- Emberley, Julia. *Thresholds of Difference: Feminist Critique, Native Women's Writings, Postcolonial Theory*. U of Toronto P, 1993.
- . *Thresholds of Difference: Feminist Critique. Native Women's Writings. Postcolonial Theory*. U of Toronto P, 1993.
- Emmett, Hilary. "Rhizomatic Kinship in Kim Scott's *Benang*." *Westerly* 52 (2005): 175-83.
- Evans, Raymond, Kay Saunders, and Kathryn Cronin. *Race Relations in Colonial Queensland: A History of Exclusion, Exploitation and Extermination*. U Queensland P, 1993.
- Fabian, Johannes. *Time and the Other: How Anthropology Makes Its Object*. Columbia UP, 2002.
- Fanon, Franz. *Black Skin, White Masks*. Trans. Charles Lam Markmann. Pluto Press, 1986.
- Felman, Shoshana, and Dori Laub. *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History*. Routledge, 1992.
- Ferrier, Carole. "The Best Australian Novel For Years " Rev. of *Carpentaria*, by Alexis Wright. *Australian Women's Book Review* 18.2 (2006): 1-2. 6 Apr 2014.

- Ferrier, Carole. "'Disappearing Memory' and the Colonial Present in Recent Indigenous Women's Writing." *The Colonial Present*. Spec. issue of JASAL (2008): 37-55.
- Fife, Connie, ed. *The Colour of Resistance: A Contemporary Collection of Writing by Aboriginal Women*. Sister Vision, 1993.
- Findlay, Len. "Always Indigenize! The Radical Humanities in the Postcolonial Canadian University." *Ariel* 31.1 and 2 (2000): 307-326..
- Finnegan, Ruth. *Literacy and Morality: Studies in the Technology of communication*. Basil Blackwell, 1988.
- Fitz, Brewster E. *Silko: Writing Storyteller and Medicine Woman*. Norman: University of Oklahoma Press, 2004.
- Flannery, Tim. *The Birth of Sydney*. Text Publishing, 1999.
- Fogarty, Lionel. "Are There Abo Schools?" *Indigenous Australian Voices: A Reader*. Eds. Jennifer Sabbioni, Key Schaffer and Sidonie Smith. Rutgers University Press, 1998. 258.
- Forster, E. M. *Aspects of the Novel*. Penguin, 2005.
- Fotheringham, Richard. "Theatre from 1788 to the 1960s." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge University Press, 2000. 134-157.
- Foucault, Michel, and James D. Faubion. *Aesthetics, Method, and Epistemology*. 2000.
- Foucault, Michel, and Robert J. Hurley. *The History of Sexuality*. Vintage, 1990.
- Foucault, Michel, et al. *Power / Knowledge*. Harvester Wheatsheaf, 1980.
- Foucault, Michel. *Aesthetics, Method, and Epistemology*. Penguin Books, 2019.
- . *Of Other Spaces-Heterotopias*. Www.foucault.info, 2000.
- . *The Archaeology of Knowledge*. Routledge, 2002.

- . *The Order of Things: An Anthology of the Human Sciences*. Trans. A. Sheridan. Random House, 1970.
- Freeman, Mary E. Wilkins. *The Revolt of Mother and Other Stories*. The Feminist Press, 1974.
- Freeman, Minnie Aodla. *Life Among the Qallunaat*. Toronto: Hurting Publishers, 1978. Print.
- Freud, S. "Beyond the Pleasure Principle." *The Essentials of Psycho-Analysis*. Ed. A Freud. Penguin, 1991. 218-68.
- Friend, Robyn. *We who are not here: Aboriginal People of the Huon Channel Today*. Australia Huon Municipal Association, 1992. 37.
- Gaard, Greta, ed. *Ecofeminism: Women, Animals, Nature*. Temple University Press, 1993.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. Allen & Unwin, 1998.
- Garcia, Reyes. "Senses of Place in Ceremony". *MELUS* 10.4 (1983): 37-48.
- Gare, Nene. *The Fringe Dwellers*. Melbourne: Sun Books, 1966.
- Gates, Henry Louis. Jr. "'Writing 'Race' and the Difference it Makes.'" *Critical Inquiry* 12 (1985): 1-19.
- Gelder, Ken and Jane M. Jacobs. *Uncanny Australia: Sacredness and Identity in a Postcolonial Nation*. Melbourne UP, 1998.
- Gelder, Ken, and Jane Jacobs. *Uncanny Australia: Sacredness and Identity in Postmodern Australia*. Melbourne UP, 1998.
- Gelder, Kenneth, and Paul Salzman. "Aboriginality." *The New Diversity: Australian Fiction 1970-88*. McPhee Gribble, 1989.
- Genette, Gerard. *Paratexts: Thresholds of Interpretation*. Trans. Jane E. Lewin. Cambridge: Cambridge UP, 1997.
- George, Usha. "Poverty: The South Asian Woman's Experience in Canada." *Canadian Woman Studies* 12.4 (1992): 38-40.
- Gibson, Andrew. *Postmodernity, Ethics and the Novel*. Routledge, 1999.

- Gill, Nicholas. 'Life and Death in Australian "Heartlands": Pastoralism, Ecology and Rethinking the Outback'. *Journal of Rural Studies* 21 (2005): 39–53.
- Godard, Barbara. "Access Responsibility." *Tesseera: Race and Gender* 12 (1992): 13-25.
- . "The Discourse of the Other: Canadian Literature and the Discourse of Ethnicity." *Massachusetts Review* 31.2&3 (1990): 153-84.
- Godard, Barbara. "The Politics of Representation: Some Native Canadian Women Writers." *Canadian Literature* 124-25 (1990): 183-225.
- Goldworthy, Kerry. "Fiction from the 1890s to 1970." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge University Press, 2000. 105-133.
- Gooder, Haydie, and Jane M. Jacobs. "Belonging and Non-Belonging: The Apology in a Reconciling Nation." *Postcolonial Geographies*. Ed. Alison Blunt and Cheryl McEwan. *Writing Past Colonialism*. Continuum, 2002. 200-13.
- Gorton, Stephen. "Aboriginal *Hisiovy*" *Australian Studies: A Survey*. Ed. James Walter. Oxford University Press, 1991. 189-205.
- Gould, Janice. "The Problem of being Indian-One Mixed-blood's Dilemma." *Discriminate/Colonizing the Subject: The Politics of Gender in Women's Autobiography*. U of Minnesota P, 1992. 80-92.
- Graulich, Melody, ed. *Yellow Woman: Leslie Marmon Silko*. Rutgers University Press, 1993.
- Green, Rayna. *That's What She said: Contemporary Poetry and Fiction by Native American Women*. Indiana UP, 1984.
- Greenwood, Gordon. *Australia: A Social and Political History*. Angus & Robertson, 1955.
- Griffiths, Max. *Aboriginal Affairs 1967-2005: Seeking a Solution*. Rosenberg Publishing, 2006.

- Grossman, Michele, ed. "After Aboriginalism: Power, Knowledge and Indigenous Australian Critical Writing." *Blacklines: Contemporary Critical Writing by Indigenous Australians*. Melbourne U P, 2003.
- Grossman, Michele. "When They Write What We Read: Unsettling Indigenous Australian Life-Writing."
- Gunew, Sneja and Anna Yeatman, ed. *Feminism and the Politics of Difference*. Fernwood, 1994.
- Gunnars, Kristjana. *The Substance of Forgetting*. Red Deer College Press, 1992.
- Haebich, A., and R. H. W. Reece, "Neville, Auber Octavius (1875 - 1954)." *Australian Dictionary of Biography*. Vol. 11. Melbourne UP, 1988. 5-6.
- Haebich, Anna. *Broken Circles: Fragmenting Indigenous Families 1800 – 2000*. Fremantle Arts Centre P, 2000.
- Haebich, Anna. *Broken Circles: Fragmenting Indigenous Families 1800-2000*. Fremantle Arts Centre P, 2000.
- . *Spinning the Dream: Assimilation in Australia 1950-1970*. Fremantle P, 2008.
- Halbwachs, Maurice. *On Collective Memory*. U of Chicago P, 1992. Print.
- Hall, Stuart. "Cultural Identity and Diaspora." *Colonial Discourse and Post-colonial Theory: A Reader*. Eds. Patrick Williams & Laura Chrisman. Harvester Wheatsheaf, 1993. 392-403.
- Hamilton, Paula. "Memory Studies and Cultural History." *Cultural History in Australia*. Eds. Hsu-Ming Teo & R White. U of NSW P, 2003. 81-97.
- Harjo, Joy. "The World is Round: Some Notes on Leslie Silko's *Almanac of the Dead*". *Blue Mesa Review* 4 (1992): 207-210.
- Harlow, Barbara. *Resistance Literature*. Methuen, 1987.
- Harpham, Geoffrey Galt. *Getting It Right: Language, Literature, and Ethics*. U of Chicago P, 1992.
- Harris, John. *One Blood: 200 Years of Aboriginal Encounter with Christianity: A Story of Hope*. Albatross Books, 1990.

- Hartshorne, Charles, Paul Weiss, and A.W. Burks, eds. *Collected Papers of Charles Sanders Peirce*. Vol. 7. 8 vols. Cambridge: Harvard University Press, 1931.
- Hassall, Anthony J. Rev. of *Carpentaria*, by Alexis Wright. *Westerly* 52 (2007): 187-199.
- . 'A Tale of Two Countries: *Jack Maggs* and Peter Carey's Fiction'. *Australian Literary Studies* 18.2 (1997): 128 *MasterFILE Premier*. 6 Aug. 2012
- Healy, J. J. *Literature and the Aborigine in Australia*. U Queensland P, 1989.
- Helenius, Marja-Liisa. "Darker Side of Mediation: Violence and Its Emotional Effects in Leslie Marmon Silko's *Almanac of the Dead*". *The Electronic Journal of the Department of English at the University of Helsinki* 5 (2009): 1-9.
- Herbert, Xavier. *Capricornia*. Angus & Robertson, 1990.
- Higgins, Winton. *Journey into Darkness*. Brandl & Schlesinger, 2003.
- Hill, Barry. *Broken Song: T.G.H. Strehlow and Aboriginal Possession*. Knopf, 2002.
- Hirsch, Bernard A. "The Telling Which Continues: Oral Tradition and the Written Word in Leslie Marmon Silko's *Storyteller*". *American Indian Quarterly* 12.1 (1988): 15-18.
- Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Harvard U P, 1997.
- Hirst, John. *Sense & Nonsense in Australian History*. Black Inc, 2005.
- Hobsbawm, Eric, and Terence Ranger. *The Invention of Tradition*. Cambridge U P, 1992.
- Hobson, Geary. *The Remembered Earth: An Anthology of Contemporary Native American Literature*. University of New Mexico, 1981.
- Hodge, Bob , and Vijay Mishra. *Dark Side of the Dream: Australian Literature and the Postcolonial Mind*. Allen & Unwin, 1991.
- Hogan, Linda. "Native American Women: Our Voice, the Air". *Frontiers: A Journal of Women Studies* 6.3 (1981): 1-4.

- Hollrah, Patrice E M. *The Old Lady Trill, the Victory Yell: The Power of Women in Native American Literature*. Routledge, 2004.
- Holquist, Michael. *Dialogis*. London: Routledge, 2002.
- Hooper, Chloe. *The Tall Man*. Camberwell, Vic: Hamish Hamilton, 2008.
- Hope, A. D. *Australian Literature 1950-1962*. Melbourne U P, 1963.
- Horner, Jack. *Seeking Racial Justice: An Insider's Memoir of the Movement for Aboriginal Advancement 1938-1978*. Aboriginal Studies P, 2004.
- Howells, Coral Ann. "Disruptive Geographies: or, Mapping the Region of Woman in Contemporary Canadian Women's Writing in English." *The Journal of Commonwealth Literature* 31.1 (1996): 115-26.
- . "Writing in English Dreaming in Cree or in Haisla." *Journal of Indo-Canadian Studies* 1.1 (2001): 27-39.
- Hudson, Wayne, and G. C. Bolton. *Creating Australia: Changing Australian History*. Allen & Unwin, 1997.
- Huggan, Graham. *Australian Literature: Postcolonialism, Racism, Transnationalism*. Oxford U P, 2007.
- Hulme, Keri. *The Bone People*. Penguin Books Canada, 1986.
- Hutcheon, Linda. "Canadian Historiographic Metafiction." *Essays on Canadian Writing* 30 (1982-85): 228-38.
- . *The Canadian Postmodern: A Study of Contemporary English Canadian Fiction*. Oxford UP, 1988.
- . "The Pastime of Past Time': Fiction, History, Historiographic Metafiction." *Essentials of the Theory of Fiction*. Ed. Michael J. Hoffman and Patrick D. Murphy. 2nd ed. Leicester UP, 1996. 473-495.
- Interfusalional." *Ariel* 33-3-4 (2002): 213-230.
- Irwin-Zarecka, Iwona. *Frames of Remembrance: The Dynamics of Collective Memory*. Transaction Publishers, 2009.
- Jacobs, Pat. *Mister Neville: A Biography*. Fremantle Arts Centre P, 1990.

- Jaimés, M. Annette. "Native American Identity and Survival: Indigenism and Environmental Ethics". In *Issues in Native American Cultural Identity*. Ed. Michael K. Green. New York: Peter Lang, 1995. Print.
- Jaskoski, Helen. *Leslie Marmon Silko: A Study of the Short Fiction*. New York: Twayne, 1998.
- Johnson, Basil. *Moose Meat and Wild Rice*. Toronto: McClelland and Stewart, 1978.
- Johnston, Anna. "The 'Little Empire of Wybalenna': Becoming Colonial in Australia." *Journal of Australian Studies* 81 (2004): 17-31.
- Jones, Jennifer A. *Black Writers, White Editors: Episodes of Collaboration and Compromise in Australian Publishing History*. Australian Scholarly Pub, 2009.
- Jones, Rosalind Ann. "Inscribing Fertility: French Theories of the Feminine." *Making a Difference*. Ed. Gayle Greene and Coppelia Khan. Routledge, 1985.
- . "Writing the Body: Towards an understanding of *L'écriture féminine*." *Feminist Criticism and Social Change*. Ed. Judith Newton and Deborah Rosenfelt. London and New York: Methuen, 1985. 86-99.
- Joyce, James. *Ulysses*. Faber and Faber, 1975.
- Juneja, Om P. and Chandra Mohan. "In Search of Canadian Literature" *Ambivalence: Studies in Canadian Literature*. New Delhi: Allied Publishers Ltd., 1990. 1-21.
- Jung, L. Shannon. "Feminism and Spatiality: Ethics and the Recovery of a Hidden Dimension." *Journal of Feminist Studies in Religion*, vol. 4, no. 1, 1988, pp. 55-71. *JSTOR*, www.jstor.org/stable/25002069.
- Justice, Daniel Heath. *Our Fire Survives the Storm: A Cherokee Literary History*. U of Minnesota P, 2006.
- Kaplan, E. Ann. *Trauma Culture: The Politics of Terror and Loss in Media and Literature*. Rutgers UP, 2005.

Keating, Patrick. 'Emotional Curves and Linear Narratives.' *The Velvet Light Trap* 58 Fall (2006): 4-15.

Keen, Suzanne. 'A Theory of Narrative Empathy'. *Narrative* 14.3 (2006): 207-36.

Keneally, Thomas. *The Chant of Jimmie Blacksmith*. Harper Perennial, 2004.

Kennedy, Rosanne, and Tikka Jan Wilson. "Constructing Shared Histories: Stolen Generations Testimony, Narrative Therapy and Address." *World Memory: Personal Trajectories in Global Time*. Eds. Jan Bennett & Rosanne Kennedy. Palgrave Macmillan, 2003. 119-40.

Kerr, David. "What kind of Truth? Fiction from the 1990s." *Australian Literature Today*. Ed. R.K. Dhawan and David Kerr. Indian Society for Commonwealth Studies, 1993. 40-51.

Kina, Ikue. "Retelling a Story with Contemporary Native American Consciousness: Leslie Marmon Silko's *Yellow Woman*". *Ryudai Review of Euro-American Studies* 43 (1998): 1-2.

Knightley, Phillip. *Australia: A Biography of a Nation*. Jonathan Cape, 2000.

Knockwood, Isabella. "I Have to Write Whatever Happened." *The Other Woman: Women of Colour in Contemporary Canadian Literature*. Sister Vision, 1995. 63-79.

Konkle, Maureen. *Writing Indian Nations: Native Intellectuals and the Politics of Historiography 1827 - 1863*. U of North Carolina P, 2004

Krieken, Robert van. "Cultural Genocide in Australia." *The Historiography of Genocide*. Palgrave Macmillan, 2008.

Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. Columbia U P, 1980.

Krupat, Arnold. *Red Matters: Native American Studies*. Philadelphia: University of Pennsylvania, 2002.

---. *The Voice in the Margin: Native American Literature and the Canon*. University of California, 1989.

- Kwaymullina, Ambelin, and Blaze Kwaymullina. "Learning to Read the Signs: Law in an Indigenous Reality." *Journal of Australian Studies* 34.2 (2010): 195-208.
- Lacan, Jacques. *Feminine Sexuality*. Ed. Juliet Mitchell and Jacqueline Rose. Trans. Jacqueline Rose. Norton, 1982.
- LaCapra, Dominick. *History in Transit: Experience, Identity, Critical Theory*. Cornell UP, 2004.
- Lachmann, Renate. "Bakhtin and Carnival: Culture as Counter-Culture." *Cultural Critique* 11.Winter (1988): 115-54.
- . "Cultural Memory and the Role of Literature." *European Review* 12.2 (2004): 165-78.
- Lachmann, Renate. *Memory and Literature Intertextuality in Russian Modernism*. Univ. of Minnesota Press, 1997.
- Langton, Marcia. "Culture Wars." *Blacklines: Contemporary Critical Writing by Indigenous Australians*. Ed. Michele Grossman. Melbourne UP, 2003. 81-91.
- LaRocque, Emma. "Native Identity and the Metis: Otephayimsauk Peoples." *A Passion for Identity: Canadian Studies for the 21st Century*. Ed. David Taras and Beverly Rasporich. Thomas Learning, 2001. 381-99
- "Preface or here are our voices: Who Will Hear?" *Writing the Circle: Native Women of Western Canada*. Ed. Jeanne Perrault and Sylvia Vance. Newest Publishers, 1990. 381-99.
- Larson, Charles R. *American Indian Fiction*. University of New Mexico Press, 1978.
- Lee, Sky, et al. *Telling It: Women and Language Across Cultures*. Press Gange, 1990.
- Lefebvre, Henri. *The Production of Space*. Blackwell, 2016.
- Lenta, Margaret. "Literary Language in the Postcolony: Focus on Southern Africa." *English in Africa* 39.2 (2012): 155-174.

- Lerner, Melvin J. *The Belief in a Just World: A Fundamental Delusion*. Plenum P, 1980.
- Lever, Susan. "Fiction: Innovation and Ideology." *The Oxford Literary History of Australia*. Eds. Bruce Bennett and Jennifer Strauss. Oxford University Press, 1998. 308-331.
- Li, Stephanie. "Gardening, Mothering, and Storytelling in Leslie Marmon Silko's *Gardens in the Dunes*." *Studies in American Indian Literatures* 21.1 (2009): 18- 37.
- Lincoln, Kenneth. *Native American Renaissance*. Berkeley: University of California Press, 1983.
- Long, J. P. M. *The Go-Betweens: Patrol Officers in Aboriginal Affairs Administration in the Northern Territory 1936-74*. North Australia Research Unit, Australian National University, 1992.
- Louis Althusser, *Lenin and Philosophy and Other Essays*, New York: Monthly Review Press, 1971, p. 182.
- Love, Heather. *Feeling Backward: Loss and the Politics of Queer History*. Harvard UP, 2007.
- Lowry, Elizabeth. "The Fishman Lives the Lore." Rev. of *Carpentaria*, by Alexis Wright. *London Review of Books* 30.8 (2008): 26-27.
- Lukacs, Georg. *The Historical Novel*. 1937. Trans. Hannah and Stanley Mitchell. Penguin, 1981.
- Lutz, Hartmut. *Contemporary Challenges: Conversations with Canadian Native Authors*. Saskatoon, Saskatchewan: Fifth House Publishers, 1991.
- MacIntyre. *After Virtue*. U of Notre Dame P, 1984.
- Madsen, Deborah L. *Native Authenticity: Transnational Perspectives on Native American Literary Studies*. Albany: State University of New York, 2010.
- Malouf, David. "The Only Speaker of His Tongue." *The Complete Stories*. Random House, 2007. 384-87.

- Mao, Zedong. *Serve the People*. Foreign Languages Press, 1966.
- Martin, Kareno *Please Knock Before You Enter: Aboriginal Regulation of Outsiders and the Implications for Researchers*. Post Pressed, 2008.
- McCallum, John. "Introduction." *Belonging: Australian Playwriting in the 20th century*. Currency Press, 2009. vii-xi.
- McCallum, John. *Belonging: Australian Playwriting in the 20th Century*. Currency Press, 2009.
- McFarlane, Scott. "The Haunt of Race: Canada's Multiculturalism Act, the Politics of Incorporation and Writing Through Race." *Fuse* 18.3 (1995): 18-31.
- McGifford, Diane, ed. *The Geography of Voice: Canadian Literature of the South Asian Diaspora*. TSAR, 1992.
- McGregor, Russell. *Imagined Destinies: Aboriginal Australians and the Doomed Race Theory, 1880-1939*. Melbourne UP, 1997.
- McLaren, John. "Prologut." *Australian Literature: A Historical Introduction*. Longman Cheshire, 1989. ix-xix.
- McLaren, Philip. *Sweet Water... Stolen Land*. 1993. Magabala Books, 2001.
- Michaels, Eric. *Bad Aboriginal Art: Tradition, Media and Technological Horizons*. U of Minnesota P, 1994.
- Michel Foucault, 'Foucault', In James D. Faubion (ed), *Aesthetics, Method, and Epistemology, Essential Works of Foucault, 1954-1984*, Vol. 3, trans. Robert Hurley, The New Press, 1998, p. 461.
- . *The Uses of Pleasure: The History of Sexuality, Vol. 2*, trans. Robert Hurley, Pantheon, 1985, p. 5.
- Minestrelli, Chiara. "Reading and Re-reading Indigenous Australian literature: Kim Scott's Benang." *The Journal of the European Association of Studies on Australia*. 4.1. (2011): 89-101.

- Misra, Shikha. "Ex-Centric Dilemmas: Search for Identity in Canadian Literature in English." *Indian Book Chronicle* 25.6 (2000): 23-25.
- Molony, John. *The Penguin History of Australia*. Penguin, 1987.
- Momaday, N.Scott. *House Made of Dawn*. New York: Harper & Row, 1989.
- Moore, David L. "Ghost Dancing Through History in Silko's *Gardens in the Dunes* and *Almanac of the Dead*." *Reading Leslie Marmon Silko: Critical Perspectives Through Gardens in the Dunes*. Ed. Laura Coltelli. Pisa UP, 2007.
- . "Silko's Blood Sacrifice: The Circulating Witness in *Almanac of the Dead*." *Leslie Marmon Silko: A Collection of Critical Essays*. Eds. Louise K. Barnett and James L. Thorson. University of New Mexico, 1999.
- Moore-Gilbert, Bart. *Postcolonial Theory: Contexts, Practices, Politics*. Verso, 1997.
- Morgan, Sally. *My Place*. Fremantle Arts Centre Press, 1987.
- Morgan, Sally. *My Place*. Fremantle Arts Centre P, 1992.
- Morris, Pam, ed. *The Bakhtin Reader: Selected Writings of Bakhtin, Medvedev and Voloshinov*. Edward Arnold, 1994.
- Morrison, Toni. *Song of Solomon*. Signet, 1978.
- Moses, Daniel David. *Delicate Bodies*. Nightwood Editions, 1992.
- Moyes, Lianne. "Canadian Literature Criticism: Between the Poles of the Universal Particular Antimony." *Open Letter* 8th Ser. No.3 (1992): 28-46.
- Mudrooroo, Narogin. *Writing from the Fringe: A Study of Modern Aboriginal Literature*. Hyland House, 1990.
- "Passing for White Passing for Black: An Ideological Con-pro-testation (written version)," *Continuum: Journal of Media and Cultural Studies* 8,2 (1994): 258-269.
- . *Us Mob: History, Culture, Struggle: An Introduction to Indigenous Australia*. Angus and Robertson, 1995.

- . *Indigenous Literature of Australia - Milli Milli Wangka*. Hyland House, 1997.
- Muecke, Stephen, *Ancient and Modern: Time, Culture and Indigenous Philosophy*. University of NSW Press, 2004.
- . "Discourse, History, Fiction: Language and Aboriginal History." *Australian Journal of Cultural Studies* 1.1 (1983): 72-9.
- Mukherjee, Arun, ed. *Sharing Our Experience*. Ottawa: Canadian Advisory Council on the Status of Women, 1993.
- . "South-Asian Poetry in Canada: In search of a place." *Towards an Aesthetic of Opposition: Essays on Literature, Criticism and Cultural Imperialism*. Williams-Wallace Publishers, 1988.
- Munslow, Alun. *Deconstructing History*. New York: Routledge, 2006.
- . *The New History*. Harlow: Longman, 2003.
- Murdoch, Walter. *The Making of Australia: An Introductory History*. Whitcombe and Tombs, 1929.
- Nanni, Giordanno. *The Colonisation of Time: Ritual, Routine and Resistance in the British Empire*. Manchester and New York: Manchester University Press. 2013. Print.
- Neill, Rosemary. *White Out: How Politics Is Killing Black Australia*. Allen & Unwin, 2002.
- Nelson, Robert M. "Place, Vision, and Identity in Native American Literatures". In *American Indian Studies: An Interdisciplinary Approach to Contemporary Issues*. Ed. Dane Morrison. New York: Peter Lang, 1997.
- . *Leslie Marmon Silko's Ceremony: The Recovery of Tradition*. Peter Lang. 2008,
- . "Place and Vision: The Function of Landscape in *Ceremony*". *Journal of the Southwest* 30.3 (1988): 281-316.
- . *Place and Vision: The Function of Landscape in Native American Fiction*. New York: Peter Lang, 1995.

- Nettelbeck, Amanda. "Presenting Aboriginal Women's Life Narratives." *New Literatures Review* 34 (1997): 43-56.
- Neville, A.O. *Australia's Coloured Minority: Its Place in the Community*. Currawong, 1947.
- . *Commissioner of Native Affairs Annual Report for year ending 30 June 1937*. Section: Population. Consignment Number: 993, Item Number: 859/1937. State Records Office of Western Australia, Perth. 8
- . "Letter from A.O. Neville to Superintendent of Moore River Native Settlement 15th September, 1937." *Moore River Native Settlement—Miscellaneous Correspondence Volume Two*. Consignment Number: 993, Item Number: 509/1926. State Records Office of Western Australia, Perth. 62.
- . *Australia's Coloured Minority: Its Place in the Community*. Currawong Publishing Co., 1948.
- Niatum, Duane, ed. *Carriers of the Dream Wheel: Contemporary Native American Poetry*. Harper and Row, 1975.
- Niemann, Linda, and Leslie Silko Marmon. "Narratives of Survival". *The Women's*
- Nora, Pierre. *Realms of Memory: Re-thinking the French Past*. Columbia U P, 1992.
- O'Brien, Jean. *Firsting and Lasting: Writing Indians Out of Existence in New England*. U of Minnesota P, 2010.
- O'Faircheallaigh, Ciaran. *A New Approach to Policy Evaluation: Mining and Indigenous People*. Ashgate, 2002.
- O'Brien, Kerry. "Alexis Wright Interview," *Hecate* 33.1 (2007): 215-219, Web, 24 May 2014,
- Olsen, Christine. *Rabbit-Proof Fence: The Screenplay*. Sydney: Currency P, 2002.
- Ong, Walter J, *Orality and Literacy: The Technologizing of the Word*. Methuen, 1982.
- Otfinoski, Steven. *Native American Writers*. Chelsea House, 2010.
- Owens, Louis. *Other Destinies: Understanding the American Indian Novel*. University of Oklahoma Press, 1992.

- Pabby, D.K. "Satendera Nandan's Requiem for Rainbow: A Critical Study." *Diaspora: A Reader*. Eds. Cynthia Vanden Driesen and Ralf Crane. Prestige Books, 2006. 212-218.
- Page, Geoff. "The Afternoon of AO Neville." *Blue Dog: Australian Poetry* 1.2 (2002): 38-39.
- Palmer, Alison Elizabeth. *Colonial Genocide*. Crawford House Publishing, 2000.
- Parameswari, D. *Politics of Survival: Studies in Canadian Literature*. Madurai: Jane Publishers, 1999.
- Partington, Geoffrey. "Saying 'Sorry!' About Aboriginal Children: The Fundamental Problem." *Australia and World Affairs* 37 (1998): 14-24.
- Perera, Suvendrini. "Unspeakable Bodies: Representing the Aboriginal in Australian Critical Discourse." *Meridian* 13.1 (1994): 15-26.
- Peters, Ariane. *Living in-Between: The Search for Identity in Leslie Marmon Silko's Ceremony*. GRIN Verlag, 2007.
- Pierce, Peter. *Australian Melodramas: Thomas Keneally's Fiction*. U Queensland P, 1995.
- Pivato, Joseph, ed. *Contrast: Comparative Essays on Italian Canadian Writing*. Guernica, 1985, 2nd ed. 1990.
- Portelli, Alessandro. "The Peculiarities of Oral History." *History Workshop Journal* 12.Autumn (1981): 96-107.
- Porter, Joy and Kenneth M Roemer, Eds. *The Cambridge Companion to Native American Literature*. Cambridge UP, 2005.
- Poster, Jem. "Review of *Carpentaria*." *The Guardian* 26 Apr 2008.
- Quine, Willard Van Orman, *Word and Object*. The Technology Press of The Massachusetts Institute of Technology and John Wiley & Sons, 1960.
- Radha, M. "Maria Campbell's *Halfbreed* as a Confessional Novel." *(Ad)ressing the Words of 'the Other': Studies in Canadian Women's Writing*. Ed. D. Parameswari. Emerald Publishers, 2008. 194-203.

- Radstone, Susannah, and Katharine Hodgkin, eds. "Introduction: Contested Pasts." *Contested Pasts: The Politics of Memory*. London: Routledge, 2003. 1-22.
- Rae-Ellis, Vivienne. *Black Robinson, Protector of Aborigines*. Melbourne U P. 1988.
- Rajkowski, Pamela. *Linden Girl: A Story of Outlawed Lives*. U of Western Australia P, 1995.
- Ravenscroft, Alison. "Dreaming of Others: *Carpentaria* and its Critics," *Cultural Studies Review* 16,2 (2010): 194-224.
- . Rev. of *Carpentaria*, by Alexis Wright. *The Age* 19 August 2006, 22 Jan 2014,
- Read, Peter. *A Rape of the Soul so Profound: The Return of the Stolen Generations*. Allen & Unwin, 1999.
- Reichenbach, Hans, "The Tenses of Verbs," *The Language of Time: A Reader*, Eds, Inderjeet Mani, James
- Renan, Ernest. "What Is a Nation." *Nation and Narration*. Ed. Homi K. Bhabha. Routledge, 1990. 41-55.
- Reynolds, Henry. *Aborigines and Settlers: The Australian Experience, 1788-1939*. Cassell Australia, 1972.
- Rice, David A. "Witchery, Indigenous Resistance, and Urban Space in Leslie Marmon Silko's *Ceremony*." *Studies in American Indian Literatures* 17.4 (2005): 114-43.
- Richard. *X-Marks: Native Signatures of Assent*. U of Minnesota P, 2010.
- Richards, Thomas. *The Imperial Archive: Knowledge and the Fantasy of Empire*. Verso, 1993.
- Ridgeway, Aden. "An Impasse or a Relationship in the Making?" *Essays on Australian Reconciliation*. Ed. Michelle Grattan. Black Inc, 2000. 12-17.
- Roemer, Kenneth M. "Silko's Arroyos as Mainstream: Processes and Implications of Canonical Identity." *Leslie Marmon Silko's Ceremony: A Casebook*. Ed. Allan Chavkin. Oxford UP, 2002.

- Roger Dickinson Brown, 'The Art and Importance of N. Scott Momaday,' *The Southern Review*, Baton Rouge, Louisiana State University, Vol. XIV, No.I,Jan.1978, pp.30-45.
- Rorty, Richard. *Contingency, Irony, and Solidarity*. Cambridge U P, 2009.
- Ross, Glen, "'Dreamtime', who's time? A P Elkin and the Construction of Aboriginal Time in the 1930S and 1940S," *Journal of Australian Studies* 21.54-55 (2009): 55-62.
- Ruppert, James. *Mediation in Contemporary Native American Fiction*. University of Oklahoma, 1995.
- Sabbioni, Jennifer, et al. "Indigenous Australian Voices: a Reader." *Indigenous Australian Voices: a Reader*, Rutgers University Press, 1998, pp. i-xxv.
- . "Preface." *Indigenous Australian Voices: A Reader*. Eds. Jennifer Sabbioni, Kay Schaffer and Sidonie Smith. Rutgers University Press, 1998. i-xxv.
- Said, Edward W. *Culture and Imperialism*. Vintage Digital, 2014.
- . "Representing the Colonized: Anthropology's Interlocutors." *Critical Inquiry* 15.2 (1989): 205-25.
- . *Orientalism*. Penguin Group, 2003.
- Salat, M. F. *The Canadian Novel: A Search for Identity*. New Delhi: B. R. Publishing Corporation, 1993.
- Santez, Oliver. *Disputed Territory*. Inkstone Books, 2004.
- Scheier, Libby, Sarah Sheard and Eleanor Wachtel. Eds. *Language in Her Eye: Views on Writing and Gender by Canadian Women Writing*. Coach House, 1990.
- Schorcht, Blanca. *Storied Voices in Native American Texts: Harry Robinson, Thomas King, James Welch and Leslie Marmon Silko*. Routledge, 2003.
- Schweninger, Lee. "Writing Nature: Silko and Native Americans as Nature Writers".¹ *MELUS* 18.2 (1993): 47-60.

- . *Listening to the Land: Native American Literary Responses to the Landscape*. U of Georgia P, 2008.
- Scott, Kim, and Hazel Brown. *Kayang and Me*. Fremantle Arts Centre Press, 2013.
- Scott, Kim. *Benang: From the Heart*. Fremantle Arts Centre P, 1999.
- . *That Deadman Dance*. Pan Macmillan Australia, 2010.
- . *The Disputed Territory*. Carlton Press, 1982.
- . "Ramona Koval Interviews Kim Scott, Co-Winner of the Miles Franklin Award for *Benang*." By Ramona Koval. *Australian Book Review* 222 (2000): 48-49.
- . "Shouting Back: Kathryn Trees Talks to Kim Scott About His Writing." By Kathryn Trees. *Fremantle Arts Review* 10.1 (1995): 20-21.
- . "Stolen, Removed—or Robbed..." By Jill Kitson. *Lingua Franca*. 3rd March 2001: Radio National. 11 Sept. 2006
<<http://www.abc.net.au/rn/arts/ling/stories/s253912.htm>>.
- Sebald, W. G. "Between History and Natural History: On the Literary Description of Total Destruction." *Campo Santo*. Penguin, 2006. 68-101.
- Seyersted, Per. Two Interviews with Leslie Marmon Silko. *American Studies in Scandinavia* 13 (1981): 17-33..
- Sharrad, Paul. "Beyond Capricornia: Ambiguous Promise in Alexis Wright," *Australian Literary Studies* 24,1 (2009): 52-65.
- Shoemaker, Adam. "White on Black / Black on Black." *The Oxford Literary History of Australia*. Eds. Bruce Bennett and Jeniffer Strauss. Oxford University Press, 1998. 9-20.
- Shoemaker, Adam. *Black Words, White Page: Aboriginal Literature 1929 - 1988*. U of Queensland P, 1989.
- Siebert, Renate. "Don't Forget - Fragments of a Negative Tradition." *Memory and Totalitarianism*. Oxford U P, 1992.
- Siemon, Stephen, and Helen Tiffin, eds, *After Europe: Critical Theory and Post-Colonial Writing*, Sydney, Dangaroo Press, 1989.

Silko, Leslie Marmon. *Ceremony*. Penguin, 1977.---. *Storyteller*. Arcade Pub, 1981. --
-. *Almanac of the Dead*. New York: Penguin Books, 1991.---. *Sacred Water*.
Flood Plain Press, 1993. ---. *Gardens in the Dunes*. New York: Simon and
Schuster, 1999.

Silko, Leslie Marmon. *Ceremony*. Signet, 1977.

Silva, Noenoe. *Aloha Betrayed: Native Hawaiian Resistance to American
Colonialism*. Duke UP, 2004.

Simon, Roger I, Sharon Rosenberg, and Claudia Eppert. *Between Hope and Despair:
Pedagogy and the Representation of Historical Trauma*. Rowman &
Littlefield Publishers, 1999.

Simon, Roger I. *The Touch of the Past: Remembrance, Learning, and Ethics*.
Palgrave Macmillan, 2005.

Slater, Lisa. 'Kim Scott's Benang: Monstrous (Textual) Bodies'. *Southerly* 65.1
(2005): 63. *Expanded Academic ASAP*. 23 July 2012.

---. "Benang, This 'Most Local of Histories': Annexing Colonial Records into a
World without End." *Journal of Commonwealth Literature* 41.1 (2006): 51-
68.

---. "Kim Scott's Benang: An Ethics of Uncertainty." *Journal of the Association for
the Study of Australian Literature*, Vol 4 (2005). 147-158.

---. "Making Strange Men: Resistance and Reconciliation in Kim Scott's Benang."
Resistance and Reconciliation: Writing in the Commonwealth. Ed. Bruce
Bennett, Susan Cowan, Jacqueline Lo, Satendra Nandan and Jen Webb. The
Association for Commonwealth Literature and Language Studies, 2003. 358-
70.

Smith, Barbara. "Towards a Black Feminist Criticism." *All the Women Are White, All
the Blacks Are Men, But some of Us are Brave*. Ed. Gloria T.Hull et al.,
Feminist Press, 1982. 157-75.

Snodgrass, Mary Ellen. *Leslie Marmon Silko: A Literary Companion*. McFarland and
Company, 2011.

- Soja, Edward W. *Postmetropolis: Critical Studies of Cities and Regions*. Blackwell Pub., 2000.
- Sontag, Susan. *On Photography*. New York: Farrar, Straus and Giroux, 1977.
- . *Regarding the Pain of Others*. Penguin, 2004.
- Spelman, Elizabeth. *Fruits of Sorrow: Framing Our Attention to Suffering*. Beacon P, 1997.
- Spivak, Gayatri. "Can the Subaltern Speak?" *Marxism and the Interpretation of Culture*, Ed, Cary Nelson, and Lawrence Grossberg, Macmillan, 1988.
- . *The Postcolonial Critic: Interviews, Strategies, Dialogues*. Ed. Sarah Routledge, 1990.
- Stallybrass, Peter, and A White. *The Politics and Poetics of Transgression*. Methuen, 1986.
- Stein, Rachel. "Contested Ground: Nature, Narrative, and Native American Identity in Leslie Marmon Silko's *Ceremony*". In *Leslie Marmon Silko's Ceremony: A Casebook*. Ed. Allan Chavkin. OUP, 2002.
- Stoler, Ann Laura. *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense*. Princeton UP, 2009.
- Sullivan, Shannon. "Ethical slippages, shattered Astley, Thea." *The Multiple Effects of Rainshadow*. Penguin Books, 1997.
- Sutton, Peter. *The Politics of Suffering: Indigenous Australia and the End of the Liberal Consensus*. Melbourne U P, 2009.
- Swan, Edith. "Laguna Symbolic Geography and Silko's *Ceremony*". In *American Indian Quarterly* 12.3 (1988): 229-249.
- Swann, Brian and Krupat Arnold, ed. *Recovering the Word: Essays on Native American Literature*. U of California P, 1987.
- Swann, Brian. *Voices from Four Directions: Contemporary Traditions of the Native Literatures of North America*. University of Nebraska Press, 2004.
- Syson, I. "Uncertain Magic" *Overland* 187 (2007): 85-86.

- Tapping, Craig. "Literary Reflections of Orality: Colin Johnson's Dr Wooreddy's Prescription for Enduring the Ending of the World," *World Literature Written in English* 30, 2 (2008): 55-61, Print
- Taylor, Charles. *The Malaise of Modernity*. Concord, ON: Anansi, 1991. Print.
- Terada, Rei. *Feeling in Theory: Emotion after the 'Death of the Subject'*. Harvard University Press, 2001.
- Thomas, Nicholas. *Colonialism's Culture: Anthropology, Travel and Government*. Polity P, 1994.
- Toom, Penny Van. "Indigenous Texts and Narratives." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge: Cambridge University Press, 2000. 19-49.
- Tyler, Hamilton A. *Pueblo Gods and Myths*. University of Oklahoma Press, 1964.
- Vernay, Jean-François, and Alexis Wright. "An Interview with Alexis Wright." *Antipodes*, vol. 18, no. 2, 2004, pp. 119–122. *JSTOR*, www.jstor.org/stable/41957373.
- Vizenor, Gerald. *Manifest Manners: Narratives of Survivance*. U. of Nebraska Press, 1999.
- Wagamese, Richard. *Indian Horse*. Douglas & McIntyre, 2012.
- . *One Native Life*. Douglas & McIntyre, 2008.
- Wagner, Ole. *The Stolen Land Will Eat Their Hearts-Leslie Marmon Silko's Ceremony from an Environmentalist Perspective*. Grin Verlag. 2007. Print.
- Walker, Kath. "No More Boomerang." *Australian Verse: an Oxford Anthology*, by John Leonard, Oxford University Press, 1998.
- Warner, Michael. "Uncritical Reading." *Polemic: Critical or Uncritical*. Ed. Jane Gallop. Routledge, 2004. 13-38.
- Warrior, Robert. *Tribal Secrets: Recovering American Indian Intellectual Traditions*. U of Minnesota P, 1995.

- Weaver, Jace. *That the People May Live: Native American Literatures and Native American Community*. Oxford UP, 1997.
- Webby, Elizabeth. "Colonial Writers and Readers." *The Cambridge Companion to Australian Literature*. Ed. Elizabeth Webby. Cambridge University Press, 2000. 50-73.
- Weinzweig, Helen. *Basic Black with Pearls*. Anansi, 1980.
- Wiget, Andrew. *Native American Literature*. Twayne, 1985.
- Willbanks, Ray. *Australian Voices: Writers and Their Work*. U of Texas P, 1991.
- Wilson, Tikka. "Racism, Moral Community, and Australian Aboriginal Autobiographical Testimony." *Biography* 27.1 (2004): 78-103.
- Windschuttle, Keith. *The Fabrication of Aboriginal History. Vol. 1, Van Dieman's Land 1803-1847*. Macleay P, 2002.
- Wolfe, Patrick, "On Being Woken Up: The Dreamtime in Anthropology and in Australian Settler Culture," *Comparative Studies in SOCIety and History* 33 (1991): 197-224.
- Womack, Craig S. *Red on Red: Native American Literary Separatism*. U of Minnesota P, 1999.
- Womack, Craig S. *Red on Red: Native American Literary Separatism*. University of Minnesota, 1999.
- Wright, Alexis. *Carpentaria*. Giramondo, 2007.
- . 'On writing *Carpentaria*', *Heat Magazine*, vol. 13 2007, pp. 79–95.
- . "A Question of Fear." *Tolerance, Prejudice and Fear*. Allen & Unwin, 2008. 129-169.
- . "Embracing the Indigenous Vision." *Meanjin* 65.1 (2006): 104-08.
- . *Grog War*. Broome, W A: Magabala Books.
- . "On Writing *Carpentaria*." *Heat Magazine* 13 (2007): 79-95.
- . "Politics of Writing." *Southerly* 2.62 (2002): 10-20.

---. *Plains of Promise*. University of Queensland Press, 2012.

Wyschogrod, Edith. *An Ethics of Remembering: History, Heterology, and the Nameless Others*. U of Chicago P, 1998.

Wyss, Hilary E. *Writing Indians: Literacy, Christianity, and Native Community in Early America*. U of Massachusetts P, 2000.

Yates, Frances A. *The Art of Memory*. Pimlico, 1992.

“Throwing Like a Girl: A Phenomenology of Feminine Body Comportment Motility and Spatiality.” *Wikipedia*, 19 Jan. 2019. *Wikipedia*, https://en.wikipedia.org/w/index.php?title=Throwing_Like_a_Girl:_A_Phenomenology_of_Feminine_Body_Comportment_Motility_and_Spatiality&oldid=879202472.