CHAPTER ONE
A NEW PERSPECTIVE ON SPACE

Australian literature initially developed from the twilight of streaming memoirs and hyperbolic reminiscences of the prejudiced explorers and erstwhile squatters like William Dampier, Captain Cook, Major Ross and official men who visited the penal colony like Baron Field, a judge of the supreme court of Sydney or Michael Massey Robinson, a confidential secretary of the governor. The Anglo-Australian writers have appeared in the nation's literary history from 1788 onwards, after the establishment of the British penal colony in New South Wales. They have always seen the nation from the perspective of two widely categorized divisions of occidental selective. One group as Alec Derwent Hope has rightly called them as the 'second hand Europeans', is strongly influenced by European literature and have produced writings which are artificial in the land of the unknown. These antipodean writings reflect a desecrated, vengeful and defiled land which is the metaphor of pain, fear and insecurity in contrast to their homeland of rich heritage. Alternately a group of sympathetic writers, who have attempted to surge for a new identity for the new land, celebrated the transformation from 'chaos' to 'cosmos' in the glory of Enlightenment. It is either the paradise of opportunities or the purgatory of suffering for the transplanted Europeans. Australian space as a paranoia has appeared in the much applauded literary works of the period, scarcely bothering about the space as a place of enriched mythology and culture. In an uncongenial geographic scenario, many writers who have never visited the land have started giving a morphine shape to the Australian space as a phantasmagoria by merely reading the travelogues. Very few women writers have been given the premise of a page, and those who have been granted, have fallen back to the given parameters of their Victorian counterparts in their motherland consigning to the traditional themes of motherhood and
emotional caprices which are often overlooked or forgotten. Adam Lindsay Gordon acclaimed as the ‘national poet of Australia’, although he is not born in Australia, has written *Bush Ballads And Galloping Rhymes*, which is considered as the earliest literature to celebrate the Indigenous culture despite his antipodean 2 fever that cannot remain in oblivion. For him Australia is nothing more than the land of ‘scentless blossoms’ and songless birds’.

The Australian space as the gigantic ‘prison of Bastille’ of the British Empire has also inspired convict literatures like Marcus Clarke’s masterpiece *For The Term of His Natural Life* that reflects the uncompromising trauma of exile. The convict literature in its cathartic outburst especially in poems, presents an amalgamation of fear, elation and sorrow to depict the Australian space. A rich folk tradition has also emanated from the convict literature mainly propagated by Henry Lawson and Banjo Paterson. The folk tradition has conceived the great space of Australia as the treasure house of gold, a bait of exploration and extravagant exploitation. *Waltzing Matilda* by Paterson, unofficially considered at one point to be Australia’s national anthem depicts the painful experience of a swagman and his death in the land of depravity. Majority of the writers have concentrated on depicting the hardship and struggle of the first generation settlers with a passionate and zealous note, overlooking the heart rendering scream and silent genocide of the natives. Henry Lawson, Joseph Furphy popularly known as ‘The Father of the Australian Novel’, Henry Handel Richardson and Norman Lindsay are some of the earliest writers who have promoted the taste of National Literature by celebrating profoundly the long tenure of hardship and the ultimate victory of the explorers in the land of the deadness. Nevil Shute, Morris West, Colin Thiele are the second group of writers in the 20th century who have continued with the same theme. Besides a group of writers like May Gibb, Norman Lindsay, Ethel Turner, Margaret Wild, Mem Fox, Pamela Allen, Paul Jennings, Andy Griffiths and Jacky French remain preoccupied with the childhood experiences and memories of the settlers when they are uprooted in the course of
cultural transmigration. Stella Maria Sarah's *Miles Franklin*, in the early twentieth century stands apart as a glaring example of feminist discourse in a stringent conservative society. Patrick White, the Nobel Laureate, is an exception for his strange love-hate relationship with the land while playwrights like David Williamson, Alex Buzo, Louis Nowra, Hannie Rayson are writers who have become popular overseas and contributed to television and films.

The 1930s group of poets called ‘Jindyworobaks’ named by Rex Ingamells have attempted to present Australia as the land of the Aborigines by incorporating Aboriginal culture and vernacular languages. Roland Robinson’s books like *The Feathered Serpent* and *The Nearest the White Man Gets* exemplify the essence of Dreamtime and various legends. The ‘Generation of 68’ consisting of poets like Michael Dransfield and Robert Adamson has anticipated the techniques of modernist literature. Performance poetry, mainly concerned with Australian sounds of everyday Australian life has been also much in vogue. David Unaipon, the first Aboriginal writer with his famous book *Native Legends* has thrown light on the Aboriginal life for the first time. Sally Morgan’s *My Place* has worked like a breakthrough that has ushered in a new group of Indigenous writers like Jack Davis, Mudrooroo Narogin, Oodgeroo Noonuccal, and the latest Alexis Wright who has won the Miles Franklin Award for the novel *Carpentaria*. The recent writers like Thomas Keneally, Christopher Koch, Elizabeth Jolly, Peter Carey, David Malouf and Tim Winton, are great writers who stand for world Literature.

However, against this background of wide national debate, ignoble Judith Wright stands apart from the stereotyped as well as the very popular poets like Andrew Banjo Paterson, Christopher Brennan, Dame Mary Gilmore, Kenneth Slessor, Robert D Fitzgerald, A D Hope, Rosemary Dabson, Gwen Harwood, Bruce Dawe, Thomas Shapcott and Les Murrey. Among all these writers, no one has looked at the land and its natives with passionate exuberance, not daring enough to be naked with truth but using it merely as a trope for a
melancholic pleasure in an elegiac literature. Eliza Hamilton Dunlop with her series of poems titled *Songs of An Exile* has written some significant poems like "Aboriginal Mother" protesting against the murder of thirty Aborigines who are considered as creatures little more than the monkeys. Following her, few more women writers like Caroline Leakey, Ada Cambridge, Emma Anderson who has published periodicals under the pseudonym 'Frances' are significant in depicting the pain of exile from the perspective of female subjectivity, but none of them has fallen in love with the land and personified it as her own self like Judith Wright’s depiction of Australia. None is a radical thinker like Wright who detours in the Australian space with binary opposition of a conscience of guilt, and a passionate love for the land, who with her cerebral spark challenges the gender ideologies deviating from the given track to disinherit herself from the settlers and discarding boldly the constructed history of her forefathers. Wright escapes the demands of conventional colonial expectations. No one among these European writers has established such communication between the land and one’s anima. This does not mean that Wright imitated the black Aboriginal writers like Oodgeroo Noonuccal, Neville Bonner, Margaret Valadian or Charles Perkins whose literary output is enriched with a deep reflection of Aboriginal cosmology, the ancestral land and cultural lineage as reflected in their traditional accompaniment of clap sticks and boomerangs. There is no artificial attempt or appropriation by Judith Wright to burden her writings with half-known effervescent Aboriginal world that can neither elucidate the true mythology of the land nor can evoke the powerful Dreamtime. Much different from the literary stereotypes of the Aborigine, Wright’s world of writings reveals the dilemma and genuine concern of both being an outsider and an insider in the Australian space of dwelling. This is because of the physical and spiritual affinity borne out of the hitherto-untouched Australian space and of the dark White guilt. It is this Australian space and Wright’s own vision of it; untainted and unhinged by any provocations which provided the impetus for
extensive investigation in this chapter. At first the developing concept of ‘space’ through a theoretical lens is to be observed in order to see how Wright establishes new spatial insights and implications in her literary achievements in the context of Australian history and spatial anxiety. The chapter will streamline various observations on space from various branches of knowledge to show the predominantly logical sequence of spatial discourse in order to understand the subject in the context of Judith Wright’s reflection.

The study of ‘space’ refers to various branches of knowledge ranging from physics, geometry, astronomy, architecture, social science, geography and history. However, the chapter will ultimately throw focus on a different definition of spatiality called ‘Spatial History’, a term used by the Australian historian Paul Carter. The purpose is to use Carter’s concept as an essential approach to study interesting insights in the literary corpus of Judith Wright, and thus to pave the way for a new critique of Wright’s works which is to be established in the light of the dynamics of space in the next few chapters.

At the very beginning of the theorization of space, geographers of antiquity like Polybius, Posidonius (ca. 200–118 BC) and Strabo (64/63 BC – ca. AD 24) are the most significant. Their attempts to explicate ideas regarding space have survived in the half lost texts as well as in the references made by later writers. Here the intention is to show the root from which the western ‘study of space’ has emanated and how gradually this line of development deviated from the original point of view. History of various conceptions on space reflects that ‘time’ is an essential element in the study of ‘space’. These geographers have attempted to contrast ‘geography’ and ‘history’ through the difference between ‘space’ and ‘time’, ‘present’ and ‘past’ respectively. The general trend is observed as an attempt to subordinate ‘space’ to ‘time’. Polybius in his History has seen the convergence of the world affairs from 220 BC onwards, which is the extension of Roman Empire. For him spatial separation is not
the main reason to give rise to different histories but rather it is ‘time’ that leaves its impact to
construct history and thus ‘space’ is not the primary matrix for him.

Like Polybius, the Greek geographer Strabo, is also concerned with creating a present
identity of a ‘place’ out of past events rather than creating an abstract spatial system and
deciphering temporal indicators. Strabo’s study of ‘chorology’ instead of ‘chronology’ has
reflected that, space is the latitudinal dispensation of time by which he has meant that if we
put together an ensemble of incidents across the latitudinal dimension, time changes and thus
there is a spatial change. Strabo is thus referring to the concept of ‘contemporaneity’ — the
quality of being contemporary. Thus Strabo’s spatial model is equally affected by ‘time’ as
he has referred to temporal markers like Trojan War, Battle of Actium and terms that cast a
shadow of time like ‘long ago’ and ‘previously’. The purpose of this reflection on these two
earlier theoreticians of space is to show how ‘time’ is a crucial and indispensable element in
the study of space. This appears to be a significant observation because of its immense impact
on Imperial History based on the concept that time stands for history as it reflects only on
“events unfolding in time alone” while space stands for geography. The focus is now shifted
to the ‘Absolute Theory’ of space propounded by Isaac Newton (1642 -1727) and the
‘Relational Theory’ propounded by Gottfried Wilhelm Leibniz (1646 -1716), that asserted
for the first time, spatial theories independent of time.

The Absolute Theory of space is formulated by Isaac Newton in Book I of *Mathematical
Principles of Natural Philosophy*. For Newton space is God’s boundless extension of
perceptible senses, universally uniform, infinite, immovable, homogenous, isotropic, real and
objective. Space according to Newton is non material, can exist independent of the material
objects that it holds as a container. The Absolute Theory also suggests that ‘space’ is prior to
the existence of mind and objects. The bodies that are contained within the ‘space’ can have
variable spatial relations due to parts of space but the relation between parts of space is
constant. Space has no influence on the motion of the bodies which can be at rest or in constant motion and also the bodies cannot affect space unless there is a violation of the Newtonian law of action. Along with this, Newton also defines ‘Absolute Motion’ and ‘Relative Motion’. Absolute Motion is change of a body’s place in Absolute Space which is not observable or perceptible since parts of space cannot be seen or perceived. Relative Motion is the change of a body’s place in respect to other bodies. A body in relative motion can also be in absolute motion simultaneously.

In contrast, the Relational Theory is first ushered in by George Berkeley (1685 – 14 January 1753) in De Motu and A Treatise Concerning the Principles of Human Knowledge. The basic difference is that Relational Theory is purely based on relation explaining that ‘space’ can be defined only in relation to physical objects it holds. It discards Absolute Space because it cannot be perceived by our senses; therefore it is not metaphysical but ‘negative’. Instead of Absolute Space, Berkeley has introduced the concept of ‘pure space’ or ‘empty space’ by which he suggests a space devoid of bodies. If there is resistance by the physical objects to motion, then there is a body that exists but if there is no resistance, then it is defined as ‘empty space’. We perceive this resistance through our senses and therefore it is relational. The lesser the resistance, the more is the space ‘empty’ or ‘pure’.

When Leibniz has arrived with his theory on space, initially he has supported Berkeley by suggesting that ‘space’ is defined in relation to physical objects and their position to one another. He clearly states that if there is no object or matter, there is no space. Hence objects are fundamental and ‘space’ is derivative. ‘Space’ holds network of relations or possible relations between co-existing objects. Agreeing with Newton, he suggests that the universe is infinite but unlike Newton he claims that there is no void and all spaces are occupied, an extremely crucial observation for the proposition of this thesis in the context of Australian history and space. Moreover Leibniz has also deduced that spaces are not all alike. Newton
has suggested spaces are alike because they are made of infinite indistinguishable points. Leibniz has suggested the cause-effect theory and therefore he believes that it is possible to find those points since there is difference between each point and there is also reason for their differences. Again Leibniz asserts that if the nature of change is determined by the actual relations among objects, then space is susceptible to change but if it is determined by possible relations among physical objects, then space should not change by the change among objects. He defines physical objects in terms of non physical objects which he called ‘monads’ in his \textit{Monadology}. The ‘real’ physical objects are independent of our mind and hence they are simply indivisible lacking spatial and temporal features. The metaphysical substance is manifested phenomenologically in these objects. Monads on the other hand are the outcome of our thought. He emphasizes on intellect as the primary cognitive mode and the sense perceptions are derived from intellecutions. Monads are perceptions which mean different expressions of composite into the simple although each monad is different from the other and cannot be identical. Monads are subjected to change.

Unlike Absolute theory, Leibniz asserts that space is not real but ideal since it has no dynamical properties but it is a ‘representation’ and hence neither it can affect nor can be affected by the objects it contains. He has suggested that when the perceiver experiences objects holding relation to each other, space is the outcome of confusions resulting from various perceptions. According to Leibniz, space is ‘subjective’ since it depends on the perceiver and it is ‘objective’ since it derives from monads. Negating the Newtonian doctrine of Absolute Motion he suggests that there is nothing as unobservable motion because without any observable change, there cannot be change in motion. Motion and position are noticeable and real only in respect to objects and not in respect to space.

Immanuel Kant initially started his theory in the tradition of Leibniz but soon deviated with his theory of Transcendental Idealism which proposes that space as a consciousness is ‘a
priori' meaning space is the outcome of our pure intuition prior to our experiences. It is not a physical reality independent of our mind. It is the way in which we represent the things given to us. It therefore does not exist outside us. We think of space from the 'subjective' condition and without the subject, space has no meaning. Hence 'space' for Kant is 'subjective'. It is invisible, and cannot be imagined but is an externalization of the 'a priori' feature of intuition. Hence there is no question of finite or infinite space. In his Regions in Space, he has delineated the geometrical characteristics of objects in order to prove that space has absolute reality which is independent of the objects. Instead of the relation between the objects, Kant focuses on the 'position' of the objects and the 'regions' in space according to which 'position' is determined. 'Position' is the characteristic of an object with respect to other spatial objects in the same space while 'region' is the relation between the objects and the surrounding space. Position is two dimensional while region is three dimensional. Hence it is wrong to claim that space can be determined by the relative position of objects since position itself is influenced by the region of space.

Kant has believed that objects have internal and external properties. Internal properties refer to metaphysical substances while external properties refer to properties of phenomena. Space is therefore phenomenal and is the outcome of the relation between physical objects which are manifestations of metaphysical substances. It is this essential 'phenomenal' aspect of space on which the thesis wants to emphasize for further development of the discourse of 'Spatial History' and Judith Wright's poetry.

Kant has concluded that space is 'subjective' unlike the Leibnizian theory that proclaims that space is 'objective' since it is in relation to the objects it withholds. Martin Heidegger (1889 –1976), however, asserts that space is both subjective and objective. To him our practical daily objective involvement with 'space' is a kind of pre-reflection such as walking or running for a desired object from a particular destination. In Being and Time he has
introduced the concept of 'desein', which means the very essence of existence. To exemplify this Heidegger explains how a farm house in Black Forest with its coffin at the back is a place of several memories of dwelling of several generations. These rooted memories of association give a sense of belonging which creates a kind of 'essence' of a place by which 'space' is transformed into 'place'. To accommodate oneself in the space and to familiarize the surrounding gradually marks this transformation. This process is described by historian Paul Carter as 'theatricalisation' of the environment where one attempts to erase physically the pre-history of the white history since the white setters intended to an uninhabited movement for a 'cultural vision' and 'operational interest'.

Heidegger has distinguished three types of space—'world space', 'region' and 'desein'. 'World Space' reflects Newton's Absolute theory where the 'space' is like the container and the entities within it are independent. Heidegger believes that this 'world space' is 'present at hand' and has its basis from 'space of action'. Unlike world space, which is the object of universal observation, 'region' is 'referential' and varies from viewer to viewer on the basis of their course of action. Region thus can be said as the referential system of the context of our activities. According to Heidegger this referential functionality is an inherent feature of space. The most essential Heideggerian reflection is about 'desein' which is of primordial importance in the context of this thesis to understand the 'sense of belonging'. By 'desein' Heidegger wants to refer to the idea that spatiality is a mode or part of our existence. 'Desein' includes 'de-severance' and 'directionality' by which he has referred to the availability of an object within space determined by direction. Every desire or movement is in this way aimed towards something or in a certain direction which is determined by our concern and by specific regions. The Kantian influence is also evident in Heidegger's claim that space is not objective but essentially contains references to the self. Kant has argued that the notions of 'left' and 'right' cannot be discerned unless we presuppose a self who is oriented with respect
to the feeling of the body. Heidegger believes that the spatial experience can explain the ambitious goal within each of us.

The earliest settlers found the terra nullius as an ‘empty space’—with all the potentiality of inscriptions and records. Like a viewer watching landscape from outside, these earliest settlers never incorporated themselves within the land but as Paul Carter enumerates, they materially attempted to “build in order to stabilize the ground, to provide ... a secure place where we can stand and watch.” ⁹ W. J. T Mitchell in his essay “Imperial Landscape” ¹⁰ has argued that the western practice of landscape traditions as a representation developed during British Imperial power and its representation is a crucial part of imperial politics. This ‘empty space’ is then a reflection of the colonizer’s desire and is oriented to achieve the ambitious goal. Judith Wright also in The Generation of Men depicts how for the settlers this ‘worthless land’ is the dream work of imperialism, the subject of utopian fantasies which will be discussed in detail in chapter three.

Following the Kantian proposition, it can be said that this ‘empty space’ is ‘a priori’ and is the outcome of pure intuition of the mind of the settler. Judith Wright also defines the Australian space as a continuous flow of life, never empty and void. Paul Carter claims that the names of the places are not appropriated after they are found by the explorers; rather the places are ascribed with distinct characteristics through the act of naming. Earlier Henri Lefebvre in his book The Production of Space believed that space is not a neutral container waiting to be filled, but a dynamic, humanly constructed, “means of control, and hence of domination, of power.” ¹¹ This is very opposite to the colonial proposition that the ‘blank space’ has existed before they have embarked, as if waiting for several centuries to be ascribed with meaning. In fact according to Carter’s proposition, the colonizers have created an ‘Australia’ by inscribing several names with the potentiality of certain historical events to
occur on the stage that they have arranged. A name is a self perpetuating creation to sustain
their colonial story and to create the foundation in order to commemorate their act eternally.

For them, this ‘empty space’ is a site of fear and repulsion that denies support or
protection. This psychosis of fear is not only traced in the first generation by Wright in her
memoirs and autobiographies, but this is the recurrent theme among most Australian white
writers down the ages. In order to appropriate the ‘space’ for accommodation, they have
attempted several ways like the art of cartography, documentations, diary writings, fencing
and fortification. Paul Carter has explained the act of writing is a way of naming and
associating the place and thereby “brought a living space into being rendered it habitable.”

In the interview by David Malouf about The Road to Botany Bay, Carter has said:

Some of our poets and novelists are very pre occupied with the question of
place and, I guess, my reservation would be that I wonder whether they have
misconstructed the nature of those places and have overlooked the fact that
they already existed, not just through the naming acts of the earlier explorers,
but because they themselves (the explorers) were writing over, translating,
appropriating earlier histories.

In fact the colonial paintings and photographs reveal a Europeanized Australian landscape
where the Aborigines are removed from their unique trajectories. They are either invisible
shadowy figure silhouetted against the landscape or devoured within a westernized semi-
European Australia.

This process of the reduction of space to a stage is what Carter has called Imperial
History. In that case space is documented in cartography, diaries, maps or scripts reflecting
not merely a replica of what he has observed but a shadow of his intention and desired
objects which he ought to see, thereby providing credence for settlement. The purpose of
Imperial History is not interpretation but legitimization through a process of cause and effect,
the perfect example is how Australia is formed out of chaos to cosmos. 'Space' is therefore the grammar or a kind of medium which the imperialists want to deconstruct and endow with their own ideologies by strategic cartographic representation. 'Imperial History' reflects the stupendous ability of the settlers to adapt to the continent. Carter has therefore revealed the dubiousness and doubts in the construction of the chronology of Imperial History and thereby throwing light on the fact that today's hero can be tomorrow's villain. He writes: "Chronology is the temporal counterpart of a Euclidean space: both are operationally efficient because they deny the historical nature of the realms they manipulate."14

Carter explains how the naming of places is invested with personal interests and represents 'ambitious principle', "It is a name that refuses to admit the place was there before it was named". 15 It is through that naming one becomes a part of the Imperial History spatially constructing his own biography. He gives the example of Sir Thomas Livingston Mitchell, Surveyor General of New South Wales (1827-1855), who in the course of his journey does not invent anything new than his preceding explorers, but by naming and recording of things, he has appropriated his greed for fame. Carter writes:

Mitchell was little more reliable in the matter of descriptive names. According to Robinson, most of what Mitchell called 'lakes' were never more than 'lagoons covered with thick reeds and grass.' 16

The act of naming the space as a place is as if endowing it with a character by which it can be referred to—thereby creating an "Australia" where historical events will take place.

In contrast, 'Spatial History' looks beyond Imperial History drifting towards the shore, evacuating the land and inscribing it with meaning. It dismantles the paternity of cartographic culture. It is about the history ascribed by the Aborigines. Spatial History is more concerned with the study of pre-history of space in relation to spatial configurations like rivers, roads, birds, footprints, trails of dust, fauna and flora and of course the Aborigines whom Imperial
History has kept in oblivion. Unlike Imperial History, where time as a linear movement has played a key role in maintaining chronology and records, in Spatial History it is discarded and a new definition of time is curbed out of space. Spatial History looks at those spaces where the explorers ended with the note “Nothing seen beyond this rise”, “the unnamed, unoccupied places” as Carter has visioned in the interview taken by David Malouf. The focus of Spatial History is on the cultural space and not geographer’s space because Spatial History begins and ends in language.

Unlike the proposition of the early thinkers who have believed that ‘space’ stands for geography while ‘time’ stands for history, for Judith Wright history is ‘spatial’, unfolding through language and not determined by ‘time’. Despite of being ‘invalidly’ belonging to the privileged class of the conquerors, she writes:

Till from the centuries I wake,
naked and howling, still unmade,
within the forests of my heart
my dangerous kinsman runs afraid, (A Human Pattern 115)

Wright scratches the surface of Imperial History and attempts to look for those silent invisible places and not a ‘blank space’. Her unintentional complicity with Imperial History is due to her descent from the white race but by raging against such construction of Imperial History, she has tried to move away from the constructed trajectory and thereby has walked in the untrodden paths of Spatial History where history exists in the erasure and aporia, reminding what Gayatri Spivak’s interrogation in 1986 in her essay: “Why not develop a certain degree of rage against the history that has written such an abject script for you that you are silenced?”

Judith Wright’s study of space has inspired and intimidated new revelations. The pre-colonial Australian space has been extraordinarily imagined in the natural phenomena. The
phenomenal world of trees, flowers, animals, rivers, as well as the obsolete objects like broken spectacles, torn scrapbooks or the old cot of her daughter in her home which apparently have no material value but invoke momentary reminiscences and flood of emotions so that a theatrical world from the past is vivid in front of her, resonating a life which she has not seen or heard at all. Wright has seen a sudden vertical section of a shelf or the horizontal ground in the forest as mirroring a panorama of life which might be far away like distant galaxies but they define the meaning of existence in a space which has always remained a matter of fear for the white Australians. Wright therefore does not believe in the Newtonian proposition that space is homogenous, real and unaffected by the materials and the phenomena that exist within it. The space appears to her as full of variations and diversity so that it contains various places within it. For her, there is no 'empty space' in this universe and therefore there is nothing called 'pure space'. The space is the container of archetypes of meanings across generations for which language is not a barrier. She comes across such an Australian space in the course of her writing. Such a space is flooded with knowledge for her and to communicate with that space, Wright discovers a language which is of emotion, intellect and senses. This enables Wright not only to define spaces beyond boundaries and legitimacy of language, but also to travel back into the past and read an ancient Australia. Wright’s enumeration of the definition of space gives way to a new historical meaning that invokes forgotten humanity of her race as well as of the 'other'. The Newtonian observation of infinite points which characterize the space as homogenous and all alike is not applicable in ‘Wrightean’ imagination. For her, space is variable which is sometimes felt than read. Just as the Leibnizian cause-effect theory defines how the relations between the objects can make one understand the apparently indistinguishable points in space, similarly Wright also feels that the wind blowing from the south, the touch of a dewy flower, the sound of the dingo evoke a spatial understanding, unique and different from the coloniser’s realisation. Wright’s
spatial delineation explains that time cannot erase these permanent spatial signatures and thus time cannot obliterate space. The circular bora ring, the unfathomable lake or her own part of the body like the hand or the fetus inside her womb appear to her as spatial dimensions lingering with vestigial meanings. When the explorers want to inscribe the space with meanings, it is just a subjective reflection and therefore distorted and deformed. Wright discards such exaggerated inscriptions. Judith Wright's own understanding of this space is not done through a short-cut route by following data and records. For her, it is a way of engrossing oneself with the space emotionally, intellectually and sensually so that a series of amorphous meanings appear that can be understood by the artistic mind. In other words, space is timeless for Wright.

Is Wright completely successful in overcoming the western abstraction of space? It is not easy to answer by a single proclamation of 'yes' or 'no', but the thesis will look for the answer and its reason by following the way Wright has attempted to follow the 'dream track' in which the Aborigines once walked instead of traversing the linear chronological movements that are recorded in the Imperial History. The problem is not mere acknowledgement of the fact that Imperial History is the result of the appropriation and colonization of 'space' but the difficult part is to move away from it and search for an alternative that takes one back much before the ravages of colonization as she writes in "To My Brothers" about the margin of consciousness and guilt with which she searches for an answer:

    Our people who gnawed at the fringe
    of the edible leaf of this country
    left you a margin of action, a rural security,
    and left to me
    what serves as a base for poetry,
Wright searches for those ‘lost surfaces’ concealed beneath the colonial history. The Aborigines are not invisible to the colonial eye, rather they are incapable of being seen by the meticulously “selective blindness of a cultural discourse”, the limits of White history. Wright’s daunting act of writing about ‘the ground beneath the feet’ where nothing can be erased is itself history challenging the ‘lie of the land’ that the colonizers have depicted. Her poetry is not for the sake of history but in itself a historical enactment as Adorno has said: “history does not merely touch on language, but takes place in it”.

In his *Lie of the Land*, Carter explains how with the enlightenment logic, the colonial pursuit is to eradicate the essence of the land, transforming it to the line of reason that can be categorized into agricultural blocks, urbanization, roads and rail tracks. As a result the aesthetic dimension of getting attuned to the place is impossible. On the contrary, unfamiliarity has developed because of the sudden metamorphosis from natural to social space. Carter writes that ‘Spatial History’ “undermines the empirical stability of roads and buildings” suggesting “the plurality of historical directions it constantly risks escaping into poetry, biography or a form of immaterialism positivists might think nihilistic.” The thesis will therefore explore in the next few chapters Wright’s poetry, memoirs, letters, stories and autobiographies in the light of Spatial History to see how Wright travels in her poetic imaginations into those roads from encircling gloom to golden sunlight which the explorers never ventured and how far she succeeds in reaching the unperturbed Australia. The long occluded presence of the Aborigines in the dwelling spirit of the bush, who have carried the tradition of living the life of the land, is also an essential part of ‘Spatial History’. When for the new comers this empty space appeared to be silent, strange, lonely, waiting for several centuries to be occupied, for the indigenous the landscape with its distinctiveness, variation of colour and shape of the foliage, the chiaroscuro and luminosity of sunlight appeared to be
an intertwined part of their living and inner sensibilities. The body of the land and that of the native hold a kind of symbiosis where even after several centuries Wright has found that the wind of the land still resonates with their breath.

For Carter the records and diaries of the explorers are shameful personal anecdotes that begin at a certain point and end at the desired point recovering as if the lost track of time:

Like a ship at sea, the explorer advanced on the current of his own reasoning.

By his mental attitude he attracted the world to him; and, vice versa, he found himself oriented towards the magnetic north of discovery.24

All these are foretold in a narrative form in the diaries of the explorers which Carter himself avoided in his book. Wright’s endless journey also lacks this planning. It is an endless journey with some provisional stopping like the concept of ‘bimbling’ or aimless wandering that J. Anderson has proposed. Anderson explains how this aimless wandering is a way of revisiting the hidden memories and dreams of a lost pre-historic race.25 In Wright, the emanation of space from the neglected shards of memory is like a body with a range of memories of pain, desire, freedom and fascination much like the paintings of the Aboriginal bodies. More than trusting the sight, Wright feels a compelling force in the phenomena and their essence and thereby experiences the sense of being in the space. The thesis will further develop this idea while discussing The Generation of Men to show how this poetic appropriation of bodily metaphor on the landscape intersects with the mindscape of cultural guilt. These unwritten essence and experiences of the Aborigines like sediments are piled up on top of other creating a house like structure in the course of their movements all over the land. Such phenomena in Wright’s writings appear to be saturated in intuition, overflowing the horizon of intentionality. Paradoxically for the settlers, stability is an essential aspect to associate oneself with the surroundings followed by the proclamation of the proprietorship of an alien land. This stability is determined in terms of concrete fixed structures like buildings
and frames but Wright sees these concrete structures as the piling up of dreams and geometries of the future. Her memoir *Generation of Men* and especially *Alive Poems* reflect such approaches. Similarly in *Poetic of Space*, Bachelard also writes about the piling up of floors like a ‘palimpsest’ in discussing the vertical hierarchy of attic and cellar.

Before the thesis embarks on the phenomenological study of Wright’s works in the next few chapters, a quick glance at the scope and possibility of the concept of ‘phenomenology’ is required for the decisive importance in the context of Wright’s approach to space. The concept of ‘phenomenology’ first appears in Edmund Husserl’s *Ideas* (1913) where Husserl claims that phenomenology is a way of contemplating pure essence. Phenomenology is mainly concerned with the study of the objects that appear in the act of consciousness and is absolutely first person representation. The image represented is the outcome of the extremity of the individual’s imagination. This process is defined as a kind of sublimation by French philosopher Gaston Bachelard in his *Poetics of Space*. Bachelard claims that only elementary objects are necessary in phenomenology appearing as they are without any mediating influence. The concept of ‘desein’ as mentioned earlier is crucial in the study of phenomenology. For Heidegger ‘desein’ is ‘being held out into nothing’, a process which Heidegger claims as ‘transcendence’. In Wright’s poetry the lost tracks of interrupted journeys, and unfulfilled excavations of sites of memory, constitute a silent haunting that powerfully impinges on the mind of the readers. It is this phenomenology of dwelling that Wright attempts in her poetry, reflecting on the settings of things, surroundings or atmosphere without actually talking about them. Wright shows that spaces can be perceived in our senses without inclining to the western traditions of nomenclature, travel, narration, and cartography. It involves for her the resistance to the power of appropriation. Wright through her power of writing the truth, suspends the reader’s believe in history and compels them into a radical reconsideration of the idea of ‘space’ for them to understand the realities
of her critiquing the Australian situation. Bachelard examines that this unplanned road which perhaps Wright has chosen, shows how the human use of an architectural or pre-determined flow through space will sometimes over-ride the intentions of its creator. Like the Bachelardian construct, she attempts to configure a space untouched by the colonial pursuit of Enlightenment logic.

I dream of hills bandaged in snow
their eyelids clenched to keep out fear.
When the last leaf and bird go
let my thoughts stand like trees here. (A Human 49)

The thesis will explore also this promise of fixity, different from the settler’s fixation out of insecurity in the course of the incessant turbulent process of adaptation and appropriation of the land. Against such a backdrop of history that attempts to appropriate the story of success and exploration, Wright wants to venture into the clouds of doubt overshadowing the true space of Australia.

Wright’s poetics of space also invokes the question of space and place, the process of transformation from one to the other as well as the sense of ‘placelessness’ which means that the significance of the place is reduced. Imperial History records the process of taming space and thereby appropriating it with one’s own desires. The ‘intentional gaze’ of imperialism has seen this ‘blank’ space as a site of fear, evoking both claustrophobia as well as agoraphobia. Carter on the other hand writes that the ‘blank space’ is not blank at all and it has been an existential place much before colonial settlement. The roving eyes of the settlers are blind to this place and see it as a chaotic state that needs to be designed and ordered to the logic of the grid. This attempt to personalize ‘space’ into ‘place’ is out of the spatial anxiety and lack of authenticity. Wright attempts to delve back and constructs a counter discourse against this imperial assumption. Her search is for the ontological and epistemological meanings
imprinted as a metaphor of human experience. Instead of viewing the imperial constructions like man made rails, roads, or the geometry and cartography of the land, Wright wants to explore the hidden paths and untrodden tracks of the aborigines or the unseen roots of ancient trees that cling in darkness forever in the ossified remains of memories. For Wright this interaction and implication of ‘space’ and ‘place’ within the perspective of experiences is beyond cosmic time. The later chapters will explain how in her works, space becomes place through a shifting interiority and metamorphosis of the psychological frame of mind by embracing her own notion of space as an interactive zone between conceptual and metaphysical phenomena. For her, space becomes place when someone can locate the ‘genii loci’ or the spirit of a place and integrate oneself in it.

Wright’s emphasis is more on the experience of space, much like the Heideggerian sense of ‘being’ than the language about space. Space cannot be represented in the mere confinement of maps and documents because the experience of space is continuous and unending whereas these documents and cartography are static and limited. Her white race may define space in terms of distance and measurement but for her, space is defined in relation to her repository of insatiable emotions releasing and integrating it with the space. For Wright, space can only be defined in terms of experience and feeling which otherwise will become unnoticed and superficial based on stories upon stories. Wright therefore ushers in a whirlwind of change in the face of Imperial History of void and lacuna. Wright finds the predicaments of Imperial History tending towards brevity and precision which is an antithesis to space. Like Aboriginal Dreamtime, the experience of space for Wright is more metaphorical, that vexes linear progressive time and can be perceived in the language of poetry.

Yi fu Tuan in his book *Space and Place* differentiates clearly between ‘space’ and ‘place. For him, space is amorphous, intangible, and open while place means a pause, rest and an
opportunity for attachment. Tuan has used the term ‘topophilia’ to explain the “the affective bond between people and place”. For Tuan, place is socially constructed through this bondage of topophilia. Tuan reads spatiality in the light of bodily and sensory experiences beginning from childhood which the thesis will re-read especially in the memoirs and biographies of Wright’s works. The settlers in Australia purposely wanted to construct some sort of association with the land whether by naming the place, replacing the native crops by the English crops or by constructing some monumental memorabilia. To describe the act of renaming Carter writes: “Names are laughter disguising in embarrassing silence....Judith Wright has described the same mason like seal of silence among squatters in southern Queensland.”

Unlike Tuan, for whom place means a pause, and security, while space is freedom, David Seamon believes that place is determined by displacement or movement. Seamon has introduced the term ‘place-ballet’ which is a synchronization of time and space. He explains in this manner:

The notion of place-ballet has important theoretical and practical implications. First, it joins people, time, and place in an organic whole and portrays place as a distinct and authentic entity in its own right....Place is a dynamic entity with an identity as distinct as distinct as the individual people and environmental elements comprising that place. Place-ballet, in other words, is an environmental synergy in which human and material parts unintentionally foster a larger whole with its own special rhythm and character.

Seamon suggests that mobility of a body within that time-space routine gives a sense of belonging in a particular rhythm by which place is created. In this process the formation of place is ceaseless and continuous. So place is not marked by fixity or boundary but it is determined by openness and change. Wright on the other hand fights back the tendency of
depicting landscape as a spatial extension of the racial nightmare. She searches for a way of dwelling that involves constant traveling, an ability to be grounded and be at home even when moving— that is a kind of ‘dwelling in motion’. This approach of dwelling in motion is poetic which involves not scratching and marking the ground, but a release into movement much like poetry itself that releases language into movement. Poetry itself is pregnant with motion, rhythmically spaced feet, measure, pace, pause just like the way Aborigines have moved and Wright also embarks on the same process. This dynamics of poetry is what constitutes Wright’s poetic journey— an irregular act of defiance that involves a spatial extension, transgressing and dissolving the boundaries of racial, historical, political and cultural anxieties. Thus this dynamic movement is central to recognize oneself spatially and creating an “eido-kinetic environmental awareness”\textsuperscript{32}. On the contrary the attempt of the colonizers to build roads and buildings, well planned cities regularly spaced or clearing of the land --- all may appear progressive but it’s a way to create a disjunction between the self and the other.

The sense of ‘belonging’ is juxtaposed against the sense of ‘placelessness’. William Cronon in the book \textit{Nature’s Metropolis} claims that the concept of ‘place’ as a charted demarcated bounded zone is imported from western thought.\textsuperscript{33} An outsider is always placeless even if he is bounded and territorialized for social convenience and authenticity. To belong to a place, is to have some association. Interestingly Edward Relph claims in his book \textit{Place and Placelessness} that the process of building roads, rails, airports is a way of cutting and uprooting people from their sense of belonging. A place stands as a metonymy for a particular object or memory which may be personal or social. Even invoking this memory cannot be free from personal ideologies as Foucault suggests that the politics of ‘representation’ is always related to power and knowledge. The settlers with their ‘selective memories’ recorded what is required while keeping in oblivion the darker aspect of humanity.
Kenneth Foote in *Shadowed Ground* suggests how a place evokes itself a darker truth that is denied in the making of history. "The sites stained by the blood of violence and covered by the ashes of tragedy force people to face squarely the meaning of an event."³⁴

The interrogations arise here. How does Judith Wright, with her dual identity of a poet and of being an outsider read those unwritten memories after so many centuries when for generations her forefathers never felt even a modicum of solidarity? Does she herself become a part in the process of 'being' through the act of writing? Does this involvement with the place make her 'placeless' within her own community and consequently associates her with the natives of the land who linger with 'pre-history' that history has to struggle with? Is writing then a metaphorical way of traveling where language provides space its meaning? In the 'Language of Space' which consisted of a review of some of the collected novels that appeared in the journal *Critique* (1964), Michel Foucault has claimed that the art of writing till twentieth century obeyed formalism of chronology but after Nietzsche and Joyce that in space only language unfurls. Space thus can become the liberating zone for an artist with full freedom to roam about without any defined linear intention. Referring to this power of creativity of an artist which Wright exemplifies perfectly, Foucault adds that: "Such is the power of language: that which is woven of space elicits space, gives itself space through an originary opening and removes space to take it back into language."³⁵

In Wright's poetry and prose, we find that she has attempted to venture those uncharted territories that can be seen as 'heterotopias'. The purpose of this thesis is not mere appropriation of the Foucauldian term but to relocate the concept in the larger context of Wright's works. There are no such primary texts that foreground major spatial concerns of Foucault except some interviews and short essays. In 1976 Foucault has taken part in an interview with the geographers of the radical French journal *Hérodote*. The interview has appeared in English translation in the 1980 collection as 'Questions on Geography', and has
proved to be one of the most remarkable discourses concerning Foucault’s understanding of space and power. Space has always appeared to be one of the key essential factors that has influenced his works. For Foucault, space is not an innovation but it has its own history intricately related to power and knowledge. Space is a vital part of the battle for control and surveillance of individuals, but it is a battle and not a question of domination. To explain the relation between space and power he explains the world of the prison which is a classic example of the heterotopias of captivity. He explains how in the prison:

\[\ldots\ldots\text{the vertical is not one of the dimensions of space; it is the dimension of power. It dominates, rises up, threatens and flattens; an enormous pyramid of buildings, above and below; orders barked out from up high and down low; you are forbidden to sleep by day, to be up at night, stood up straight in front of the guards, to attention in front of the governor; crumpled by blows in the dungeon, or strapped to the restraining bed for having not wanted to go to sleep in front of the warders; and, finally, hanging oneself with a clear conscience, the only means of escaping the full length of one’s enclosure, the only way of dying upright}.\]^{36}

Foucault has no doubt contradicted the early traditional thinkers who have viewed ‘time’ as creative and progressive while space as static. He explicates further:

The great obsession of the nineteenth century was, as we know, history: with its themes of development and of suspension, of crisis, and cycle, themes of the ever-accumulating past, with its preponderance of dead men ... the present epoch will perhaps be above all the epoch of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of the near and far, of the side-by-side, of the dispersed. We are at a moment, I believe, when
our experience of the world is less that of a long life developing through time than that of a network that connects points and intersects with its own skein.  

If utopia means perfect, ideal sites opposite to real or imperfect places of society, then there is according to Foucault a counter site, where the real sites are represented, challenged and inverted which is called heterotopia. In between utopia and heterotopia stands the common ground which is the mirror. The mirror is both utopia as well as heterotopia. It is utopia because it reflects the unknown zone that is yet not ventured, the ‘absent space’. It is also heterotopia since the mirror after all exists in reality. When one locates oneself in the mirror, one reconstitutes one’s own position in the real space from the unreal. Foucault classified heterotopias mainly into two types —heterotopias of crisis by which he has meant the privileged, forbidden and sacred territories and heterotopias of deviation which are those places where the deviators of the society live like the asylum or the old age home.

Wright in her poetic sojourn ventures into those heterotopias like the ‘old prison’ house, the ‘bora ring’, 38 spaces of penitence and mass killing, those forbidden lakes like ‘Cooloolah’, 39 the sanctuaries, the ‘eroded hills’ and cemeteries. They are more than spatial metaphors but have preserved history beyond the predicaments of time. These heterotopias act as kind of historical archives indulging Wright to forge an imaginative engagement, unearthing another space, another history of humanity. The conception of dwelling in Wright’s poetry takes one to those sanctuaries that reveal a continuous osmosis between ‘interiors’ and ‘exteriors’. Bachelard in his Poetics of Space has explained this: “language bears within itself the dialectics of open and closed”40. Edward Soja in the book Postmodern Geographies has embarked upon the concept of heterotopology of Foucault from his minor text Des Spaces Autres, published posthumously in 1986. For Soja, heterotopia means a compass for geographers to rediscover hidden knots that remain buried under the tabular form of modernity. Heterotopias for him “draws us out of ourselves, in which we assist in the
erosion of our lives, our time and our history, the space that claws and gnaws at us. This reflective capability can be searched in the works of Wright. Soja summarizes that heterotopias belong to each and all human groups but manifest themselves in different forms simultaneously containing and juxtaposing all irreducible spaces. These heterotopias are where Wright discovers suspension of time, which is a necessary condition to recognize the functional analogies and the structural connections among different places in history.

Wright has challenged the Cartesian line and its representation by evoking the heterotopia. Unlike Soja’s proposition, Wright believes that the heterotopias never change. She delineates beautifully the way identities are threatened in the heterotopias. These heterotopias in her writings are stimulated by several phenomena that act like catalysts. The memory-laden heterotopias reveal a sense of historical continuity for her, so that by studying those heterotopias, she studies about herself, her past as well as her future. She knows that these heterotopias are beyond the cartographic lines and grids. Her world of artistic imagination comes across even those heterotopias which to the ordinary eyes remain in oblivion. The bush of the darkness beyond the bounds of colonial discourse, the women’s room of confinement, or the dense Tamborine Mountain where memory is fetishized are such examples of deviation and crisis. Strangely these heterotopias which repel a white man, evoke in her a sense of intense union and a surplus of meanings layered with truth.

One chief characteristic of heterotopias is that within a single ‘real place’ it is capable of juxtaposing several heterogeneous spaces. Wright perhaps looked for such places in the forbidden territories where the heterogeneous landscape with its varied fauna and flora take her back to the unperturbed Aboriginal world opening countless diversified nuances of space. Lastly Foucault concludes that heterotopias function in relation to all the other spaces either as an illusion to real space within which humanity live or as an alternative real space which is
not illusion but compensation. Wright's poetic vision of boats and ships in motion exemplifies such spaces.

Another crucial discourse that needs attention is Edward Soja's concept of the 'Thirdspace' which has the potentiality of expanding the scope of spatiality in our life. According to Soja 'Firstspace' is the objective interpretation where space is determined by social process. 'Secondspace' is the subjective interpretation conceived by imagination and is represented by images. 'Thirdspace' on the other hand is both lived and conceived. It is a place of enunciation, where new identities can be forged and simultaneously all the silent voices can speak. It is a place between 'Self' and 'Other', between centre and periphery; it is a marginal space where any one can exist. These places may be insignificant although viewed in the daily spatial movements. In Wright's poetic venture, the land evokes through the praxis of her writing as Thirdspace. Her journey in the course of her writing across the land stimulates and uncovers a series of such Thirdspace of cultural memories. It is a site of the enunciation of identity, lived experience and contested meanings. The Third space consists of dynamic in-between places imbued with the traces, relays, ambivalence, ambiguities and contradictions. Like walking, it has a kind of fluidity in praxis with the potentiality of unexpected encounter.

In the regularly spaced zone of dwelling of the colonizers, the aborigines, the homeless and the 'stigmatized' artists like Wright are pushed to the margin. She has walked into those invisible roads diffusing the line where the colonizers stopped. There is no such abiding rules or planned track to follow as Foucault said that disciplinary power is oppressive because it "imposes.....compulsory visibility" and for him "visibility is a trap". So where the colonizers have found 'absence', Wright has found so much to write and speak. Paul Carter has discussed the phenomenological significance of road in his book Road to Botany Bay. A road is a place where the mind wonders but at the same time it keeps the wondering thought
in a particular direction without the fear of getting lost in the wilderness. This road is not merely the constructed road but this road is the intimate space, the imaginative space or desired space as we find in Bachelard’s *The Poetics of Space*. The thesis will explore also how Wright’s ‘mythopoetic’ journey involves such ‘un-mapped’ roads and places. Mythopoesis recollects what is forgotten, bearing no such linear genealogy with the colonial history and yet posses the capability of reinventing untold truth that contains indestructible spirit and a repressed plangent voice of the place. 44 Perhaps Judith Wright’s poetry have attempted to capture that anima, of “old stories that still go walking in my sleep”, (*A Human 11*) to release the spirit. The rest of the thesis will look at Wright’s works in this new light of spatial theorization and will also examine how she revives the corporeal and physical affinity of the natives with the land thus reminding of what Barry Lopez said in the book *Arctic Dreams*: “The land is like poetry; it is inexplicably coherent, it is transcendent in its meaning, and it has the power to elevate a consideration of human life.”45
NOTES


2. The term ‘antipodeanism’ is first used by Paul Kane in his book Australian Poetry: Romanticism and Negativity. Antipodes refers to two places that are diametrically opposite to each other. Kane explains that “Australia, as a place, is the obverse of a European norm; its strangeness cannot be domesticated or recuperated or overcome. Like the film negative of a picture, everything seems backwards, inverted. This is sometimes referred to as ‘antipodeanism.’” Paul Kane, Australian Poetry: Romanticism and Negativity. (Melbourne: Cambridge University Press, 1996) 44.

3. Aboriginal Dreamtime refers to the time when the world is created with all its living creatures. The philosophy of Dreamtime dominates Aboriginal cosmology, social structures and one’s construction of his/her identity. The dreamtime sets out certain aesthetic, spiritual and social rules and one who does not follow the rule is punished. This dreaming relates metaphorically to the dream of the community. During this Dreamtime, Aborigines believe that the ancestral spirits descend in this world and exist all over the place in the form of water bodies, plants and animals. For further study see Colin Dean, The Australian Aboriginal ‘Dreamtime’: its History, Cosmogenesis Cosmology and Ontology (Victoria: Gamahucher Press, 1996).


5. Chorology refers to the study of region and space. It focuses on the relations of various geographical phenomena occurring within a particular region. This branch of study is
mainly related to biogeography. For further details see John Sallis, Chorology: On Beginning in Plato’s Timaeus. (Bloomington, USA: Indiana University Press, 1999)


18. Aporia is a post-modern term that defines the moment of undecidability and the inherent contradictions in a text. Julian Baggini and Peter S. Fosl define it in the book *The Philosopher’s Toolkit: A Compendium of Philosophical Concepts and Methods* as “The term ‘aporia’ is, like ‘a-moral’, a private world, which literally means being ‘not-porous’, or ‘not having a way out or through’. In philosophical contexts *aporia* might be described as a condition of perplexity or bafflement, literally a blockage in the flow of argument.”


   [http://www.cardiff.ac.uk/cplan/resources/IA_TalkingWhilstWalking.pdf](http://www.cardiff.ac.uk/cplan/resources/IA_TalkingWhilstWalking.pdf)

26. The German philosopher Edmund Husserl (1859-1938) has defined phenomenology as the elucidation of the essence of pure consciousness. He has further differentiated pure or transcendental phenomenology and empirical Psychology. For him the former is concerned with essence while the latter is concerned with facts of experience. Phenomenology is related to consciousness while psychology is related to empirical awareness. Husserl for the first time interpreted phenomena with life. For further details see- Edmund Husserl, *Ideas Pertaining To A Pure Phenomenology And To A Phenomenological Philosophy*, trns. R. Rojcewicz and A. Schuwer (Netehrland: Kluwer Academic Publishers, 1993)


28. The term ‘topophilia’ is coined by Yi Fu Tuan, the Chinese American Geographer. By this term he has referred to the bondage and love between humanity and the space. Tuan’s observation is primarily based on humanistic geography. For details see Yi-Fu Tuan,
Topophilia: A Study of Environmental Perception, Attitudes, and Values (New York: Colombia University Press 1974)


30. For Seamon, place-ballet unravels natural and human history relating to transmission of mythical observations regarding place. For further details see David Seamon, “Body-Subject, Time-Space Routines, and Place Ballets” *The Human Experience of Space and Place* ed. Anne Buttimer and Croom Helm (London: British Library Cataloguing in Publication Data, 1980) 149.


33. Cronon is concerned with history of Chicago in relation to the emergence of the concept of city. For this history he has depended on graphs, statistics and maps. For him Chicago is the gateway city and here he problematizes the concept of city and country further by bringing in the issue of “first nature” and “second nature”. To know in details see William Cronon, *Nature’s Metropolis: Chicago and The Great West*. (New York: W.W Norton and Company, 1992)


36. Michel Foucault, “Of Other Spaces” *Diacritics* 16 (spring 1986) 22.

37. Foucault, *Diacritics* 22.
38. Bora ring is the Aboriginal ceremonial ground, a sort of raised platform where initiations and naming take place. It is considered to be extremely pious and sacred place. The word 'bora' is also called Burbung in local language. The ring created is permanently erected by engravings on rock and stone. The bora or the 'kuppa' ring are also significant areas for councils, meeting and judicial hearings. To know further see Dale Kerwin, *Aboriginal Dreaming Paths and Trading Routes: The Colonisation of the Australian Economic Landscape* (Ontario: Sussex Academic Press, 2010) 79.

39. Cooloola is a lake situated near Rainbow Beach. The Cooloola coast is primarily an Aboriginal coast which is now very remote and little populated. Besides Judith Wright's poem on the lake, she has mentioned several times about it in other writings. In her letter to Barrett Reid, Wright writes: “May you have a good Christmas and New Year even if only relative; remember the Christmas Bells of the coastal windflower plains in my and probably your childhood? Some survive the developers’ white shoes, if not round Caloundra where my friend Kathleen painted these, then at least in Cooloola where the national park holds some secluded patches” (With Love 480). For further details on the lake, see Elaine Brown *Cooloola Coast: Noosa to Fraser Island: The Aboriginal And The Settler Histories of A Unique Environment*. (St. Lucia, Queensland: University of Queensland Press, 2000)


