

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 evolvment 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 siderers, 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, buggered 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.

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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.

