

## Fourth Chapter

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

I appreciate your concern, and that you remain with this shiftily, shaking narrative. I am grateful; more grateful than you know, believe me (22).

But in certain times he directly addresses the audience, “Yes, my grandfather was a shrewd man. A rat cunning mind, dear reader, mark my words”(43).

The spatiality of the narrator exercises as a pertinent spot of discourse and ideology of Nativity. The nature of Harley as a mixed-race one elates the narrative more powerful from an Aboriginal point of view and *Benang* argues for cultural regeneration and moral up-gradation of Aboriginal life through spatial textuality. Neville maintains an authoritative tone in *Coloured Minorities in Australia*, while Harley exhibits a weak and compassionate tone. He searches for a narrative mode that formulates its shape from the living heteroglossia of the self and the world. *Benang* constitutes questions and answers simultaneously and the narrative technique of Scott is noteworthy in this manner. He never employs direct passages of exploitation and harassment, for two reasons, firstly he respects Aboriginal suffering, and secondly, he knows the urgency of reconfiguring a strong self of Aboriginality. He adopts the survival mechanism of Aboriginal people telling the stories of oppression in a guarded fashion as an enactment of passive resistance through the use of understatement. He creates gaps through understatement to provide space for silenced or unknown histories. Scott utilizes textual space for registering silenced or unknown stories. He considered *Benang* as an instance to negotiate certain aims, firstly to regenerate the lost cultural past of Aboriginality, secondly to educate people about the reality of Aboriginal life.

The narrator Kim Scott positions himself as the protagonist Harley and to recreate a lost past through folktales, oral stories, dreams, lost rhythms, songs, and images. The narration disrupts the White colonial discourse and emplaces the colonizer in an uncomfortable zone of thought and discourse. The act of writing / creating a literary narrative constitutes pivotal in the process of reuniting with the past or family. *Benang* celebrates the potentiality of writing and textual space in creating the link between the hidden and the lost. The novel says “You can meet a death, just

knowing the paper talk" (425). Harley assisted Ernest Scat in creating historical documents and texts. Even though he is opposing Ern's views, he lingers with him only due to his love for letters and says "I wanted to scar and shape him with my words because he's had so disfigures me" (287). Writing of the colonial discourse enunciates a tool to disfigure and deconstruct the native space and subjectivities. In writing one's perspectives of life, Aborigines wrestle with the modalities of the writing of settler/colonizer.

Letters were denied to Aborigines as a force to obstruct their way to truth. Jack, Kathleen, and Coolman's children are denied attending school. The settler always dominated by the fear that Aborigines might use writing in the service of resistance. The consciousness of letter considers a pivotal element in self-determination and the activity of writing has the potentiality to construct the Native space and to resist the hidden agendas colonizer/settler. But in certain times, the act of writing corresponds to the mode of self – confession of an inferior state of mind possessed by Aborigines. Jack writes to Neville "My mother was a black woman and my father was a White man" (313), he confesses that he belongs to "half-caste".

The recent studies on the Stolen Generations narrative emphasize its historicity and political aspect, which negates the hitherto existing agencies of history and the traditional written documents of the past. Harley undertakes the major task of metamorphosis to transform memory into history. The retrieval of archival resources continues to priorities the textual over the oral, it exposes the pivotal role of authentic documents of colonialism in the process of decolonization of both the memory of colonizer/settler and the colonized. It reckons not only the historical engagements of hidden pages but also reckons the true culture, kinship, and spaces of Aboriginality through literary narratives.

The modalities of reading and writing are emphasized in the novel *Benang*. Although the notions of literacy attribute a negative compliment to Aborigines in general, the novel foregrounds characters who possess an acute sense of knowledge on reading and writing modalities. Sandy Two is “a reader” (248) and so too is “literate Will” who immerses himself in “Western, those cowboy novels and the country and western music” (119, 356, 192). Jack’s sister Kathleen loves the practice of writing in school and after marriage leaving Gebelup, she used to read even the labels on bottles, tins, old magazines (260, 138). Jack collected old newspapers to get the notion of what others think about his tribe. Ern takes Harley to assist in his venture only due to his interest in reading and writing and says “Harley was clever at school; he liked reading and drawing all the time” (432). So the family lineage of Harley possesses the rare gift of interest to literary space and narrative texts. This idea is foregrounded in the novel to deconstruct the notion that all the tribes are savage and indifferent to culture and art.

Sandy One insists on their belief in written documents or words through the act of registering birth, death, and marriages with the state. He adds,

It would be murder when they took, used, killed as they did. Because it'd written down, there'd be words saying who there was (178)

Kim Scott describes *Benang* as “in part about reclamation from the printed page” (499). The novel retrieves the true history of places, people, and events from the fabricated narrowed visions of printed documents of the past. The retrieval of orality is also under the concern of this project. The potentiality of literacy is highlighted all through the work. Harley's father Tommy's song at the bar reveals this, he sang about an aboriginal man who diseases because he is unable to read the sign posted before a poisoned waterhole.

Harley always posits himself in a struggle with his grandfather's words. Harley is "led ...back to writing after I had turned away from it because of the struggles with my grandfather's words" (448). Harley undertakes the task of reading and writing, but guarantees as an unparalleled way to correct, modify, and to configure texts. Harley utilizes the verbatim of archival documents by Auber Neville to reconfigure the true Aboriginal life and culture. The second chapter of the novel *Benang* opens with a sentence from *Australia's Coloured Minority*, "As I see it, what we have to do is uplift and elevate these people to our plane" (Neville 57; Scott 11)

*Benang* is not a text for simple and leisure rereading; it gives a more complicated narrative structure with an unending citation from history and the mixture of Aboriginal ideology and reality. *Benang* demands the labor of reading as an art of political cognizance to comprehend the hydra-headed ways of colonialism, settler politics, and the issue of identity configuration by Aborigines. Like writing, reading also constitutes an art of political sentience. Harley decides to negate the colonial identity and reconstruct Aboriginal Subjectivity by the cause and process of reading Auber Neville and Ernest Soloman Scat's representations in historical documents. Reading becomes an active process of self – determination for both writers and readers, rather than a passive act of entertainment.

The space of textuality reflects several ideologies and mythos in connection with the social, political, and cultural scenario of Aborigines. The activity of reading constitutes his urge for reconnecting his subjectivity and recognizing the malignity of his self as a 'first White man in the family lineage'. Kim Scott chose the mode of creative fiction to trace back history and the narrative is featured uniquely. The concepts of linearity and coherence are disrupted in every dimension. Narrative structure does not confine to chronological structure, grammatical modality, fixity in

using pronouns, unified nature of subjects narrated; the reader often finds the same characters events, and places at different times in the same novel, with familiar scenes, replayed from a different perspective. For instance, Daniel Coolman passes away early in the text (83) but then features in other chapters (270 – 271, 337 – 354). This indicates the confluence of past and present in the construction of narrative. The fluidity and temporality of Aboriginal life caused by displacement and estrangement determine their life as more confused and skewed. Aboriginal life was sketched clinically and indifferently with numbers and colors in earlier works. Harley's task is to revive and redefine it with a more humane perspective.

In American Native writing, 'land' or sense of place plays a quintessential role to define aesthetics and to formulate literary narrative. They believe 'sense of place, indeed, as a necessary factor for effective writing. The creative and critical powers spring up from the awareness of space and the consciousness of land. *House Made of Dawn* by N. Scott Momaday heralds as the marking point of Native American's capacity for creative expeditions. Their literature is fixed in the strong roots of oral tradition to uphold Native history, culture, and society. They produce novels with mythical storylines, dreamlike narrative visions, and rejuvenating style.

The narrative structure deconstructs all the spatiotemporal elements in an unequalled manner. The action of the novel *House Made of Dawn* occurs between July 20, 1945, and February 28, 1952. But the narration is preceded with an undated prologue and four dated portions set in the Jemez Pueblo of Walatowa, New Mexico (the prologue and sections one and four take place in New Mexico) and the Los Angeles area (sections two and three). The novel begins with "there was a house made of dawn, it was made of pollen and rain, and the land was very old and everlasting" (Momaday 1). The very beginning denotes the affinity towards land by Native

American writers. The narrative space specifically connected to geographical space; it is not a mere element, but land or geographical space constitutes the basic structure upon which the superstructures of other elements exist.

The novel creates an unfamiliar space of native scenario; but by the way of defamiliarising technique, it achieves the form of art more delightful. The novel is rich in describing the peculiarities and oddness of Indian life, the story has a circular structure with fragmented spatiotemporal elements to portray the unusual way of life. The prologue is emplaced at the end of the novel chronologically. The text also envisages a plethora of non – narrative verbal forms. *House Made by Dawn* details the construction and demolition of land which aid in the spatial configuration of Abel's subjectivity. Abel's memory loss connected to the spatial alienation he feels to the land Walatowa. Momaday constructs the subjectivities and resolves this predicament. Unlike other literature, Fourth world Literature takes a more thrifty position in designing the mythic mode of literature and subjectivity formation. It needs diligent and strategic use of narrative techniques to make the reader convincible of the unconvincing myths, knowledge systems, rituals, and modalities of Aboriginal.

Momaday blends different voices to make a comprehensive sense of the novel – Abel representing the immediate past, the grandfather the historical, and the novelist the mythic. The narrator takes the status of a 'Native Healer' who uses cultural symbols to keep continuity in the traditional epistemology of Native Americans. The power of narrative was described with the conceptual note of a medicine singer capable of healing his community's long way of suffering.

In the narrative structure, he uses a mixture of rhythms, tones of a drumbeat, ceremonial chants, etc which foregrounds each word uttering the underlying patterns of Aboriginal life. The text possesses the qualities of a ceremonial act and also

features like a work of aesthetic portrayal of Aboriginal sensibility. So he fulfills the responsibilities of both as an artist and a spiritual leader. The text is unique that inaugurated the conceptual framework of Anglo – American Aesthetic theory. Momaday built a native narrative form of a novel that is pregnant with myths, rituals, and traditional patterns of repetition. Repetition is a quintessential factor of all native art forms, it does not only mean for retelling, but it focuses on the spatial presence of the native world in art forms more intensively and effectively. It facilitates the resource of memory to make correction and modification by the repetition of the same acts for historical retelling.

Momaday's use of rhythms makes *House Made of Dawn* a sound construct – a connotative musical piece with rich and powerful historical, cultural and social evocations. The theatricality of the novel is explored as it combines the forms of written and spoken words. Momaday acts like a storyteller and gives the readers the experience of auditors, for him writing becomes a performative experience. The novel structures as a circular form, it ends where it begins. The prologue anticipates the closing and it is divided into four parts – The Longhair, The Priest of the Sun, The Night Chanter, and The Dawn Runner – the 'four' indicates the direction of land.

The magical power of the word establishes transitions in the subjectivity of the character Abel. Though the ceremonies and rituals use the oral forms of language, they perform as a great tool to give energy to the characters like Abel who are plunged in the gloom with complete alienation and dislocation. Words act as the powerhouse of energy both in religious rituals and mythical ceremonies. If the word is lost, even the possibility of reconfiguration would be collapsed. The recollection of memories through old songs is another technique of orality retrieval. Creative songs



make spiritual healing more easily. The inability to make the right words at the right time obstructs his process of spatial reconfiguration to land and spirit.

Orality is the major feature of any Fourth World Literature since they had been using scriptless language from the inception of their tribe. It continues to make dynamic shifts and pertinent modifications in the system of Native American Literature. Porter says, in connection with Native America Oral tradition

Native American oral traditions are not fragile despite tremendous adversity; they survive and continue to grow, reflecting change and diversity within the cultures that produce them relationship over time with other both Native Americans and Non-Native Americans (Porter and Roemer 42)

When the Native writers started writing back, they negated the European system of epistemology and introduced a new modality of understanding literary aesthetics of Aboriginality to non – Native writers by learning the system of mythology, ritual, and the oral tradition of Fourth World writers in a meticulous manner. The inception of Native American Literature makes the transition from oral tradition to written form. Oral forms of literature provide a rejuvenated spirit of Aboriginality in the mode of language, perspective, and form to the written discourse of Native literature, and the writing is considered as an effort to identify the vitality of Native American Culture.

The next literary narrative to explore is the novel *Ceremony* by Leslie Marmon Silko, a great effort to rewrite the Native self, primarily with the aid of orality, traditional myths, ancient songs, etc. It is not possible to avoid the mode of Eurocentric structure of narrative modes completely, but Silko makes modifications from a Native perspective. Even though she used the whole structure of Eurocentric

fiction, it negates all the White superiority over form, myth, culture, and tradition and put forwards a new aesthetics of fiction writing.

Silko even goes to the extent of rejecting the Eurocentric notion of author and takes the stand as a narrator of Native American story in a redefined narrative. The narrative mode of *Ceremony* is redesigned according to the development of a pure Native subjectivity out of the disturbances and struggles of war and other cultural influences. The textual space acts as a tool to narrate the subjectivity formation of Tayo as an individual, social being, and spiritual entity. The novel foregrounds the system of narrative technique by introducing the native mode of storytelling; it also adds the historical importance of orality since orality brings the essence of Native life, instead of museum pieces and artifacts. The stories are retold in any form of literature such as poetry or prose; the stories provide a sense of native tradition, place, and culture. This novel is marked as a non – chronological one that blends the possibility of free verse poetry and narrative prose; the process of storytelling and stories mark the basic structure of the novel.

The basic structure of the novel closely links to the mythic structures, rituals, and ceremonies. The linearity of time is intervened by the traditional stories and songs, thus chronicity marks as the major trait of Native literature that never maintains any concern over the sense of time whether it is future or past. Critics find *Ceremony* as a liberating work that emancipates itself from the modalities of traditional and authoritative discourses of narration; it takes the form of an interactive text. The act of storytelling becomes an interactive ceremonial act and provides the notions of stimulation and resistance to the formation of unexampled textual modalities.

In *Ceremony*, the oral tradition of American Native culture and western narratology contrast and complement each other to create a mutual transformation. It portrays the traumatic conditions and dialectical experience raised out of anxiety of cultural confluence and the mutual construction of subjectivities. She makes the positive note of hope to the racial confusion of the land. It covers innumerable issues as a text of polyphonic discourse – the heteroglossia.

The techniques of flashbacks and flash-forwards have intermittently punctuated the narration. The catastrophic condition of Tayo is corrected through the intermingling of mythic and ritual elements of ceremonious healing. The dynamic nature of storytelling is revealed through the words old Grandma towards the end of the novel. "It seems like I already heard these stories before – the only thing is the names sound different (260). In textual space, Silko uses the strategies of deleting the spatial boundaries that divide the modalities of fiction and reality. The blurred narrative of myth, ritual, and reality becomes the core of Native American literary text.

The third domain of narrative expedition is Canadian First Nation literature, like any other Fourth world discourse, Canadian First Nations also consider their central active element of narration as orality. They commemorate all the events of life with the aid of oral tradition and make emotional outpourings and ideological deliverances through these oral songs. But with the colonial intervention, they introduced new systems of administration language and culture that thoroughly scattered the possibility of a comprehensive concept of orality.

Maria Campbell intermittently uses native languages like Cree and Mitchif in the narrative *Halfbreed*, to bring out a shift to Native language as a trope to retrieve Nativity, orality, and tradition. The names of female personas are unique in this

manner like Cheechum, Qua-chich, etc. The metaphorical representation of Narrative marks as a space of resistance against White supremacy of narrative discourses and writing modalities. Campbell always feels connected to the Native language rather than English; it brings closeness and a sense of belongingness to her community. She deliberately uses certain Native words to add an extra layer of meaning to these concepts "Aup – pee – tow – Koosons" (half people), akee – top (pretend), Mushrooms (grandfather) Kokums (grandmothers), etc. Unlike other tribes who follow English, Metis people believe in the cultural power of the Metis community and their systems of language. The language used as a tool to rejuvenate Native life, culture, and tradition, it is designated as Creenglish – a mixture of English and Cree.

The novel brings out certain peculiar narrative techniques such as – the very brief retelling of the history, humor, irony, understatement, and the use of oral traditions, etc. She ends the introduction,

I write this for all of you, to tell you what it is like to be a Half breed woman in our country. I want to tell you about the joys and sorrows, the oppressing poverty, the frustrations and the dreams (Campbell8)

The land of the First Nation was taken away by the Whites and the settlers became the owners of the land as Michel Foucault puts it as the hegemonic practice of carceral archipelago. In *Half breed*, Maria uses the blending of English with Native Cree language, the use of un – standard English language, and using the forms and styles of their oral tradition as signs of the emergence of new writing mode. Unlike other European Narratives, *Half breed* engenders a kind of holistic and connected approach to every element of life and culture. It subverts the hegemony of the White discourse and negates all kinds of universalistic and standardized deliverance of knowledge and culture. Like other Fourth world narratives, it disregards the system of

chronological narration, Campbell destabilizes the White reader's concept of narrative, nation, Native other, etc.

As a narrative tool, *Halfbreed* employs anecdotal humor as a regenerative technique to balance an otherwise tragic vision and provides hope for future oppositions against oppression. Campbell uses humour very effectively in all the instances of the description of her community and it functions as a marker of difference and cultural identity, as a way to recover the open spaces within that is necessary for cultural survival and future literary creation. Metis people are generally humorous and always find the sides of humorous intervention in daily life situations.

Campbell enunciates the nostalgic traditions of storytelling and folk traditions and dismantles Eurocentric notions on First Nation life and literature. The Aboriginal constituents of narrative discourses are well-knitted in the fabric of Native life – including Metis folklore, legends fairy tales, eccentric and vibrant characters, superstitions, supernatural occurrence, etc. Campbell is well convinced of the necessity of including Native elements in the narrative structure of the novel to make the survival of the Metis cultural life possible. Humour forms the vital element of narrative format, she says “They looked cold and frightening, and seldom smiled, unlike my people who laughed at everything (28).

Campbell parodies certain stereotypical figures of Nativity and White culture. The use of self – caricature of the Metis and the employment of parody are concerned as the product of double consciousness created by the process of colonization. She mocks not only the members of the outside groups but also the deviant group members within the community. But the overall criticism of individual fellow Metis is not as sharp as the collective feeling of equality in comparison to the outside world.

The novel *Indian Horse*, by Richard Wagamese, identifies as the last instance of narrativity to explicate, employs a peculiar narrative pattern unlike other Fourth world texts, the novel starts with the introduction by the protagonist Saul himself. The novel is made possible when the officials of the Rehabilitation Centre force Saul to narrate his life story as a healing technique. The technique of narration itself becomes a political act of the process of decolonization both in literature and in the social system. The novel itself acts as the narrator of storytelling as it initiates a kind of political and cultural movement to accelerate the movement of decolonization and healing. Narrating and retrieving immediately appear as interconnected processes and, similarly, the imbricated narratives function as a reminder that Saul's story and Wagamese's biography constantly intertwine in the novel.

The shortness and the deliberate simplicity of the sentences, the slack syntax, and the factual tone reproduce the fragmented memories left by the highly distressing experience of abduction and relocation effectively. Hockey colonizes over one hundred and ten pages—or half the novel—as it fills Saul's otherwise vacuous life. This is particularly striking in a short passage recounting Saul's dreams of hockey feats before falling asleep in the cold dormitory. The deliberate repetition of the frequentative aspect of the modal auxiliary 'would' -fifteen occurrences in this particular instance—clearly informs the reader that hockey has now become the main focus of attention.

Metonymically speaking, the structuring properties of ice hockey also provide a timeframe and a pace for the narrative that organizes itself around many games and training sessions abound in the text. Storytelling is meant to reveal the meaning of life and associated activities in any native oral cultures, to inform and elevate both the teller and the listener, entirely divested of its sacred functions to serve opposite

purposes. Saul is unable to ground his stories in tribal history and myths, in the shared memories as his grandmother once taught him, allow one to transform microscopic events into age-old stories able to resist annihilation.

The sharp contrast between the profusion of alliterations reproducing the sounds heard by the pupils and the blanks left in the text—it never gives any graphic account of the beating—reveal how Wagamese manages to use the silences of the text to express the horrors of the residential schools better than any detailed description of the scene would have. The novelist uses the dominant language imposed on him to build a sound space that suffices to expose the atrocities committed upon the young Indian pupils. As a result, the reader's attention is drawn to the fact that the text does not always tell the whole story, but it leaves unsaid mirrors and forms of amnesia to help the victims cope with the violence of the experience and the traumatic memory.

Sometimes, the difficulty to recover stolen memories appears not so much in the silences of the text, but in the allusive nature of the stories told. These fragmentary memories regularly resurface in the narrative and both the reader and Saul are brutally overcome by the emotions triggered by the resurgence of a particular detail associated with the trauma. Another strategy adopted by Wagamese to mirror Saul's inability to reconstruct his story consists of, termed as the aborted narrative. This is the case when Saul fails to bring his relation to his brother's death to a conclusion or when Fred and Martha Kelly leave the narration of their own experience in the residential school system unfinished.

Some stories are left unresolved, then while others do find a conclusion, only serve to conceal another story that language cannot express. Chapter Thirteen offers a prime example of concealed narrative, it is inserted between the relation of two highly

traumatic memories of Shane Big Canoe's martyrdom and the enumeration of the horrors Saul witnessed during his years at St. Jerome's. Later, intoxication keeps him paralyzed and he cannot make sense of a story and he is still unable to remember. Indeed, nowhere in the novel, Wagamese allows his reader to guess Saul's long-buried secret. Only then the reader understands that the colonization of the text by ice hockey is nothing more than a metaphor of Saul's need to hide the unbearable truth, to fill the void left by the desecration of his body and mind with a substitute structure.

Symbolically, though, Saul's decision to use writing does not estrange him from the oral tradition from which his story originates. As Rigal-Cellard rightly argues, writing as part of the healing process is a recurrent feature of Indian literature. Setting pen to paper amounts to seizing the very weapon with which the colonizing culture attempted to erase the traditional narratives. By doing so, Native writers attempt to rewrite the sialography by incorporating elements from the Native features to the forms imposed by the dominant culture. The deterritorialization of written language, a process through which writing gradually loses its original values to oral language, definitely qualifies Wagamese's novel as part of minor literature as theorized by Deleuze too (Deleuze 11-12)

Right from the start, Wagamese makes it plain to the reader that the novel is remarkably hybrid writing as an extension of the oral tradition. This is the hardly surprising fact that apart from being a novelist and a journalist, Wagamese is at the head of a group of storytellers called *Deh-bah-yuh-mig* and he recalls it as a way to reconnect with the Anishinaabe culture from which he had been completely estranged for almost thirty years. In the novel, Saul remembers a few months that preceded Naomi's death, the feeling of an organized narrative is even stronger in these



descriptions. Indeed, in some passages, the rhythm resulting from the succession of short sentences suggests a spoken story more than a written novel. These instances of the fertilization of the novel with elements from the oral tradition coexist with passages refer to the canonical forms and standards imported from western literature.

As the plot unfolds, the spoken story emerges in a way that the character of the traditional approach to storytelling pervades among the Ojibway community. At the end of the novel, when Saul tries to tell Virgil about the rape and finds much hesitation to start his narration, the latter initiates the narrative in his stead and the tale is reconstructed jointly by the two Indian boys. The role of the listener in the construction of meaning—which Cree poet and academic Neal McLeod identified as one of the specific features of Algonquian storytelling traditions (McLeod 96) is therefore reasserted by Wagamese while the healing power of the shared narrative ultimately rescues Saul from the pit in which he had fallen.

Nevertheless, Wagamese's ability to manipulate the written narration goes even further. In *Indian Horse*, the very structure of the classic novel is altered and redefined. This is yet another major characteristic of minor literature as defined by Deleuze, their ability to introduce new structures or alter the existing ones in an attempt to reterritorialize the narrative (Deleuze12). Although the novel is divided into chapters, most of them are very short. Some are closer to narrative vignettes of sorts through which Wagamese uses the interstices between two chapters to insert micro-narratives meant to reproduce the resurfacing of traumatic images in Saul's memory.

Words or rather the natural energy of language are often endowed with specific powers in Indian narratives. This is something Saul had been made aware of

at a very early stage in his life when his grandmother had warned him against the dark powers of the English language, a spell used to lure Indian children away from their native communities and better acculturate them. The children keep articulating their Aboriginal languages without uttering a single sound. They are reduced to silence and become the dumb witnesses to the horror scenes that are part of everyday life at St. Jerome's. Nevertheless, in a system where education relies on the parrot-like repetition of fixed sentences, access to the dominant language is also restricted. The pupils are required to learn it, but they are prevented from using it as a tool to challenge the destructive process at work in the residential schools.

Saul is the only exception insofar as he already understands and speaks enough English to be able to read. Although his language skills isolate him from the other Indian children who call him 'Zhaunagush', they save him from alienation and annihilation by providing refuge and an opportunity to improve his command of English through reading while the others are deliberately kept in a form of linguistic dependence. Beyond the meaning of words though, Wagamese also excels in using the sounds of English to put into perspective historical and social elements he means to insist on. English, however, is not the only language reclaimed by Wagamese Ojibway words that survive in the text and further add to the hybridity of the novel. Place names in Ojibway, for example, participate in the peculiar musical quality of *Indian Horse* while reminding the reader of the initial despoliation of Indian land.

general, Individual spatial experience represents the spatiality of a community in Fourth World literature. The research undertakes the study of life –writing mode which reflect a community's survival. Orality was the base of narrative space of Aboriginal/Fourth World Literature. By the advent of colonialism, orality was taken

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

