

Conclusion

Fourth world literature emerges as a pertinent and peculiar literary discourse in this twenty-first century since it articulates itself with the systems of political power, social conditions, and spatial comprehensions. It started as a modality for preserving the literary discourse of the Aboriginal community with the advent of colonialism. Later it grew as a mode of resistance to stand against the hegemonic powers with the authenticity of Fourth World culture and system of life. Simultaneously, it assumed the responsibility of informing others about the life and conditions of closed aboriginal communities that were unknown to the world hitherto.

Aboriginal system of knowledge was rich and diverse since they kept the supreme state of autonomy and self-sufficiency within the practice of their daily life and they preserved variant epistemological discourse on history, botany, meteorology, sociology, anthropology, archaeology, etc. But the aboriginal community was never identified with their knowledge since instead they always associated with the notions of savagery, racist prejudices, and spatial liminality. Their knowledge was identified as 'Sapientia nullius'(nobody's knowledge). But nowadays Fourth World literature emerges to the disciplinary status which aims to induce the pragmatic mode of survival, resistance, information, and aestheticism as basic traits, and thus it is elevated to the status of an international genre. The practice of rewriting history by these kinds of fictional modes enhance very popular since the history of the Fourth World is erased and hidden by the structures and activities of colonial imperialism. This process displays a reality with the reclamation of spatial knowledge to the realm of history, fiction, and culture.

When Fourth World people realize that the process of exclusion and marginalization is deliberate and systematic, they find a way to resolve it by formulating a very fixed, planned, and strategic understanding of history. The sense of history is inevitable in constructing confidence and self-respect in the articulation of subjectivities and Fourth world literature hails as it promotes aboriginal nationalism, community pride, and intellectual superiority among its people.

Even though this research undertakes the study of fiction, Fourth world Literature explores Aboriginal life and culture through hydra-headed forms of literary genres and narrative modalities. Though they are narrating pathetic stories of Fourth world life, they advocate political activism as the consequences of these incidents. The concept of 'space' becomes pertinent in connection with the analysis of Fourth world Literature. Since all aboriginal communities keep and remain in their own specific space called 'Reserves', the spatiality of their lives should be assessed according to its seminality of their identity and culture. They never try to annex, to blend or to assimilate with an alien land and they adhered to their space even at the time of catastrophe and predicaments. The history of humankind can find only one species of the community who are never ready to part with their land at any cost and at any time, they are the Fourth world people.

Aboriginal identity marks its people as the specific one who belongs to this particular space. This 'Reserve' or space makes their life possible socially, culturally, and spiritually too. Their life depends on the spatial elements and their knowledge and veneration to the spatial entities are remarkable. Unlike eco critics those who have considered land as something to be preserved for the future generation, Fourth world people view it with a spiritual and aesthetic perspective. They are well aware of the threats and vulnerability of the land and other spatial entities to the process of

hegemonic power like colonialism, neo-colonialism, liberal economy, and greedy commercialization.

Fourth world literature promotes the writers to engage in political activism as well as literary activism. The writings are anymore aesthetically driven only, but it approves the political and cultural standpoints of Fourth world life. Alexis Wright, says that

I believe it will increasingly become the role of literature to explain what is happening in the home of humanity, by speaking to the world where those who represent us politically do not (Wright, Question of Fear 169).

Fourth World literature proposes spatiality which is ambivalent in nature. In the selected works of research, the spatial locations are fluctuating and the characters roam around this vagueness. With the advent of colonialism, Aboriginal spatiality was disrupted and dislocated and the Fourth World literature seeks to reconfigure the disrupted locations into coherent ones. The attempt to address this issue itself a political activity, but Fourth World literature brings forth ambivalent space to problematize the life and culture of Natives.

Historical space is a major concern of Fourth World literature since it concerns history as a major trope of colonization and the spot of imperial distortion of Aboriginality. It broadens the concept of history and puts forward an alternative understanding of historical consciousness. Fourth world literature never articulates anything fixed, concrete, and accurate, instead, it oscillates between the real and the imaginary, the concrete, and the abstract and history and science. It uses the tropes like myths, legends, and fairy tales, to create an alternative historical counterpart to

convince the Aboriginal past has something vital and dynamic to rewrite and reproduce. It executes experiments with the thematic structures, subjective figures, and narrative modalities to portray Aboriginality in its accurate and complete sense.

Unlike European tradition, Fourth world literature enunciates a unique way of looking at the world- it completely based on spatial essence, holistic and ecological perspectives on land, the power of nature upon the totality of existence, the extreme sense of responsibility, and care to the world. Though with the process of colonization majority of tribes were extinct from the universe and their culture language, the tradition was erased, they kept a unique identity and cultural life in their specific allotted area. Like other mainstream colonized, Fourth world people had also undergone by trouble times, but they were not willing to surrender their past, alter their myths and rituals, deform their subjectivities, etc. Space is nominated as a pertinent tool to evoke memory, all the characters are thrown out to the retrieving of memory with the affiliation of their respective spaces. Memory is provided as 'the landscape of mind' which has the power to shape your subjectively, consciousness, and ideologies. Self- determinism is constantly threatened with the erasure of memory and part and it leads to the unending struggle for justice, freedom, and replacement.

All the selected works follow certain similar patterns, common identification, and connecting links with each other. All start with a description of space and it varies in the mode of space and description of nature as chaotic space of buildings, the entities of spatiality like a floating island or man-made houses of scraps, etc. Fourth World literature gives an initial sense of space and further provides other elements of spatiality by narrative structure. It negates all the linear and coherent concepts of time and space and it makes deliberate distortion of things and the destruction of universal standardization.

Fourth world literature offers a unique kind of spatiality since their life is fully revolved around the concept of space. Unlike other societies, in Fourth world life the concept 'comparative space' is apparent as it is a society forms out of binary opposition of the relationship between colonizer and the colonized, the white and the black/ the mixed-blood, the privileged and the unprivileged spaces and these two are compared constantly. So it always engenders the possibility of relative space-time and the Aboriginal space as always determined by its connection to other spatial objects, particularly of the colonizers. Aboriginal's living spaces, surroundings and their constructed artificial spatial entities are compared with the superior and more significant spaces of whites. Thus Fourth world spatiality connects itself to the terminologies like ugly, messy, shanty outskirts of life. The selected works of research present all the spatial conditions as the dimension to portray Aboriginality effectively.

The concept of space explains itself as social action, social existence, social practice, and social relationships. The whole actions and events are centered on spatiality and no single event can escape from its spatial dimension. The whole structural practices of colonialism create its own unique space that is simultaneously material, social, political, cultural, and symbolic. All Fourth World fiction provides a setting/background of such a space that is a combination of all these dimensions. The spatial complexities situate itself strategically, geographically, ideologically, materially, and culturally, the existence of subjectivities as individual as well as a collective community.

Aboriginal's knowledge of natural spatial entities and events is remarkable, all the novels display this dimension of Aboriginal life as a powerful tool to identify themselves and as a point of creating inferiority in colonizer. Since their life is

spatially bounded and surrounded, they keep very minute details of the nuances and destabilization of it. Their whole systems of belief, myth, legends, fairy tales, and even religion promote the epistemological truth that where there is space, there is a human being, space as an indispensable system of human existence.

The Foucauldian concept of the interconnection between power and space is apparent in Fourth world literary texts. The theorization that space as fundamental in any form of communal life and any exercise of power is aptly linked to Fourth world life and literature. The protagonists started their early childhood in their native space with their familial bonds, though they had difficulties in life, they led a harmonious and comfortable spatial existence there. With the advent of power as in the exercise of coloniality, these children were spatially dislocated to reservation schools and it marked the inception of the hegemonic system of rule and domination. After this men were deported to multiple spatial locations forcibly, such as forced labor, soldiers in the world war, manual labor for Whites, etc. Women were forced to marry and sent to White houses, not as wives but as slaves to alcoholic husbands. Then both were constructed to a subjectivity highly problematic and complex. An alien space always accelerated the psychological dislocation to its heightened form of crisis, alienation, violence, alcoholism, and the final jeopardy.

Towards the end of every narrative, the protagonist reclaims their lost spaces of the nativity to get healed and the final reunion with their native space as something rejuvenating, energizing, and reclaiming their selves. Each phase of their life completely exists within the spatial boundaries and it provides the readers a sense of space as a major constituent of life and culture. The mentioned novels undertake the blending of fiction with historical facts and try to bring back the hidden past, by reclaiming lost spaces. The narrative space of textuality becomes a blending spot of

social, historical, and cultural dimensions of life. It dismantles monolithic accounts of historical description and brings out a space blended historical and everyday practices of life.

Fourth world literature negated the Eurocentric concept of binary space such as the colonizer's space and the colonized space, our space, and other space, but it brings out multi-spatiality since Fourth world literature believes in the plurality, heteroglossia, and multitudes of spaces. In the European narratives, space acts as something concrete, fixed, and dead like mansions like gothic houses, natural climate and seasons, etc. On the other hand, Fourth world Literature provides space as something dynamic, contradictory, conflicting, and change-oriented. It introduces chaotic space such as scrap houses in Carpentaria, shifting locations continuously such as from childhood onwards, one character is forced to be in different locations within a short span of life. The concept of contradictory spaces is employed within the liminality of given space and the concepts of spatial partitioning and spatial boundaries are apparent in these works. It continuously locates and relocates the characters in the fulcrum of space, space produces and reproduces subjectivity in a constantly changing reality and it affirms the idea that there is no unspecialized social reality. Space challenges constitute and maintain social life and reality.

Spatiality can be interchangeably used as the synonym for sociality since every practice of social life is connected to its spatial aspect. In Fourth World life, they propose life as the outcome of spatiality and when they are shifted to another location the entire subjective position is swapped to another one. It is intrinsically linked to the notions of time and history, though the concept 'time' is important in connection with history, time is temporal, the spatial context determines the historical truth. All their ceremonies and rituals are spatially located and its space produces a

kind of healing capacity that accelerates the whole process of these social practices. The novels always make such a suitable space for these kinds of practices. A memory of space marks as a tool that makes the reclamation of identifying possible. When ambiguous and alienated figures go through their spatial memory by ceremonies and rituals, they are awakened to a unique sense of consciousness that aids the healing process. Reconfiguration of space through these kinds of social practices has to be found immensely all through the literature of the Fourth World.

Fourth World literature enunciates certain pertinent concepts on space, it negates primordially of space that means man is born to emplace in a place to act, to live, and to transform and it questions all the fixities attributes to the concept of spatial frameworks. It connects to the hegemonic practices of colonialism, domination, exercising power, gender, and racial discriminations, etc to the spatial locations of colonies and native reservations. Spatial invisibility is another term that is linked to Fourth World life and literature. Fourth world people and their oriented space are made invisible through the practices of power and domination. In their literature, the use of gaps, disruptions, and vacuums indicate this invisibility as a representative technique to foreground their marginalization and exclusion. The living spaces of natives are described as limited, shrunk, and unworthy and these people were forced to produce meaningless material spaces and reproduce unworthy social practices. They are compelled to move spaces characterized as hegemonic, ill-manners, and weak conditioned.

Postmodern spatiality always replaces monolithic and homogeneous one to diversity, multiplicity, and heterogeneity and rejects the abstract, general, and universal to concrete, specific, and particulars. Edward Soja's concept of 'third space' or 'sociality' is pertinent in connection with Fourth World literature; it plays a major

role in the reassertion of critical theorization and pragmatic utility of spatiality to formulate human existence.

The Fourth world fictions orient to a place and it becomes a space by human subjectivities, individually and collectively, organizes space and infuses social-cultural practices into it. All the protagonists are identity-stricken and reach their homeland after all catastrophe, but they remark and reproduce subjectivity out of this lost spatiality. This reclamation is accelerated with the process of social practices such as rituals and ceremonies and the organization of space as a constructing metaphor of subjectivity. In the literary text, the invisible cartography of spatial mapping is evident, the text acts as a geographical space with the social practice adhered to it. All the related fictions produce spatial mapping by incorporating the textuality of space to the narrative modalities and thematic undercurrents.

The novels introduce a variety of places, but referentiality makes some commonalities especially the native reservation always stands for a comfortable, soothing, and jovial space irrespective of all its material drawbacks; on the other hand urban spaces indicate as a place of extensive alienation, marginalization, and degradation. Unlike the European tradition of novels which are more characters and events oriented and confounded to one spatial entity, the locations in the selected Fourth World fictions are shifted from to another, oscillated between contradictory and binary places. This spatial shift or dislocation affects the configuration of subjectivity extensively since it discloses a mixture of real and imagined places.

The reading of Fourth world fiction brings out the concept of multi-focalization and poly-sensoriality; it does not only affect one sense of perception but also it prompts the readers to go through multiple aspects of the spatiality like its

geographical, cultural and social dimensions. By reading it, we have been going through a travel book, cookbook, cultural studies, historical undercurrents, and political representations.

The emergence of spatial studies in connection with Fourth world literature can be considered as a failure of post-colonial studies to identify native space, Aboriginal culture, and their social conundrums. The policies of the government that determines the spatiality of the Fourth World in a specific way become a recurrent instance of these novels. Militarisation and domination over the cultural, social, and political lives of these people receive great attention as a humanitarian concern and later the imperial materialism spreads all over the world as the by-product of colonial concerns. In the discussion of identity loss as a consequence of spatial dislocation, the Fourth World people are more vulnerable to this instance since they possess a comparatively fragile identity in the dichotomy of the social system. Unlike other colonies, the settler colonies raise a specific question of blended life with colonizers, the settlers have become an inescapable part of their new evolving cultural identity.

This research undertakes the specific locations of Canada, Australia, and America as reserves of Aborigines, and these geographical locations connect to the notions of space in two different dimensions. Firstly, all the Fourth world communities are closely affiliated with their specific land or reserves as a prime component of human existence. They have never been in a political position to abandon or to leave their land, even at the time of catastrophe. Secondly, the mentioned three countries are settler colonies where the question of spatial duality becomes complex and insoluble. The spatial binary is a specific issue where the same spatial location is attributed to the dual system of power and rule. The spatial locations of these novels represent the possible spots for spatial partitioning and

spatial boundaries. Public spaces are partitioned for separate classes and certain spaces are prohibited for entry to Aborigines. Even in the same city, the whites live in the better part of the land and the Aborigines were deported to shanties.

The invisibility of first nation space is termed as internationally unrecognized since they do not own any specific territory of their own to claim nationhood status. Thus, Fourth world literature brings out the spaces of resistance, rebellion, opposition, assertion, challenge, sacrifice, suffering, and displacement. The people and the literature are striving to seek the concept and pragmatic force of freedom as it existed in the pre-colonial period. They urge for such a space where they are adhered to complete freedom, the autonomous state of being, and harmonious living with nature and humanity. Though their works are politically or socially moved, it never shrinks the aesthetic qualities as a product of art. In the literature that frequently focuses on violence and cultural clash, it always produces the possibility to distract from the aesthetic impact of the literary text. The social space determines literary space as it connects to the theoretical notion of 'chronotype' which introduces the link between spatiality and textuality.

In the case of woman and spatiality, the research tries to focus on the interlink between subjectivity and the gender status of a person. It enunciates the explication of Edward Soja's theory and the theoretical notions of space by Iris Marion young. Woman space is attributed to the adjectival phrases of liminality and immobility. In the pre-colonial era, women of the Fourth world enjoyed a higher status of freedom and better spatial independence. The figure of grandmother and mother marked as strongholds of power and strength; the body of these figures acted as the agency of transferring orality, culture, and tradition. They practiced and maintained the tradition of storytelling to preserve the textual space of Fourth world literature. They

extensively used the form of songs, storytelling rituals, ceremonies, etc as an instrument to promote cultural tradition. Their bodies acted as the space of a connecting generation.

In many novels, women are taking initiative to perform the healing process and the spaces of their bodies get involved in these processes. The mind-body dualism is quintessential in identifying the spatiality of a woman in connection with the Fourth World literature. Both white men and Aboriginal men consider women as a mere body or sexual machines to satisfy their sexual needs and to reproduce children. The figure of Angel Day in the *Carpentaria* exactly explains the condition of an Aboriginal woman in the colonial period. Even though she made use of unnecessary scraps left by white settlers and made a statue of the Virgin Mary out of it, all her efforts to construct a life out of chaotic space become tragic. Her body and mind want to get assimilated to white culture and society, but all the process of assimilation ends in tragedy.

In the pre-colonial period, Fourth world women enjoyed a kind of freedom and bodily expressions, but with the colonization, they were degraded to sexual machines to make experiments with Eugenics projects; women are being a mere element to the process "breeding out of color". But when the narrative comes to an end with the healing power of Aboriginality, women are proved to be the traditional healers with more capacities than men. Even the sexual acts with the Aboriginal women accelerate the process of healing. Women's spatial subjectivity and identity are always defined and constructed by others and when she fails to cope up with the existence of power and agency, she will be erased out. Their vulnerable spatiality always makes a dangerous atmosphere for women and they become victims of

colonial mimicry easily. The process of dislocation made forcible with them since they were too powerless to resist it.

A mother or a woman has only the part to play with the physical development of a child, nothing to do with the cultural, social, and psychological development of children. They are linked to the 'First space' only; they do not possess the capacities to make an experience to the lives of others. The spiritual affiliation of the women with the land is arbitrary in nature; the nurturing capacities of both take place with the power of resistance of anything happen adversely. Unlike other patriarchal notions of gender, Native literature does not strictly follow the concept mind-body dualism in determining gender status; in the oral tradition and native culture, the encouragement is given to cross their boundaries and create a more liberated space of their own. In *Ceremony*, all the processes of creation and thought processes are done by these feminine images.

Narrative space is another component that expresses the Fourth world identity concretely. In the pre-colonial period, the narrativity of the Aboriginal world is entirely manifested in oral space. The space of orality possesses certain specific notions of humanity; it did not possess any concrete, fixed, or immovable spatial entity, rather it is changed, varied, altered, and transformed from one agent to another. Oral space is entirely different from narrative space since the area and the moving capacity of orality cannot be predicted. It poses the question of survival also since it had no fixity of maintenance, and it possessed the possibility of perishing hugely, especially under the rule of an alien colonial culture. The colonizer tried to make deliberate attempts to erase the oral space of Aboriginal culture by altering it to the western epistemological systems of truth. It replaces the system of Aboriginal culture, medicine, astrology, astronomy, etc to the western ideals of science and empirical

truth. The vague and abstract systems of the Aboriginal domain of knowledge gave way to the concrete systems of science and technology. They questioned the authenticity of Aboriginal epistemology and degrade it to the notions of invalid truth, unscientific solutions, and fantasy.

Orality is the major trait of Fourth world literature since it acts as the basic stone in which the entire structure of Aboriginal epistemology and narrative modality exists. It has been transferred from generation to generation in the form of stories, songs, speeches, ceremonies, etc as a vehicle of aesthetic manipulation and informative resources. The shift from oral literature to printed modes happened with the process of education and Aboriginal people had educated at the centers of western ideology and knowledge. The space of residential schools determined their educational patterns and behavioral designs. But the inherent mode of resistance within their self made them record their oral tradition into tapes, to write and to print. The vague and abstract spatiality of oral literature acquired the form of concrete and permanent space of recorded entity. Thus it began to spread all over the world. Fourth world literature provides the strategic use of oral tradition in their literature since they believed it is indispensable to retrace the tradition of orality to reclaim Aboriginal culture and tradition. Thus, literary works adopt thematic concerns, story-telling mode, oral songs, myths, legendary and fairy tales, ceremony, etc to incorporate to the modern narrative modalities as a part regaining Aboriginal identity and subjectivity.

With the introduction of script and printing, the space of orality was transformed into another dimension/ realm in which the orality was completely submerged to the superiority of authentic colonial culture. The erasure of historical space is intricately connected to the orality dismissed. When the script is available to colonics, the colonizer started to write their version of Aboriginal history from

specific racial, class, ethnic, and political standpoints. These people were completely driven out of the historical space of narration. But with the flourishing of Fourth world literature, the historical space is reclaimed through fiction, historical meta-fiction, and various other kinds of narratives.

With the introduction of Fourth world literature, Aboriginals started to hydra-headed forms to mark their space; but before that, they started documenting their viewpoints since the inception of the Aboriginal script. Fourth world literature retraces even the roots of orality and presents it in an unparalleled manner.

In the case of linguistic space, the invisibility and the erasure syndrome work out perfectly for Fourth World literature too. Being the users of scriptless languages, Aborigines were thrown out of the spatiality of books, print, and all kinds of linguistic activities. Orality was rich in all dimensions and with the introduction of print, the culture of orality was replaced with the new systems of technology. Even many Fourth World writers have been facing issues to get published since the elite mainstream publication industry keeps an aversion towards the works of these writers. Many writers were cast off from the process of literary activities only because of their lineage as an Aborigine. The majority of Fourth World writers have the history of publication refusal, acute censoring, insult, delaying, and rewriting in course of their attempt to articulate a space of literary endeavor.

Even the literary waters from the Aboriginal community face problems to get published. In the case of *Carpentaria*, Alexis Wright waited ten years to get a publication. There are many reasons to oust the writers from the mainstream literary scenario. The mainstream publishing industry may concern about the status of the author, doubtful about the readability of the work, and the acceptance of the readers

since it presents a world and its semantics that are alien and unknown to the majority of readers. But in the later phase, it was much changed due to the receiving applause from the readers.

Fourth world literature possesses the advantage/disadvantage of being difficult, puzzling, and full of power, feeling, humor, and knowledge. It presents unique literary cartographies in which fact and fiction are mixed up in an unequalled manner and the readers feel a kind of spatial oscillation between real and imaginary, orality and written, fantasy and fiction. All the selected fictions show the tendency to present itself in unique literary cartography in which texts themselves make a complex arena of narrativity. Fourth world literature negates all the dominant modes of narrative space and foregrounds the lower strata of spatial narrative order, labeled as unauthentic, unscientific, and illusion. It also rejects western modalities and adopts something indigenous to prove it.

The chronological notes in the texts are also problematic since Fourth world literature never makes any credible observation on linear time and regularity. A single text enunciates multiple Spatio-temporal system and time and timeless blend together to portray Aboriginal life as it is. Non-linearity is the major trait of time that used to represent the irregularity and complexity of their life. Even though this subversive and complex mode of narrativity may affect the commercial success of the work, the Aboriginal writer possesses the consciousness to make a deliberate attempt to represent aboriginal life in all its sense, perspective and dimension.

Narrative space uses a mixed platform to narrate the events, it utilizes the modes of oral songs, stories, fiction, historical narration, etc. to make the diversity of Aboriginal life. It makes past, present, and future into a single strand of narrative

chain. Though Fourth World literature marks the plight of powerless people, it uses the powerful diction and terminologies to make the narrative space as a strong point of resistance. The use of Native languages brings out the literary space more affiliated with indigenous life.

The mode of magic realism allows the Natives to rethink, redefine, and formulate their way of reality. The undertones of 'heteroglossia and 'carnavalesque' are prominent modalities of narrativity in Fourth world literature. The multiple voices raise written the text takes a carnivalesque effect to the domination of western ideology. The question of normality was posed and it is disrupted by the inventive use of parody, ambiguity, and exaggeration. Finally, the text becomes the counter-discourse to normal, western, and colonial ideologies.

Ambiguity and unfixity are the natural traits of Fourth world literature. The elements of a non-real object such as supernaturalism, intervention of devils, angels, spirits, and unnatural climate or weather situation accelerate the notions of ambiguity and complexity. The use of substandard language is pivotal in connection with the representation of interior space; it acts as the instrument to be carnivalesque. Generally, the novels use eccentric and subversive language in order to mark the downtrodden space focused. The introduction of other verbal mannerisms such as malapropisms and twisted idioms mark the literary space as a spot to degrade the regular, usual, and natural. The reader has to take extra effort to trace the coherent sense of aesthetic experience from the literary space of Fourth world literature. It also expands and extends the possible space of a reader and upgrades him to a researcher who is ready to undertake the study of literary elements present written the textual space.

A textual space is not a single and monolithic entity, but intertextuality plays a vital role in affirming spatial multiplicities and texts adopt other literary forms and parts. The use of a colonial text to criticize the policies of the colonizer; in the novel *Benang*, the author deliberately uses this technique. It is politically moved and defined the literary spatiality to write back against the colonial authority. The very act of writing makes a positive presence against the authority and marks as a political and social action to spot your resistance. The native space is restructured and reconstructed by the nuances of Fourth world literature. The gaps, fissures, drawbacks, and powerlessness of Aboriginality are made a representation in the textual gaps and fissures; though it portrays like powerless, it foregrounds the counterpart points of strength and power.

The narrative modes are emotional, intimate, and evocative in one sense since it enunciates the lives of the emotionally moved layman: The language is capable enough to render their sorrowful and disgraceful stories of human sufferings and conundrums. Even though it strongly compiles their emotional life, it never composes their life in a melodramatic manner. Social realism is the crux of the narrative with the power of resistance modalities.

Reclamation of history is the major objective of Fourth world literature since it was the first act from colonizer to make the colonized inferior. All the fictions stress the point that 'the sense of space' or 'spatial consciousness' is inevitable in the process of writing and reading Fourth world literature since it is intricately connected to the earth, land, spatiality, etc. Literary cartography finds its roots from spatial geography and earth writing. Most of the fiction starts with a spatial description and goes on describing it with other events of the narrative. Each and every nuance of life in textuality are marked by some unique spatial explanations; human activities are

made peripheral to the central action with geographical explanations. All other major constituents of Aboriginal life such as myths, rituals, ceremonies, religion, etc are closely linked to the spatial properties. All the literary works chosen show the tendency to act as a spiritual healer or to provide a kind of spiritual awakening to the Fourth world people. The reclaiming of physical land labeled as a quintessential idea in reclaiming Aboriginal self. Unlike Eco critics and other conservationist ideologists who protect nature for instrumental purposes, Fourth world people concerns nature as something aesthetical and spiritual.

Even the minute anguish on earth makes the Aboriginal life out of balance and they have to constantly struggle with the problems of acute commercialization and industrialization that adversely affect nature. These kinds of nature attacks were rife during colonization and decolonization; it was graver in the case of settler colonies. With colonization, Aboriginal lands were taken on a large scale and later mining corporations and other degrading industries were started on a massive scale. This spatial destruction marked the destabilizing natural condition and Fourth world people started the extensive struggle to recapture this land.

Spatial degradation and dislocation created many troubles to the spatial consciousness of the Aboriginal people; thus it affected the configuration of self and subjectivity. The presence of industries such as mining corporations is apparent in almost all fiction and it forms an inevitable part of Aboriginal colonial life. The act of protest and reconciliation are traced in terms of these conundrums of land, space, and geography. Nature assumes the position of the healer in every work; the dislocated characters are spiritually cured when they relocated to homelands. Dislocations to alienated spaces other than Nature ones always make spiritual and mental in balance in Aborigines. Though they have been undergoing many ceremonial processes of

healing, space is identified as the genuine healer which shows great affinity and affiliation to human subjectivity and its transformative trajectories.

Space acts as a leveler too and it considers all alike. Though humans make physical boundaries between spatial locations, a natural calamity as cyclone can level everything and erase boundaries. These kinds of leveling after calamity are apparent in many novels. Spatial boundaries and maps exist only for the sake of it, but space always makes its way to make an end of it. All the Aboriginal characters show the extra-ordinary capacity of knowledge on space and they foresee and predict the succeeding events on earth and they possess superiority and dominance over the spatiality like the sea, mountains, and plains. Even though the Aboriginal people have their weaknesses and problems, the vast knowledge on space makes them superior and powerful over western people who still rely on instruments to identify the minute changes in the nature and behavior of spatial locations.

Unlike non-settler colonies, settler colonies bring out a distinguished politics of space. Here, the same spatiality is felt and experienced by different people differently. Spatial partitioning is done to division the social categories of people into different slots, the concept of purity linked to certain spaces and certain spaces are declared as impure, shanty, and unworthy to make a decent living. Aboriginal reservations and living spaces are categorized as impure and this impurity attribute as a characteristic to there who live there.

Through rewriting history, Aboriginals try to recreate unsafe episodes of the history of troubled times. Western historiography narrated only what is safe to them. Indeed Fourth world literature tries to unearth the hidden spaces of history from its shackles and to foreground it metaphysically through literary inventions. Memory

makes as a major element in the spatial consciousness of people and space invokes memorial undercurrents on some experience of specific locations and events. The colonies always used the tool of 'memory erasure' to keep Aboriginal away from their glorious past. The evocation of spatial memory becomes a deliberate tool in Fourth world literature to retrace history, past, land, and culture. 'Dreamtime' concept can be linked to memory that is inherent in Aboriginal life and its consciousness. The present and its actions are determined and controlled by the past consciousness and the subjectivity of a person is configured not only based on his present activities but on his experience.

Fourth world fiction always uses certain imageries and artifacts that can be easily linked to the spatial consciousness or memory of the past like photographs, some old buildings and figurines, and ceremonial acts. Writing or rewriting history does not merely mean to write down it or document it, but it means to awake their awareness of past or historical consciousness by evoking memory on spatial properties and tools. It always stresses on the duration or prolonging capacity of Aboriginal memory; the white's memory has been kept only for two generations, on the other hand, Aboriginal keeps the memory from time immemorial.

Fourth world novels never present itself as strictly historical, but the notions of historical consciousness pervade all through the novel narratives. The novels become the sources of an authentic counter-history that is the real narrative that is hidden hitherto and the counter-narrative enunciates all its tendencies to be contradicted to what is written as normal, colonial, and western. All the major characters involve in the process of the deliberate remaking of history and each has its way to manifest their effort in the process. The only available history of the colonial period was written by western historians, Fourth world literature uses these colonial histories to

create a counter-history. They make use of the western epistemological system to negate the ideologies and the historical injustice done to colonized.

Fourth World writer takes a meticulous task to connect the fictional space into historical realities. The strategic use of images, words, selection of events and characters, etc are an inevitable part of this creative invention. It makes a huge possibility to connect, to criticize, to comment, to retrace, and to recreate historical truth with the essentialist modalities of literary creation and aesthetic interpretation. Finally, Fourth world fiction accumulates the courage to dominate or to control the western legacy of history. It destructs the monopolistic ideology that westerners as the sole authority to do any intervention in the course of constructing history.

Fourth world fictions always connect life into a plethora of generation instead single chain of familial legacy that enunciates as a technique to attribute the concept of historical space to older / former generations. They become the embodiments of the past and their inability to convey with the present generation considered a failure of historical space. The figures like grandfathers and especially grandmothers are the carriers of traditionality to the younger generation; in many fictions, with their demise, the younger generation hails themselves to their position to act as the embodiments of past and historical value. The older space is filled by the newer one and there is no question of vacuum in connecting generations to the chain of aboriginality and traditionality. The fragmented identities of the Fourth world people acquire coherence through the reclamation of historical space. The dislocated people regain their spatial homeland and retrace their subjectively through historical spatial rejuvenation.

The subjectivity of a person is constantly affected by the change in spatiality, urban space always relates people to the confused, jeopardized and catastrophic conditions of life, on the other hand, Aboriginal reservations marks as a complacent space for Fourth world people to reconnect to their actual subjectivity or identity to the core. In Aboriginal literature, space is not merely a setting or background, but a dynamic and active mode of the element as a character, event, or plot. So, Fourth world literature foregrounds the aspect of space in all its senses and dimensions.

The concept of Edward Soja's 'third space' in connection with subjectivity is very pertinent to Fourth world literature's configuration of subjectivity. Thirdspace narrates the inevitable role of space in configuring subjectivity or the notion that the subjectivity is entirely determined by the affiliation, interaction, and interpretation of space that you live, experience and intervene. Fourth world literature, unmistakably, affirms that individual subjectivity is the product of spatial subjectivity and it also enunciates the process of power as an agent to determine certain space as dominant, and others are subservient.

Fourth world people are the real inhabitants of the land as their life is enclosed to specific land or space since reservations mark the identity of their life. Even the troubled times of colonialism did not bring any change in their conceptual and pragmatic views on spatiality. They were expelled from their reservations, families, native land, or space; this dislocation caused all the catastrophe of their life. Living space does not merely mean a physical entity; on the other hand, it is an abode of culture, values, and life as such.

Dislocations of people are consciously made to erase their past, culture, and traditionality as Aboriginal Fourth world literature deals with the problematic issue of

Aboriginal subjectivity as something dynamic, inconsistent, and jeopardized at all times. They were scrapped out from their native land and relocated to an alien space where they had to undergo a series of harassment, insult, and bullying. The Aboriginals plunged into ambiguity and jeopardy when they were faced with spatial confusion and dislocation.

The knowledge of space or land is pertinent in defining Aboriginal subjectivity since their life is entirely enclosed to their reservations. Aboriginal characters in their literary works always show an extra-ordinary capacity of epistemology on space and its variations and they are very cautious about the minute changes that happened on earth, nature, land, or space. Their knowledge systems spread into weather, agriculture, economy, etc.

The context of history and power intricately linked to the notions of space and become the agents to spread the ideologies of marginalization, crime, and punishment, sexuality, etc. The subjectivities of same class people are varied to the power status of certain places such as in residential schools, the whites being in the dominant position whereas, in the sea, the Aboriginal keeps a superior position to whites. The dominant ideology of the whites always used space as a tool to perpetuate violence and to control the marginalized people.

Fourth world literature portrays Aboriginal subjectivities as unique, dynamic, and powerful, unlike the pathetic versions of Aboriginal lives as some of the constant suffering. Even though Aboriginal people have been undergoing through different modes of marginalization, they keep their energy and power derived from the sources of traditional knowledge and the systems of lines. The annexation of land does not

mean that it is a physical model of aggression, but it is an intrusion to the culture and lives of Aboriginal people.

Time is an important element in the Spatio-temporal intervention in the subjectivity formation process and people are led out of linear time and chronological order to comprehend the traditional concepts of Fourth world life such as 'Dreamtime' or 'ritualistic patterns'. Non-linearity of time and continuous dislocations of space leads to the ambivalent disposition of subjectivities; this positioned an Aboriginal fellow into an endless confused state of mind unless he finds out his modalities of reconnection to the world of traditionality and Aboriginal culture. Certain subjective positions who are the parts of the Aboriginal community take the partial side in favor of Whites like Tommy Scat, Angel, etc. Though they belong to Aboriginal spatiality and context physically, their ideology and notions are determined by the dominated articulations of whites.

Fourth world literature has done a useful part to make a more truthful account of Aboriginal life and literature. It strongly points out the deliberate attempt of whites to alter and re-articulate the subjectivities of the nonwhites such as the policies of Eugenics, the residential school system, etc. The liminal spaces of the provided area affect the mobility and activities of women and non-whites. Colonisers always tried to intervene in the life of Aboriginals adversely all the ill effects of colonization and aftermath degrades the subjective positions of Fourth world people. Even the British / other colonizers tried to complicate the ways of livelihood to disrupt the lines of Aboriginal people. Spatial specificities of public life always make marginalized subjective arena for Aboriginals; bars and even hospitals were denied for them. They were allowed to spend time public spaces with some permissions cards given by the government. Every space of land or physical arena marked as permitted or not

permitted. The color of the human body and its features spot the question of ostracisation attributed to binary oppositions of white/black.

Retracing of spatial dimensions has a major role in rewriting history. In the mentioned literary works, the authors deliberately made attempts to use space as a major element, especially land, its geography and their knowledge on ancient systems of land to make authentic statements on their hidden past. Fourth world literature negates westernised systems and in each literary endeavour, they use it as a spot to make localised versions of alternative indigenous history that is hidden hitherto. Most of the fiction narrates Fourth world people attempts to recapture encroached land, that symbolically represents their effort to make their own cultural space as a project of decolonisation. Fourth world writers employ myths and legends abundantly to recreate past and the very nature of native culture and oral tradition. The repetitive use of same The literature collapses the entire standard and ordered view of space and time to honour Aboriginal past, present, memory, future etc. The prime concern of Fourth World writers is to make his/her community aware that they are not historyless; they had a past which was quite different from the savagery. Majority of the characters are in search of their true past by various modes and thus creating a counter autobiography for themselves. They even use colonial archives to negate the process colonialism

Unlike non settler colonies, settler colonies still address the issue of spatial partitioning on the basis of race, gender, status and social standards of division. Writers clearly demonstrate their views on cultural assimilation and eugenics as failed projects. Spatial displacement marks the major causative factor for identity crisis, once they are displaced, they fall in to jeopardy and the character would normality only when he is able to connect himself/herself to past. Native life is comfortable only

within the spatial locale specified for their nativity to survive. Colonial superiority is disrupted with Aboriginals knowledge on their land. The concept of space is closely associated with gender, its mobility and acceptance. In the spatial discourse of body-mind dualism, women are always affiliated with body which is inferior to the thinking mind.

Unlike other communities, Native women possess more spatial mobility and freedom in the pre-colonial period, but later it was degraded. But in fiction, women are considered as agents who aids the displaced characters to reconnect with their past and identity; especially 'grandama figures' are authentic carriers of culture, tradition and orality. Fourth World women possess an incredible capacity to use their limited space as 'space of creativity' and 'space of resistance'. With the process of colonialism, womanspace becomes more vulnerable to exploitation. Women are degraded to victimspace as a machine for sex and reproduction. Ecofeminist concerns are very prevalent in Fourth World fiction since land encroachments and preservation deal a major part of the issues. Space of living marks as a major element of construction of identity; space produces, informs, limits and configures subjectivity.

Fourth world writers try to retrieve the lost subjectivity through textually and textually of space. Fourth world people lost their subjectivity mainly due to displacement and dislocation of land and physical space, so it is indispensable to reactivate it through spatial configuration. Fourth World writers should take their pens to get back Aboriginal subjectivity from the chaotic ghettos of marginalisation, inferiority, alcoholism, drug addiction, cultural alienation. Since all aboriginal communities keep and remain in their own specific space called 'Reserves', the spatiality of their lives should be assessed according to its seminality of their identity and culture. They never tries to annex, to blend or to assimilate with as alien land and

they adhered to their space even at the time of catastrophe and predicaments. The history of humankind can find only one species of community who are never ready to part with their land at any cost and at any time, they were Fourth world people.

Since Fourth world literature possess the qualities of a discipline exist from ancient time, it addresses an interrogative note on every issues connected to human life, culture, space, subjectivity etc,. The research undertakes the study of Fourth World fictions based on spatiality, but there are many other relevant arenas of study to explore. While addressing the similarities of different cultures, it also kindles numerous instances of dissimilarities too. Each writer possesses specific modalities of writing and practice, but the political and aesthetic experiences are different. The area and the scope of this study marks as extended and widened in many other theoretical basis. With the basic tenants of humanitarian concern and highly passionate writing mode, Fourth world literature is proved to be recognized internationally, though it describes specific issues of specific communities.