

## Exile Testimonio in Kim Scott's *Benang from the Heart*

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### Abstract

Literature is said to be culture-specific production. Muted voices are gaining momentum in academia, and they blur the line between personal and political. Exile Testimonio, as a theoretical discourse, foregrounds the plight of the natives in their homeland. Academia is of the misconception that Exile and Testimonio are irreconcilable binaries, whereas this research article highlights that both are of the same spectres. Power Structures play a rampant discourse in the life of the natives. The supreme irony is that everything is being state-sponsored. Subversion and Containment play a vital role in the theoretical discourse of Exile Testimonio. This Research Article showcases the hidden agonies of the Australian Citizens in their homeland. Australia as a Nation underwent so many invasions, and movements like Jindyworaboo and stolen generation are essential in the literary discourse of Australian history and the history of Australia. Kim Scott as a writer of Exile Testimonio, encounters the hidden histories and how their ancestral roots are being shaken owing to political monopolisation. The painful fact is that Kim Scott, who hails from Nyoongar Ancestry, underwent traumatic emancipation when his people's identity underwent a drastic change. The beauty of Exile Testimonio as a theoretical discourse is that the writers become a critic and visionary in foregrounding the unheard truths. The Researchers here will examine the two literary works of Kim Scott, namely *Benang*. In these works, the hidden facets of history and also in the name of cultural up-gradation, inevitable brutalities had happened. This evidence forms the crux of Exile Testimonio. Overall, this Research Article emphasises making the unknown known by having the element of Exile Testimonio as a justifiable tool.

**Keywords:** muted voices, natives, homeland, truths, identity

### 1. Introduction

Exile Testimonio, as a theoretical discourse in the novel *Benang*, unmasks the brutalities of political monopolisation. The Natives undergo a sense of displacement, dislocation and disjunction in their homeland. Their mindscape portrays their landscape and the agonies they underwent. Kim Scott, his roots from Nyoongar Ancestry, recorded the brutalities which happened in the name of Cultural Monopolization. The novel *Benang* confronts the cultural conflicts with Nyoongar Ancestry. The emergence of the study of Exile Testimonio is quintessential in contemporary times owing to the multitudes exhibited by the power structures. As Homi K. Bhabha writes, "Narratives of historical reconstruction may reject such myths of social transformation: communal memory may seek its meanings through a sense of causality shared with psychoanalysis, that negotiates recurrence of the image of the past while keeping open the question of the future. The importance of such retroaction lies in its ability to reinscribe the past, reactivate it, relocate it, and resignify it. More significant, it commits our understanding of the past and our reinterpretation of the future to the ethics of 'survival' that allows us to work through the present.

Furthermore, such a working through or out frees us from the determinism of historical inevitability repetition without a difference. It makes it possible for us to confront that difficult borderline, the interstitial experience between what we take to be the image of the past and what is involved in the passage of time and the passage of meaning". (Culture's in between 59-60).

After starting with a blank slate, such ardent attempts to recreate one's country's past through literature are famously visible in Chinua Achebe's *Things Fall Apart*, one of the Aboriginal writers' fundamental concerns in Australia. The

urge to recreate "our" past rather than "their" history is evident in the work of several writers, including Kim Scott, Doris Pilkington, and Sally Morgan. They are all caught up in their tragic and convoluted brushes with colonialism. The Aboriginal experience with colonialism has been distinct from other world regions. The arrival of British convicts in Botany Bay resulted in colonisation and assimilation and marginalisation in a habitational territory that was previously their own. The Aboriginal people did not like colonisation and assimilation. However, they also did not like the idea of assimilation itself because assimilation is also a political speech by the master class disguised as Aboriginal welfare, which is meant to erase their identities and cultural memories. Critics say that the "stolen years" debate extends their main argument that the government used aboriginal welfare policies mainly to integrate them with the rest of the country. The following lines from Archie Roach's classic song exemplify this sense of sympathy and trauma titled "They Took the Children Away."

And they took us from our family  
Took us away  
They took us away  
Snatched from our mother's breast  
Took us away (293)

Successive generations, however, have been completely uprooted emotionally, physically, geographically, and culturally as a result of the colonial trauma. When confronted with such circumstances, it is understandable for a writer like Kim Scott to try to seize the bull by the horns and properly examine, comprehend, acknowledge, and finally verify the past. Even if the past is terrible and serves more as a repository of defeat and denial than anything else, it is in the past that one can excavate one's roots, which aids in the self-reclamation required to complete the cultural and personal sketch. Wounds heal with time, but colonial scars, akin to those inflicted on Jews by Hitler, have split the aboriginal population's fundamental backbone and refuse to heal. The only way to grip with them is through cultural and personal reclamation. Furthermore, any storey of previous tyranny invariably becomes a spectacular account, but Kim Scott attempts to avoid this in his novels. As Kim Scott points out, re-narrating his family's history is to inform the public, not to sensationalise it. Pilkington's mother's story would have remained buried if she had not given it literary life and turned it into a classic work for all the stolen generations. Nevertheless, it is more of a presentation of an objective description of trauma and tragedy than an attempt to sensitise the tale and put the whites to shame. Most importantly, these are attempts to make readers think about history and representation and get them to think critically about the white paradigm of terra nullius. One of these writers' key and significant concerns appears to be an ontological perception of their own identity in an ambiguously constructed multicultural society. Exile Testimonio provides a multifaceted environment, particularly for persecuted individuals, but it also develops as a critical venue of discourse. It is notable for its implication of hegemonic imperatives. Exile Testimonio provides space for those at the bottom of the pyramid. However, this space is subject to violation by masters seeking to maintain hegemonic dominance, to the point where the dwindling space becomes oppressive and repulsive to live in. Then there is the battle for space and rights, destabilising the ostensibly multicultural structure. The white settler community's use of the Americanized "melting pot" theory and notion in the vast Australian outback provides another lens to view their efforts to assimilate Aboriginals into white society. The fundamental premise of the "melting pot" hypothesis, which precedes exile testimonio, is the seemingly "simple" logic that any heterogeneous community should become homogeneous by pouring people of many countries, races, and cultures into the enormous crucible of settlement territory. The colossal crucible combines and combines disparate elements to form a coherent whole. In the case of Australia, the white populace sought to assimilate generations of Aboriginals to create a new "melting pot" in the southern hemisphere separate from those found in the United States of America or Canada. However, contemporary responses to the phrase have been critical and presumptive, with accusations that such a theory is a unique politicisation resulting in an identity crisis. As a continuation or evolution of the multicultural challenge, the "salad bowl" theory acknowledges diverse cultures and nations, suggesting a plan of heterogeneous voices even inside the state agency of homogeneity. The mingling of many cultures is more akin to a salad bowl than a melting pot. While the cultures are juxtaposed and intertwined, there is no homogeneous fusion, much like the numerous elements in a salad. Thus, just as each component of the salad preserves its unique flavour and taste, each culture retains its unique culture and ethnicity, resulting in a new social formation of various individuals and their "pure" cultures. In Australia, this assimilationist aim of defining the great Australian epic has amounted to nothing more than promoting a white national culture at the expense of Aboriginal people. In other words, it is a deftly crafted theoretical apathy for Aboriginal historical narratives. While early Australian white critical thinkers sought to formulate an assimilationist national policy, they sought an intellectually viable paradigm. For example, Fred Alexander's "Moving Frontier" (1947) imitated the

American historian Frederick Jackson Turner in formulating a theory of Australian territory and space, thereby erasing the Aboriginal presence. Even Russell Ward's 1966 novel, *The Australian Legend*, essentially celebrates the white Anglo-Saxon race in the Southern hemisphere. The Australian social sphere has never been transformed into a giant melting pot; rather, it has remained a simple salad bowl, with indigenous tribes retaining distinct cultural characteristics and identities. As a result, these writers' works convey the impression that they are attempting to reclaim lost indigenous spaces to make way for new ones. It should also be remembered that whenever there is oppression or marginalisation in any part of the world, a new storey of the encounter is created in the minds of the oppressed based on trauma and recollection, which is founded on trauma and memory. Katherine Dellbrugge comments: "It would be more correct to speak of Aboriginalities instead of a singular. Scott's novel describes different kinds. Each character in *Benang* has an individual conception of his/her Aboriginality and what it means for everyday life. These conceptions are strongly shaped by the unique ways of coping with political and social pressures." (5). The issue of one's identity and existential place in the vast open world has been the central preoccupation of artists since time immemorial, as there is an enduring urge to locate one's coordinates. Self-imaging is, literally, the nucleus of all modern thought.

On the other side, cultural identity is a comparable ability to relate to a group, culture, cultural formation, or even an individual based on shared cultural identifiers such as geography, race, history, nationality, ethnicity, and even religious beliefs. It is important to recognise that culture, as a social process, is not the property or possession of any individual but rather is a collective process in which individuals participate. Thus, culture plays a critical role in creating identity in historical circumstances as a repository of history. Cultural identity can be defined as a state or sensation of belonging to a distinct cultural group depending on its influencing variables. Similarly, when the emphasis is on one has recognised shared pedigree or heritage, one's identity might be ethnically defined. Common ancestry shapes one's ethnic identification as a group member defined by shared cultural, behavioural, linguistic, and religious characteristics. However, developing one's cultural identity is laden with difficulties arising from postcolonial disputes over subjects such as nationalism, as highlighted by Frantz Fanon or Edward Said. Homi K. Bhabha wants to discuss how cultural identity can be mixed and matched across different groups in race, class, and cultural traditions. He says that cultural identity formation is not based on preconceived cultural ideas about one's ethnicity. Aboriginals' dual history and culture contribute to their sense of "otherness," a rather supple perspective originating from Freudian psychoanalysis. It is human nature to identify and compare oneself to what one is not: the "other." As a result, even when colonised literature demonstrates some resistance to their colonial past, gratuitous colonial sentiments inevitably creep in as history's hated and unpleasant aspect. Thus, just as a picture requires a backdrop canvas, resistance literature incorporates components of previous bias. Additionally, the Australian Aboriginals appear to raise another critical point: whose nation is it? Is it a white nation or one that embraces the many voices of whites and Aboriginals? As it is understood today, the concept of nation, both political and cultural, originated during the American and French revolutions at the close of the eighteenth century. While the conceptions of political and cultural countries are intricately linked, they have some fundamental distinctions. In a democratic state, the country is a political subject that exercises its authority and sovereignty. On the other hand, the cultural nation is a more ideological or sociological construct produced by individuals sharing common cultural and social characteristics. Thus, the concept of the cultural nation is distinct from the political nation, which relies on defining cultural characteristics like language, tradition, religion, and shared history to establish a historically evolved distinct culture. Additionally, the concept of cultural countries is derived from the historical doctrine that all individuals can and do form distinct groups, dubbed nations. Thus, national identity is contingent on a group's distinguishing characteristics, and the state that claims to be the home of that group or cultural country is a nation-state. Thus, all modern governments fit under this classification, but if ethnicity is used as the basis for classification rather than territorial boundaries, several cultural countries or states emerge. They are nations without territory, similar to the gipsy nation, demonstrating that the cultural nation can be nation-state independent at times. Thus, cultural nationalities such as the Aboriginal or the Jewish exist outside the state but within it. The concept of a nation, and thus national identity, depends on the complex characteristics that define a group based on the person and his sense of belonging or devotion to it. From a primal standpoint, the first need is to share or share the various traits. A group of people who have no common or shared features or qualities can never form a nation, as the sharing must also include some degree of homogeneity. From this vantage point, it is easy to conclude that common descent is critical. All nationalist movements throughout history have had at their core a claim to nationhood based on a historically shared origin and lineage, an ancestry that distinguishes them from other countries. Second, another critical component is a shared language, without which no nation can thrive. Other critical characteristics, such as shared culture and history, are similarly language-dependent. The necessity of a shared language is such that the absence of shared limits does not affect the state's mental construct. Thus, it is feasible for people to live in geographically and politically different countries while adhering to the same concept of the nation due to their shared language, culture, and historical roots. Thirdly, shared culture, especially national culture, has critical

consequences since it is formed from a sense of cultural and social history passed down through generations from one's ancestors.

## 2. Method

Additionally, by having Exile Testimonio as a frame of reference, the Australian Aboriginals appear to raise another critical point: whose nation is it? Is it a white nation or one that embraces the many voices of whites and Aboriginals? As it is understood today, the concept of nation, both political and cultural, originated during the American and French revolutions at the close of the eighteenth century. While the conceptions of political and cultural countries are intricately linked, they have some fundamental distinctions. In a democratic state, the country is a political subject that exercises its authority and sovereignty.

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## 3. Discussion

Kim Scott recreates the Aboriginal experience through flashbacks that show the protagonist's inability to establish himself in society as a child. He was compelled to live in two worlds: that of the whites and that of the Nyoongars. The majority of the story is told through the sensitive eyes of a small boy. This adds realism to the narrative and enables the reader to comprehend the unjust treatment of Aboriginal people only based on their skin tone. *Benangis* widely regarded as a seminal Aboriginal novel. The novel depicts the circumstances under which indigenous people lived—a paradigm defined by violence and rage. Kim Scott conducted exhaustive historical research before tackling the novel. He gathered all known information about the past. With the assistance of his kinfolk, he travelled back in time to a time when his people lived on the precipice of terror and insecurity. Finally, Kim Scott conducts a study of his own life in which he feels the same sense of loss as his forefathers. *Benang* serves as a counter-history, opposing official discourse and exposing racist injustice while reasserting Nyoongar culture and praising tribal knowledge. The facts included in colonial documents are written to expose the atrocities committed under the guise of civilising the Aborigines. Kim Scott shares his joy at the prospect of delving into his Aboriginal background. He also issues a clarion call to the community to love and continue the process of Nyoongar culture revitalisation in order to strengthen the community and educate the younger generation. The novel's title reveals the author's stance, as *Benang* is Nyoongar for "tomorrow." Kim Scott wishes his subjects to become conscious of their history, which he discovers is veiled in historical representations. He wants the younger generation to understand their identity and place in the world. As they were separated from their families and raised as whites, most were given false identities, and many lost loved ones. They were forced to adapt to their new identities, which the Whites had bestowed upon them. Kim Scott's work addresses various problems, including the loss and importance of oral histories, cultural relocation, contestation, Aboriginal legislation and government-enacted reforms. The novel's theme is hope for the

future and is directed at the younger generation. Harley, the novel's narrator, is of Nyoongar heritage. Earnest Solomon Scat, Harley's grandfather, strives to shield him from Aboriginal influence and raise him as a White child. Indeed, Em refers to Harley as the family's first White male. Harley is assisting his grandfather with a project on Australian indigenous people's biological and cultural assimilation into White Australia. According to Em, Harley appears to be a strong candidate for this integration. However, when Harley delves deeper into the study's specifics, he discovers and comprehends his nature and develops an interest in his past. Harley, the narrator, is, in fact, Kim Scott. Harley, aided by Ern's documents, makes a sincere effort to educate himself about the genocide perpetrated by the Whites against the Aborigines, notably his own family. He communicates this information through oral stories, dreams, lost rhythms, melodies, and visuals. He delves far into the past to unearth what is still concealed. Throughout the narrative, Harley is concerned that his attempt to create his storey may devolve into a racist debate. He is certain that his work will make his readers uneasy, as most of them desire to keep the past buried. However, Harley struggles to ignore the lingering silence surrounding the brighter days spent singing around the campfire by his forefathers. When Harley was seven years old, he was given to his grandfather. Ern was the proprietor of a boarding house. He was overjoyed to have Harley since he thought it would provide Harley with an excellent opportunity to learn and grow as an Englishman. Ern's instruction to Harley is important because it shows how much Aboriginal people have changed and grown over time. After a biological search of one of his girlfriend's relatives was conducted, Harley became interested in learning more about himself. Harley was continuously consumed by the desire to learn more about his ancestors. There was a persistent need to emerge from his cocoon, as he lacked a sense of belonging. Harley decided to leave this scenario. He desired to return and study his people's ancient customs and traditions. One big motivator was witnessing his father's burial rites performed unusually. There were no Aboriginal rites conducted. Only a few people stood with their heads bowed. Harley was taken away by the thought of his guys on one side and his grandpa on the other. Due to the acculturation process being so obvious, Harley could not identify himself among the line of images. It was difficult to locate evidence of indigenous origins. Harley was convinced that Aboriginal families would soon be living alongside whites. He recognised the value of collecting and learning about his Nyoongar ancestors. The absorption of social and biological information occurred on a massive scale. He desired to save a race on the verge of extinction. Harley lacked any recollection of Aboriginal Australia. All that remained were rudimentary paper cards, files, and images. Harley came across many images and draughts numbered and pinned with the individual's information. Harley describes in the storey an event involving his Uncle Jack Chatalong. He formerly worked on a farm alongside other farmers. Jack claimed to be a half-case and avoided contact with indigenous people as he did not wish to be subject to the Aboriginal Act's requirements. He sought exemption from the Act. Neville discovered that Jack had supplied whiskey to the indigenous people and frequently encountered them. Additionally, Neville discovered that Jack's mother, Dinah, was an Aboriginal lady and that his father's identity remained unclear. As a result, Jack's request was denied. Jack was depressed by the rejection. Regardless of how hard he worked to obtain the position of a white man, his status remained unchanged. Harley was certain that the whites continued to oppress the Aboriginal people in every possible way after going over the details. He often says that he only has a small amount of what he would have had if he had not moved. Aboriginal people were moved and dispersed to the point where they lost track of their relatives. Though the whites empowered the aborigines, they also conditioned them to be docile and willing to act according to their whims and fancies, ensuring that the Aboriginal people never truly broke free from the Aboriginal rut. Whatever term is employed, acculturation, segregation, or assimilation, the roots of Aboriginality go deep. The 1936 Act excused many individuals of various degrees of descent from the status of natives but firmly forbade these individuals from having any interaction with other indigenous people. This helps to explain Em's desire to have a child of white ancestry. However, such legislation is incapable of resolving indigenous peoples' difficulties. Individuals of half-blood who were opposed to falling under the Act remained to live among the locals. Neville discovered that despite the passage of all these regulations, the Aboriginal people continued to practise their indigenous traditions. Harley discovers that the land's every aspect is shifting rapidly. It became established that Australia, in all her splendour, could only be read through the pages of old books depicting the region. The Nyoongar language and names were abandoned in favour of English and Christianized versions. Em might recall Sandy and Daniel speaking certain Nyoongar words, but Harley had not heard a single word spoken in the Nyoongar language. Harley had not been truthful or kind to his family for a long time, and he was very sorry.

The populace retained a deep sense of betrayal. The widely accepted version of Australian history omits numerous details about the actual connection between settlers and indigenous peoples. Exile Testimonio writers such as Kim Scott penned their works to instil in their readers a sense of the necessity and importance of revealing their past in how they had felt and observed it. The work makes a concerted effort to recall when Aboriginal people could live fearlessly. Harley also chronicles indigenous peoples' experiences with violence and betrayal. Kim Scott spreads his

thoughts through Harley. Harley confesses that his early passion for writing helped him find his bearings and, over time, enabled him to revitalise his town. Kim Scott implies through Harley's statements that writing played a significant role in stabilising him amid the process of losing their culture. Although Kim Scott does not describe these awakenings, readers are aware that prior to being transported to the settlement, Jack was an innocent, naive youngster, despite much of what he had witnessed. At the settlement, Jack discovers the terrible facts about the Nyoongar people's lives and the government's determination to eradicate the Nyoongar people and culture.

While staying with Fanny and Kathleen, Jack was immersed in life, breathing Nyoongar's world, which created a strong feeling of self, belonging, and identity. His loquaciousness enabled him to make connections in an otherwise mysterious way situation. Kim Scott is a courageous writer in that she is willing to use explicit assimilationist and racist discourses. She uses the fictional space to investigate vital social issues affecting Aboriginal and non-Aboriginal people in modern Australia. He is cognizant of the conflicts between radical Aboriginal resistance and the reactionary social Darwinist drive to dissolve and domesticate Aboriginal culture. Aboriginal people's cultural continuity and future ambitions are linked to the land. Despite colonial displacement, and even if they live in urban areas, most Aboriginal people maintain a connection to their nation and heritage, and Kim Scott does as well. He grew up in Albany and now resides in Fremantle. Kim Scott clarifies that one of the main goals of his writing is to make sense of his own experiences and identity as an Indigenous Australian. Right now, Australia is trying to change the way people think to think freely and without racial biases. The government, however, does not have the will to make the long-awaited promise of equality based on origin come true.

It is hard for both Kim Scott the person and Kim Scott the writer to be in the same place because of his "mixed heritage." This means that both Kim Scott and Kim Scott, the writer, have mixed heritage. Born in Western Australia's city of Perth in 1957, he is a mix of Aboriginal and non-Aboriginal, Noongar and English parts. A white mother and an Aboriginal father, a member of the Wirlomin clan, gave birth to him. He is the oldest of four children. The name of his former Noongar family is "Roberts", which was given to one of his ancestors by a policeman named Roberts. He called the former "Robert's Boy," which Scott thought was not a good way to become British. In the 1960s, he moved with his family to Albany, which is a small town on the southern coast of Western Australia. There, he learned about racism and how it affects his community.

On the other hand, Scott was born in the middle of two very different worlds. He was aware of a problem at a very young age: he could not fit in with either of the two cultures. Scott used a complex but straightforward method to figure out how to deal with his own and his community's pasts in the face of oppressive government, white prejudice, apathy, and paternalism. He looks through many old documents, including letters, reports from the inquiry, and even biographical writings. At the same time, he relies on oral recollections and his imagination to bring the past back to life. Using the things he finds, he weaves them together into a storey of estrangement. It is a story of violence and cruelty, indifference and apathy. It is also a story of loss and failure, dishonesty and deceit, ignorance and not knowing. Scott has a straightforward message to convey in *Benang* while negotiating the past, covering the length and breadth of the novel: that white Australia oppresses and subverts black Australia daily. The torment is relentless, manifested in the heaping of obscenities and slurs and the single-minded persecution of Aboriginal people. They continuously develop and invent new rules and regulations to keep Aboriginals out of the mainstream. Any attempt to integrate is savagely stabbed in the buttocks by frequently irrational laws. Any attempt at advancement is similarly met with hostility.

In *Benang*, Scott tries to make new deals, but they stay inside and unrealised most of the time. Scott does not like it when the Aboriginal people try to get out of the Aboriginal Act. Jack, Harley's uncle, was the person who did the most in this area. He has tried to come out of it all in a way that has been shown as a symbol." It was not a deep shaft, but still coming up, he saw the entrance as a fissure in the darkness. He saw a wound bleeding light and imagined inserting his fingers in the opening. The back of his fingers would betogether, and then, opening his arms slowly, in an arc, as if they werewings about to launch him, he would thrust them down. He would pull theworld inside out. It would be another world". (Benang 84)

This is how it works: In *Benang*, Kim Scott looks at and reworks Australia's assimilation process and the absorption way of thinking. John Fielder thinks that even though Scott uses rhetoric that pits the coloniser against himself and makes him both the coloniser and the colonised, in the sense that he colonises himself, it is a risky idea to try to find out about his anti-racist policies. First, the novel clarifies what the author wants to do. He wants to use words from the past about assimilation and racism. He should be praised for having the courage to write a book about race and power relations between white and black Australia through the lens of fiction. Scott thinks it is time for the Aboriginals to think outside the box, talk with the colonisers, and find new and better ways to show themselves in

literature, society, and politics. The language used in *Benang* should also be mentioned because it shows a significant change in both politics and ideologies to the people who read it. As a result, his style and technique are very advanced. This shows that he has a lot of critical and intellectual skills because he can make not only words but also gaps and pauses, speak: "Benang is distinguished in the first instance by its language: rather than self-conscious 'beautiful writing', Scott uses plain English, in a form determined by the complexity of the issues he deals with. The fineness of Scott's writing is the guarantor of his integrity as a storyteller... As a post-contact Aboriginal Genesis, Benang considers Aboriginal and settler relationships over an extended time frame, taking into account individual and communal histories, personal psychology, social change and discursive forms. In doing so, it complements Aboriginal life narratives. However, it starts where those texts end: Scott embeds personal experience in a historical and epistemological framework where it takes on its most complete meaning." (Morrissey 199). With a lot of sarcasm and satire, Scott demolishes colonial structures in his family, which his grandfather and Neville built. Scott has already talked about how he uses Neville as the main character in his story for different reasons. His renegotiation is also an attempt to make the colonisers eat their own words. It is not just a search for his roots and the roots of his Aboriginal people. It is also a journey into his spiritual journey, into the heart of a thriving community where things were still the way they were a long time ago, a journey into the land of colonial relations and oppression. It causes a fight with the present and, as Scott says, also a sense of loss of identity, a crisis of identity.

While Aboriginal identity is critical, it is also critical to recognise that while there may be disparities in skin colour among them, they are all Aboriginal. She renegotiates the Western way of thinking by declaring that they are the people of the Dreamtime, the original residents of Australia, and they are Australia. Thus, Scott's quest for identification leads him to the Aboriginal people's extraordinary abilities. Oral histories refer to the ancient Aboriginal people's practice of magic. This belief system prompts the narrator to speak about renegotiation by applying supernatural abilities in the preceding words. The narrator asserts that such acts are a vital part of the past that must be preserved and carried forward and, more importantly, that such magic has the potential to cure all modern evils. Such magicians would be able to both solve the problem and punish Australia for its mistakes. As a result of his desire to write about the controversial territory to which he belongs, Scott aspires to write and portray to the world a history that is equally disputed. One might figure out what kind of person Kim Scott is based on this picture. Even though he looks like an average person, he is very aware of his political and social coordinates and his responsibilities to his community. As a writer, it seems to me that my identity is about articulating a position I inhabit at an intersection of histories and peoples, and it is an obligation to speak for those people in my family whose history has silenced, and by attempting this to step forward with a heritage largely denied me. (K. Scott, 'Disputed Territory,' *Those Who Remain Will Always Remember: An Anthology of Aboriginal 171*).

Exile Testimonio literature, at its core, represents the communion or relationship between man and his society, man and his culture and traditions, man and his inner and outer voices, man and his survival desire, man and his negotiation, man and his resistance, man and his confrontation, man and his undying spirit, man and his renegotiation, man and his writing back, and finally, man and his rebirth or regeneration. Writings from such regions of the world, from such colonised societies, have frequently been referred to as literature against history because it is understandable that everyone is born into a context and with inheritance and that true identity and freedom are derived through the discovery of such an inheritance through literature. The relationships between white and black Australia and between coloniser and colonised must be viewed through the lenses of nationhood, identity, and cultural memory. As a result, as Bhabha notes, the interaction of the two uncovers hitherto unexplored territories and offers up new possibilities for hybrid settings. It should be a new space that dictates future actions for colonisers and colonised. Such a space ultimately facilitates new pathways of engagement and negotiation and the exploration of new points of touch between the two cultures, white and black. Thus, Bhabha desires a rejection of limiting Western norms, believing that resistance flourishes and grows within the cracks of the exact hegemonic power structure that should have ultimately wiped it out. Thus, the hybrid structure would give people new ways to think about each other, critically linked to empowerment and resistance.

#### 4. Conclusion

Researchers through Exile Testimonio emphasise that Aboriginal writing in Australia by the aborigines themselves is unusually adventurous due to its frequent strong conversational tone and seeming discursive nature. Their compositions appear linguistically distinct and occasionally incorporate spiritual and everyday life into the same reality. This literature depicts the violence and deculturation that Aboriginal people have endured but withheld from whites' literature about them. A network of white discourses has dominated and shaped Australia's history for the last two hundred years. The colonisers, in particular, have documented the cohesive existence of Aboriginal and non-Aboriginal civilisations. The dominant whites had complete control over the official buildings of Australia's

history. Their inventions created the image of these Aboriginal people, and the country's literature was never able to capture their awful reality. Kim Scott believes that the government forces the Aboriginal people into a reconciliation process, ruthlessly eradicating their cultures. They enclose their entire oral legacy, stories, and lived historical truths. To fight the government and people who are not Aboriginal, he tries to remove these Aboriginals' fear.

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