CONCLUSION

James Baldwin in his essay ‘My dungeon shook’ says: “Well the Blackman has functioned in the white man’s world as a fixed star, as an immovable pillar: and as he moves out of his place, heaven and earth are shaken to their foundations” (The Fire Next Time. 1963. P.17). The objective of Aboriginal literature is to initiate, promote and make others to acknowledge the development of Aboriginal literature, culture and philosophy. Paddy Roe in his essay ‘Gularabulu: Stories from the West Kimberley’ says that knowledge was seen as sapienta nullius (nobody’s knowledge). Knowledge in its diversity as history, botany, meteorology, sociology, anthropology, archaeology etc., is circulated in Australia but never was the Aboriginality formed the basis of knowledge. This attitude is further consolidated by Research Imperialism, exclusion of Indigenous intellectuality and appropriation of Aboriginal knowledge meticulously executed unabatedly by Colonial power structures till the middle of the twentieth century. To understand this systematic exclusion of Aboriginals from the domains of knowledge, one need to carefully examine Australia’s tertiary education. The tertiary education in Australia has systematically worked to limit the aspirations of Australians particularly Aboriginals outside the middle classes. Racialist assumptions and attitudes have become part of higher education in Australia drawing sustenance from the brutal response to the Aboriginal presence. Higher education in Australia quite for sometime
has professed the foundational images of Aboriginals as childlike, primitive and barbaric. As the centres of higher education reproduced these stereotypical images these inscribed racial cultural values have worked against the forms of Aboriginal knowledge. In this way Aboriginal scholars and critics were marginalized with the clever manipulation of intra-aboriginal conflicts, negative competitions and hypocrisy.

The emergence of Aboriginal literature and its consolidation has to be viewed at the backdrop of the systematic exclusion of Aboriginals. Aboriginal literature is centrally involved in proclaiming the Aboriginal confidence and self respect. It proffers cultural nationalism, Aboriginal pride and intellectuality. It examines and encounters the contemporary issues that hit the lives of aboriginals through various genres of literature. It evaluates the influence of European technology and politics over the lives of Aboriginals and celebrates the achievements of aboriginals espousing Aboriginal pride and confidence. It involves Aboriginal writers into social activism and literary activism. Currently, Aboriginal poetry exposes the endangerment of multinational mining companies in depriving the Aboriginals from their land. The social and literary struggles of Aboriginals are ultimately aimed to achieve economic and cultural independence for Aboriginals. Considering the responsibility that Aboriginal writers have to fulfill Colin Johnson in his essay ‘White Forms, Aboriginal Content’ underlines the significant role of Aboriginals: “We are already writing of the
present. It is being detailed and made a part of history almost as fast as we act
it out, but the future still remains a mystery. Writers are torches lighting up
that mystery. They can show us path or paths along which to travel just as
much as the song-cycles of our ancestors mapped out the waterholes. Writers
through their writings make us aware of the past, the present and the future.”
This perspective is echoed by writers such as Noonuccal, Kevin Gilbert and
Jack Davis.

Most of the Aboriginal writers as spokespeople of Aboriginality have
extolled the virtues of Aboriginal literature. It is true that most of the
Aboriginal writers view the interrelationship of socio political concerns and
Aboriginal literature as an inevitable aspect. In the sphere of higher
education and publication Aboriginal literature has received universal
appreciation and critical reception. Archie Weller’s The Day of the Dog,
Sally Morgan’s My Place and Glenyse Ward’s Wandering Girl were
exceptionally well received surpassing the mainstream works. They have
produced a universally accepted criticism and succeeded in replacing the
centrality of Aboriginality within the broader framework of Australian
literature. In the sphere of education, Aboriginal literature was introduced as
University level course at Murdoch University in 1983. Colin Johnson
became the founding tutor of the course and is given writer-in-residence
status in 1983. Archie Weller was named as writer in residence at the
Australian National University and Jack Davis was contracted by Australian Elizabethan Theatre to write *Honey Spot* and *No Sugar*. Murdoch University and University of Queensland offer Aboriginal literature as degree option courses at the tertiary level. This academic empowerment is creating opportunities for Australian writers to consolidate Aboriginal literature.

The realization towards recognizing Aboriginal culture and literature as the central source of Australian culture is strengthened by Aboriginal Australian protest against the Bicentenary celebrations. The involvement of Kevin Gilbert in an Aboriginal demonstration during the official opening of the new Parliament House in Canberra further publicized the grievances of Aboriginal people inviting the heightened public interest in finding solutions to Aboriginal issues.

Another crucial aspect that Aboriginal literature addressed is the issue of Aboriginal nationhood. The assertion of Aboriginals for nationhood is considered as excessive and eccentric. The concept of nationhood for Aboriginals is a symbolic significance of their distinctive identity espoused by literature in geo political terms. Though the idea of Aboriginal nationhood doesn’t negate with the concept of Australian Aboriginal solidarity, it has a potential in unifying the Aboriginals. It has also become an in exhaustive subject for Aboriginal literature. Bernard Smith in his essay ‘Five Choices of Culture’ gives his own interpretation of Aboriginal nation which implies of two nations: White intrusive majority and a black original
minority (The Age of Monthly Review. Vol.2. No.7 1982). It is also learnt that the content of Aboriginal subjectivity is formed by the realm of symbolic politics.

In the current situation as distinctive, talented and intellectual Aboriginal voices are heard and recognized it is note worthy to recognize the contribution of Aboriginal writers settling the dispute on the content of Aboriginality. Traveling from the white Australian writer to the most radical Aboriginal writers of the contemporary times, the subject of Aboriginality has acquired the philosophical and intellectual shape in a significant way. In this direction, the objective of the thesis is to exhibit the transition of Aboriginal subjectivity from the conscious compromised efforts to the determined strategic quest with the resolution that ‘Only Aborigines can really write about Aborigines’ (Interview. Oodgeroo Noonuccal, Brisbane, August. 1980). However, the resolution cannot be considered as an attempt to confine the universality of Aboriginal literature but a singular qualification to depict unique Aboriginal experience. Above all, as the representative of Fourth world Literature, Aboriginal literature will grow in impressiveness increasingly representing the people of Fourth World.