

**MASTERS DEGREE IN ENGLISH (MEG-09)
AUSTRALIAN LITERATURE
ASSIGNMENT**

Course Code: MEG-09

Assignment Code: MEG-09/TMA/2020-2021

Maximum Marks: 100

Attempt all the questions

1. What were the different oral traditions that formed the beginnings of Australian Literature? Illustrate with examples. (20)
2. Would it be correct to call Ada Cambridge a feminist poet? Illustrate your answer with examples from her poems. (20)
3. What were the major literary trends during the 20th century? Illustrate. (20)
4. What are the significant themes of the early Australian poets? (20)
5. Discuss the dramatic technique in *The Removalists*. (20)

Badshah of Educational Books & Online Study
www.studybadshah.com

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

M.E.G.-9

Australian Literature

Disclaimer/Special Note: These are just the sample of the Answers/Solutions to some of the Questions given in the Assignments. These Sample Answers/Solutions are prepared by Private Teacher/Tutors/Authors for the help and guidance of the student to get an idea of how he/she can answer the Questions given the Assignments. We do not claim 100% accuracy of these sample answers as these are based on the knowledge and capability of Private Teacher/Tutor. Sample answers may be seen as the Guide/Help for the reference to prepare the answers of the Questions given in the assignment. As these solutions and answers are prepared by the private Teacher/Tutor so the chances of error or mistake cannot be denied. Any Omission or Error is highly regretted though every care has been taken while preparing these Sample Answers/Solutions. Please consult your own Teacher/Tutor before you prepare a Particular Answer and for up-to-date and exact information, data and solution. Student should must read and refer the official study material provided by the university.

Attempt all the questions

Q. 1. What were the different oral traditions that formed the beginnings of Australian Literature? Illustrate with examples.

Ans. 1. As it is usual to depend on printed word, the oral aspect of literature usually gets ignored.

2. Oral forms are often considered outside the scope of literary studies such are:

(i) Aboriginal songs cycles

(ii) Colonial ballads

(iii) Bush songs.

3. Now, cultural studies programmes try to include all kinds of literature including oral literature, to get a complete literary picture.

4. Oral forms are of great importance in Australian literature as in African literature.

5. It will be wrong to dismiss the Aboriginal song cycles which continue from generation to generation, simply because they like Aboriginal culture are not quite understandable to Europeans as they do not conform to their models.

6. Similarly, it would be wrong to ignore the rich popular tradition of convict ballads and bush songs. That emerged during the early phase of colonisation.

7. Thus, literature should be made more flexible to include vast varieties.

Aboriginal traditions:

1. (i) Adam Shoemaker in his article “White on Black/Black on Black” refers literary study as of “poetry, drama and verse.”

Black Australian writings as encompass “any meaningful inscriptions: petitions (in any medium), diaries, letters, song lyrics, transcribed oral narratives, message sticks, sermons, carvings, rock art, body markings, drawings, speeches, articles and submissions.”

(ii) He prefers the latter for definition of literature.

(iii) As far as Aboriginal culture and literature are concerned, models are often imposed from outside.

(iv) Says Shoemaker:

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

The historical dates which constitute what is known as ‘chronological time’ have often been used to imprison Australia’s indigenous people. Terms such as ‘prehistory’ and ‘preliteracy’ carry with them the strongest possible sense of a time before – and a time after. Of course, these dividing lines have been imposed retrospectively upon Black Australians by those who are not members of that culture. Such arbitrary demarcations also imply that the past begins when it is recorded in legible script, not when human beings began to commit stories to memory.

What cannot be ignored is the fact that scores of Aboriginal verbal artists have told and re-told tales which defy datable chronology.

2. According to Ken Goodwin, the rich oral tradition of the Aborigines in Australia may be as old as “some 40,000 years”, that is, since the existence of human language in Australia.

3. The song cycles are often of a sacred nature.

4. The themes include:

- (i) sacredness
- (ii) public or contemporary events
- (iii) love
- (iv) marriage
- (v) birth
- (vi) death
- (vii) war
- (viii) mythical tales of the beginning of the universe.

5. Says Goodwin:

“Much concerns the right relationships that human beings must have with the land, its creatures, relatives and others in the clan, and the spirits : some of it is concerned with sacred sites, some of it with secret symbols whose meaning is known only to the initiated”

6.(i) The Aboriginal oral traditions were often associated with the mythical time of dreaming.

(ii) (a) The dreaming is an English term.

(b) It signifies the attempt to capture the expressions in different Aboriginal languages in which different words are used with slightly different meanings which exist within different Aboriginal cultural frameworks.

7. In simple terms, it means :

- (i) collection of ancient narratives of creation and
- (ii) beginning of cultural practices, beliefs and values within Aboriginal communities before the British colonization.

8. The process of the dreaming includes a way of:

- (i) talking
- (ii) seeing
- (iii) knowing and
- (iv) socio-cultural practices which are:
 - (a) mysterious and
 - (b) beautiful like any poetry.

9. The following is a translated example from the Pilbara district of western Australia as cited by Shoemaker:
Sit with dignity and talk with composure !

No small talk ! Elaborate on this:

What means more to you: The silly splinter that went in ?

Or the spirit from heaven – which you really are:

— Advertisement —

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

To wait in the waterhole ?

(Cited in Shoemaker, 12)

10. As Mudrooroo Narogin points out:

This oral tradition “describes Aboriginal life style before the invasion.”

11. It presents the experience of the travelling people who ever had new experiences to relate and sing.

12. (i) In certain epics it is pointed out how the Aborigines came to Australia and became its inhabitants.

(ii) Such ones were:

(i) “Djanggal” from Arnhem land and

(ii) the “Wati Kadjara”, etc.

13. The following translation nullifies the “terra nullius” theory:

Let us rest on our paddles, brother,

Let us rest, for I am tired.

What is happening there, brother,

My body aches with tiredness,

I worry because of our sacred emblems:

I am tired because we threw them away.

Now we are close to the shore;

Now our journey, our paddling is over.

We land on the beach at Port Bradshaw.

This is our country, plant our flag here,

We have arrived, O brother. (17-18)

14. Aboriginal song cycles first appeared in translation in the works of anthropologists such as under:

(i) **T.G.H. Strehlow:**

(a) *Aranda Traditions* - 1947

(b) *Song of Central Australia* - 1971.

(ii) **Catherine and Ronald Berndt's:**

(a) *Djanggal* - 1952

(iii) **Ronald:**

(a) *Love Songs of Arnhem Land*

(b) *Three Faces of Love* - 1976.

15. These translated form of song cycles form only a small portion of the rich Aboriginal oral tradition.

16. Shoemaker also says:

Public song cycles – which involve all members of a community – have intrinsic relationship with travelling and journeying (both in the geographic and the mythical sense); they showcase music dance, mime and storytelling skills in a way to which no English transcript on the page can do justice.

17. As exemplified Mudrooroo's cycle of 35 poems in “*The Song Circle of Jacky* (1986),” The rhythm and patterns of these traditional song cycles are employed to present issues of contemporary importance:

On Nadoc day a youthman strangled in a cell:

Who killed him; who were his murderers ?...

‘Not I,’ said the cop, ‘I only took him in.’

‘Not I,’ said the town, ‘I never spoke his name,

It's no fault of mine that he had to die –

We treat them as we would our own,

There's no racism in our town. (46)

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

18. The 'Jindyworobak Movement' (1930 - 1950) also encompassed these Aboriginal traditions.

19.(i) 'Jindyworobak' means 'to annex' or 'join'.

(ii) The movement was started by the Adelaide based group led by Rex Ingamells.

(iii) The purpose was to dissociate from colonial traditions focusing Europe and to associate with Australian Aboriginal ones.

20. According to Goodwin, the term signified "distinctive Australian quality in literature."

21. The movement perhaps over-emphasised and romanticised to the level of glorification the Aboriginal tradition while advocating a postcolonial agenda advocating break from British and European tradition and cultural practices.

22. According to Shoemaker it exhibited "a kind of souvenir mentality."

Q. 2. Would it be correct to call Ada Cambridge a feminist poet? Illustrate your answer with examples from her poems.

Ans. Characteristic Features of Cambridge's Poetry:

1. She did not get the recognition she deserved in her lifetime.

2. It is only towards the end of 20th century that her role as a woman poet has been recognised.

3. Says H.M. Green:

(i) "... she (Cambridge) is not merely the first Australian woman poet who matters at all, but remains today among the best of Australia's woman poets....she was the first Australian writer, of prose or verse, to whom social problems really mattered; indeed they mattered to her so intensely that they aroused in her a passion of resentment: she was the first of the Australian "poets of revolt".

(ii) But during the next twelve years Ada Cambridge's whole mental and emotional outlook seem to have suffered a complete change: it may have been that the stimulus of the new life and the new country brought about a reaction from the attitude reflected in her previous books; they probably helped to bring an underlying stratum to the surface; at any rate in her second Australian book, *Unspoken Thoughts* (London, 1887); from the rather conventional young clergyman's life, who has begun however, to feel her way as a poet, she has now become an outspoken reformer in all spheres. It is true that she withdrew this book from publication, either because when she saw herself in print she thought she had gone too far for that conventional day and country, or perhaps because of a reference or two that might have been considered personal;...

4. The conventional nature of her poems in '*The Manor House*' and their lack of perfection in versecraft can be judged from the following lines:

Tall, with a slow, proud step and air, with skin half marble and half milk;

With twisted coils of raven hair, blue-tinged and fine and soft as silk;

With haughty, clear-cut chin and cheek and broad brow exquisitely Greek. (Green: 187)

5. As is pointed out in the Oxford Companion to Australian Literature about *Unspoken Thoughts*:

(i) The book deals frankly with sexuality and marriage.

(ii) 'It expresses strong concern for the socially disadvantaged'.

(iii) "The poems which discuss religious uncertainty, e.g. the long poem '*The Shadow*', sexuality, e.g. 'The Physical Conscience', 'A Wife's Protest'; and marriage, e.g. 'An Answer', 'The Fallen', might have embarrassed or offended her clergyman husband George Cross". (702)

6. The book expresses anti-establishment original radical ideas which could not normally be expressed in public life in those days.

7. The book expresses Cambridge's:

(i) forthsightness

(ii) literary integrity

—Advertisement—

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

- (iii) honesty
- (iv) courage
- (v) radical bent of mind
- (vi) iconoclastic projection which went against her otherwise Victorian religiosity.

8. Patricia Barton says:

Unspoken Thoughts expresses indignation at social and sexual injustice, longings for love and sexual expression, explorations of motherhood, fear of death and the agony of illness, and a challenging of convention and orthodox beliefs. Emphasis on the physical, especially bodily effects of injustice and oppression serves to earth the more abstract musings in many of the verses, particularly in the poetry of sexual protest. This feature of her work coupled with the prevalent custom of reading women's writing autobiographically may have led to unwarranted and/or unwelcome assumptions being made about Cambridge's private life, especially in poems such as 'A Wife's Protest' and 'Vows' which cry out against the 'relentless bonds' of loveless marriage.

9. Bradstock and Wakeling say:

Among the themes she explores are doubts about the consolations of religion and the nature of God, and elevation, instead, of the values of this world, especially earthly love; hypocrisy connected with the observance of many of the tenets of organised religion; the viability of vows of fidelity in marriage; the emergence of a strong and compassionate social conscience in connection with such issues as drunkenness, prostitution, free love, poverty, euthanasia and suicide. Cambridge sees wives in loveless marriages as prostitutes, commiserates with the plight of the Old Maid (without, however, recognising this state as valid alternative), and champions the cause and originality of those who stand outside the rest of their society—the seekers, the strivers, the questioners. (94-95)

10. Her anti-establishment nature is quite evident in the following lines extracted from her "Influence":

So do our brooding thoughts and deep desires
Grow in our souls, we know not how or why;
Grope for we know not what, all blind and dumb.
When the time is ripe, and one aspires
To free his thought in speech, ours hears the cry,
And to full birth and instant knowledge come.

(Bradstock and Wakeling: 95)

11. She is forthright in expressing a woman's desire for demands of flesh in her poem "The Shadow":

No tale of alms and crowns my dull heart stirs,
That only hungers for a woman's kiss
And asks no life that is not one with hers.
Not such Hereafter can I wish to see;
Not this pale hope my seeking soul exalts;
I want no sexless angel-only thee,
My human love, with all thy human faults.

(Bradstock and Wakeling: 96)

12. Bradstock and Wakeling make a mention of her protest against moral impositions:

Not only does Cambridge express fears about the possibility of heaven and the nature of God, but she is forthright in her exposure of the pitfalls of organised religion. 'The physical Conscience', a brief poem of two stanzas, suggests that the word of god, 'the moral conscience', 'has lost its sacred fire...has become the slave/of all-compelling custom and desire'. That is, it observes the letter and not the spirit. By contrast, 'the conscience of the body' admits true passion and rejects the merely legal. Here, Cambridge would appear to be talking about marriage, which legitimates the sexual exchange whether love is present or not. This is a topic she picks up on again later in the collection. (101)

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

13. She thus talks about the institution of prostitution in her poem "Fallen":

And who condemns? She who, for vulgar gain
And in cold blood, and for love or need,
Has sold her body to more vile disgrace—
The prosperous matron with her comely face—
Wife by the law, but prostitute in deed,
In whose gross wedlock womanhood is slain.

(Bradstock and Wakling: 107)

14. Bradstock and Wakeling offer the following comments on her poem "A Wife's Protest":

The following poem, of twenty four stanzas, 'A Wife's Protest', is the tale of a young woman enslaved in an arranged and loveless marriage. She wants no child to validate this unholy union, and sees the 'love child' as more blessed by nature. In particular, the poem is quite explicit about the physical side of such an unwanted union:

I lay me down upon my bed,
A prisoner on the rack,
And suffer dumbly, as I must,
Till the kind day comes back.
Listening from heavy hour to hour
To hear the church-clock toll—
A guiltless prostitute in flesh,
A murderess in soul.

The wife points out that she did not feel this way at first but that, as her husband's 'slave', victim of his loveless lust, she has been shamed. Yet society will not recognise this:

I go to church; I go to court;
No breath of scandal flaws
The lustre of my fair repute;
For I obey the laws.

15. They offer the following comments on her poem "London" in which the theme of marriage as prostitution is continued as in "A Wife's Protest":

The gorgeous stream of England's wealth goes by,
Mixed with the mud and refuse, as of old—
The hungry, homeless, naked, sick and cold;
Want mocked by waste and greedy luxury.
There, in their downy carriage-cushions, lie
Proud women whose fair bodies have been sold
And brought for coronet or merchant gold
For whose base splendours envious maidens sigh
Some day the social ban will fall on them—
On wanton rich who taunt their starving kin;
Some day the social judgement will condemn
These 'wedded harlots' in their shame and sin.
A juster world shall separate them then
From all pure women and honoured men.

16. As in the above poem, Cambridge's concern for the poor is evident in many of her poems.

17. Bradstock and Wakeling offer the following comments on her poem "A Street Riot":

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Must brute force rise and social order fall
Ere these starved millions can be clothed and fed ?

The 1870s and 1880s were, it should be remembered, a boomtime for Australia's affluent, but at the other end of the social scale the male and female factory workers, whose grossly underpaid labour helped the rich to prosper, did not share in the general prosperity. Women, of course, fared much worse than men, so that they were often forced to resort to prostitution as a means of supplementing poor incomes. There is a recurrent concern in Cambridge's poetry for such victims and outcasts of society. (109)

18. Given below is the first part of the text of her poem "An Answer":

Q. 3. What were the major literary trends during the 20th century? Illustrate.

Ans. The 20th century opened with great hope but also with some apprehension, for the new century marked the final approach to a new millennium. For many, humankind was entering upon an unprecedented era. H.G. Wells's utopian studies, the aptly titled *Anticipations of the Reaction of Mechanical and Scientific Progress upon Human Life and Thought* (1901) and *A Modern Utopia* (1905), both captured and qualified this optimistic mood and gave expression to a common conviction that science and technology would transform the world in the century ahead. To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in 1901 and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century (upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction) and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde, saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* (performed 1905, published 1903) and *Major Barbara* (performed 1905, published 1907) are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: the question of political organization, the morality of armaments and war, the function of class and of the professions, the validity of the family and of marriage, and the issue of female emancipation. Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in *Strife* (1909) to explore the conflict between capital and labour, and in *Justice* (1910) he lent his support to reform of the penal system, while Harley Granville-Barker, whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in *The Voysey Inheritance* (performed 1905, published 1909) and *Waste* (performed 1907, published 1909) the hypocrisies and deceit of upper-class and professional life.

Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. *Wells-in Love and Mr. Lewisham* (1900); *Kipps* (1905); *Ann Veronica* (1909), his pro-suffragist novel; and *The History of Mr. Polly* (1910)-captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* (1902), Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* (1906), the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907), E.M. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes.

These novelists, however, wrote more memorably when they allowed themselves a larger perspective. In *The Old Wives' Tale* (1908), Bennett showed the destructive effects of time on the lives of individuals and communities and evoked a quality of pathos that he never matched in his other fiction; in *Tono-Bungay* (1909), Wells showed the ominous consequences of the uncontrolled developments taking place within a British society still dependent upon the institutions of a long-defunct landed aristocracy; and in *Howards End* (1910), Forster showed how little the

—Advertisement—

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

rootless and self-important world of contemporary commerce cared for the more rooted world of culture, although he acknowledged that commerce was a necessary evil. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing.

Other writers, including Thomas Hardy and Rudyard Kipling, who had established their reputations during the previous century, and Hilaire Belloc, G.K. Chesterton, and Edward Thomas, who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional forms—the ballad, the narrative poem, the satire, the fantasy, the topographical poem, and the essay—that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There were many such revivals during the 20th century, and the traditional poetry of A.E. Housman (whose book *A Shropshire Lad*, originally published in 1896, enjoyed huge popular success during World War I), Walter de la Mare, John Masefield, Robert Graves, and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century.

Q. 4. What are the significant themes of the early Australian poets?

Ans. Characteristic Features of Wrentham's Poetry:

1. He is a better craftsman than his predecessors :

- (i) M.M. Robinson
- (ii) F. Macnamara
- (iii) Barron Field

2. He gives greater attention to depiction of Australian landscape.

3. He was later surpassed only by Harpur in showing his commitment to Australia.

4. There is Australian flavour in his description of Australian:

- (i) places
- (ii) flora and fauna

5. He must be considered a great Australian pioneer-poet.

6. Given below is an extract from his poem "Australasia":

Illustrious Cook ! Columbus of our shore,
To whom was left this unknown world t' explore;
Its untraced bounds on faithful chart to mark,
And leave a light where all before was dark:
And thou, the foremost in fair learning's ranks,
Patron of every art, departed Banks !
Who wealth disdaining, and inglorious ease,
The rocks and quicksands dar'd of unknown seas;
Immortal Pair ! when in you spacious bay !
Ye moor'd awhile its wonders to survey,
How little thought ye, that the name, from you
Its graceful shrubs, and beauteous wild-flowers drew,
Would serve, in after times, with lasting brand
To stamp the soil, and designate the land,
And to ungenial climes reluctant scare
Full many a hive, that else had settled there !
Ah, why, Britannia's pride, Britannia's boast,
Searcher of ev'ry sea, and ev'ry coast,

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Lamented Cook ! Thou bravest, gentlest heart,
Why didst thou fall beneath a savage dart?
Why were thy mangled relic doom'd to grace
The midnight orgies or a barbous race?
Why could'st thou not, thy weary wand'rings past,
At home in honor'd ease recline at last,
And, like the happier partner of thy way,
In cloudless glory close life's setting day?
And thou, famed Gallic Captain La Perouse !
When from this Bay thou led'st thy fated crews,
Did thy twin vessels sink beneath the shock
Of furious hurricane, or hidden rock?
Fell ye o'erpower'd on some barbarian strand,
As fell before, De Langles' butcher'd band?
Linger'd the remnants of thy shipwreck'd host
On some parch'd coral isle, some torrid coast,
Where no green tree, no cooling brook is seen,
Nought living is, or e'er before has been,
Save some lone mew blown from her rocky nest
Had lit perchance her homeward wing to rest ;
Till gnaw'd by want with joy a comrade dead.
They saw, and rav'nous on his body fed,
And soon his bones pick'd bare, with famished eye
Each gar'd around, then drew who first should die ;
Till of thy ghastly band the most unblest
Surviv'd, sad sepulchre of all the rest ;
And now his last meal gorg'd, with phrenzy fir'd,
And raging thirst the last lorn wretch expired?
Whate'er thy fate, thou saw'st the floating arks,
That peopled this new world, the teeming barks
That ardent Phillip led to this far shore,
And seeing them, alas ! Wert seen no more.
Ah ! Couldst thou behold what man has done,
Tho' sev'n revolving lustres scarce have run,
How wouldst thou joy to see the savage earth
The smiling parent of so fair a birth !
Lo!thickly planted o'er the glassy bay,
Where Sydney loves her beauties to survey,
And ev'ry morn delighted seen the gleam
Of some fresh pennant dancing in her stream,
A masty forest, stranger vessels moor,
Charg'd with the fruits of ev'ry foreign shore;
While, landward,—the throng'd quay, the creaking crane,
The noisy workman, and the loaded wain,



Advertisement
for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

The lengthen'd street, wide square, and column'd front
Of stately mansions, and the gushing font,
The solemn church, and busy market throng,
And idle loungers saunt'ring slow among,
The lofty windmills, that with outspread sail
Thick line the hills, and court the rising gale,
Shew that the mournful genius of the plain
Driv'n from his primal solitary reign
Has backward fled, and fix'd his drowsy throne
In untrod wilds, to muse and brood alone.
And thou, fair Port ! whose trite sister coves
Peninsulate these walls ; whose ancient groves
High tow'ring southward, rear their giant form,
And break the fury of the polar storm;
Fairest of Ocean's daughter ! who dost bend
Thy mournful steps to seek thy absent friend,
Whence she, -coy wild rose on her virgin couch
Fled loath from Paramatta's am'rous touch;
Skirting thy wat'ry path, lo ! frequent stand
The cheerful villas'midst their well cropp'd land;
Here lowing kine, there bounding coursers graze,
Here waves the corn, and there the woody maize,
Here the tall peach puts forth its pinky bloom,
And there the orange scatters its perfume,
While, as the merry boatmen row along,
The woods are quicken'd with their lusty song.
Nor here alone hath labour's victor band
Subdued the glebe, and fertiliz'd the land;
For lo ! from where at rocky Portland's head,
Reluctant Hawkesbury quits his sluggard bed
Merging in ocean,-to young Windsor's tow'rs,
And Richmond's high green hills, and native bow'rs,
Thence far along Nepean's pebbled way,
To those rich pastures, where the wild herds stray,
The crowded farmhouse lines the winding stream
On either side, and many a plodding team
With shinning ploughshare turns the neighb'ring soil,
Which crowns with double crop the lab'rer's toil.

(Wilkes: 3-6)

Characteristic Features of Harpur's Poetry:

1. His poetry, for the first time in Australia, brought about the Wordsworthian concept of the poet being a man 'with a more lively sensibility... a more comprehensive soul'.
2. According to Wilkes:
The theory of poetry as primarily a form of self-expression, and of the poet himself as a special kind of being... becomes firmly established in Australian verse with Charles Harpur.

—Advertisement—

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

3. Poetry became an inspiring muse in his hands.

4. His 'The Dream by the Fountain' expresses his dedication to poetry in general, and Australian poetry in particular:

I am the Muse of the Evergreen Forest,
I am the spouse of thy spirit, lone Bard !
Ev'n in the days when thy boyhood there worst
Thy pastimes drew on thee my dearest regard.
For I felt thee - ev'n wildly, wondrously musing
Of glory and grace by old Hawkesbury's side,
Scenes that then spread recordless around thee suffusing
With the purple of love—I beheld thee, and sighed...
Then would I prompt in the still hour of dreaming
Some thought of thy beautiful country again,
Of her yet to be famed streams, through dark woods far - gleaming,
Of her bold shores that throb to the beat of the main...
Be then the Bard of thy Country! O rather
Should such be thy choice than a monarchy wide!
Lo, 'tis the land of the grave of thy father!
'Tis the cradle of Liberty! Think, and decide...

(Wright 1964: 62)

5. His early experiences of the environment of the Hawkesbury River made him:

- (i) love mountains and valleys
- (ii) Hawkesbury countryside
- (iii) choose his subjects accordingly.

6. Still, some influence of the 18th century English poetic diction is observable in some of the best lines in his 'The Creek of Four Graves':

Out extending, lo,
The heights rose crowding, with their summits all
Dissolving, as it seemed, and partly lost
In the exceeding radiancy aloft;
And thus transfixed, for a while they stood
Like a great Company of Archeons, crowned
With burning diadems, and tented o'er
With canopies of purple and of gold! (Wilkes: 17)

7. Harpur made nature a predominant theme in poetry.

8. He saw nature in its larger movements:

- (i) as seen in a bushfire
- (ii) in a storm in the mountains
- (iii) in the darkness enveloping those lost in the bush.

9. Wilkes says:

Indeed what identifies the scenery as Australian for Harpur is not the presence of the dingo or bidawong, the wattle or the eucalypt but this sense of immensity... Among the "large effect" which he captures most strikingly are the effects of light in Australian forest and mountain, sometimes shimmering, sometimes dazzling, or flooding the view:

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Before them, thus extended, wilder grew
The scene each moment and more beautiful!
For when the sun was all but sunk below
Those barrier mountains, -in the breeze that o'er
Their rough enormous backs deep fleeced with wood
Came whispering down, the wide upslanting sea
Of fanning leaves in the descending rays
Danced interdazzlingly, as if the trees
That bore them were all thrilling -- tingling all
Even to the roots for very happiness:
So prompted from within, so sentient, seemed
The bright quick motion - wildly beautiful.

(“The Creek of the Four Graves”)

Here again nature is made to seem sentient, as though sharing the consciousness of the beholder, and the emphasis falls on the “wildly beautiful” quality of the scene. (Wilkes: v)

10. Two most important features of his poetic career are:

- (i) appreciation of the Australian landscape
- (ii) faith in his own mission as a poet.

11. The two important things about Australian scenery which he observed were:

- (i) its light
- (ii) its solitude.

12. Wright says:

Human figures are always part of his landscapes (‘The Creek of the Four Graves’, ‘A Storm in the Mountains’, ‘The Kangaroo Hunt’, etc.)— but they often seem dwarfed by the sky and the surroundings. His poems on people and events, conversely, (‘Ned Connor’, ‘To an Echo on the Banks of the Hunter’, ‘Lost in the Bush’) often contain sudden glimpses of the surroundings that act as a counter-point to the story. This vision, of landscape emphasized as it were by human occupation of humanity against a background of landscape (usually a solitary and strange landscape of trees and hills) is characteristic of Harpur.

13. In the Oxford Companion to Australian literature we have:

In the early years of settlement, when colonial poetry was largely ignored or derided, Harpur's ambition was to be Australia's first authentic poetic voice. He believed that Australian poetry should be modeled upon traditional English verse before seeking its own individuality. Thus his own poetry relies heavily on traditional poetic techniques such as ornamental diction, wide use of personification and metaphor, solemnity of tone and ponderous movement, while attempting on some occasions at least to describe and interpret the colonial Australian scene, such attempts include his nature poems, ‘A Mid - Summer Noon in the Australian Forest’, ‘Dawn and Sunrise in the Snowy Mountains’, ‘The Bush Fire’ and ‘A Storm in the Mountains’, which describe some of the typical though more dramatic components of the Australian landscape, and convey a sense of vast distance and wide horizons. (318-319)

14. Here's the text of ‘The Bush Fire’:

‘Tis nine o'clock—to bed! cried Egremont,
Who, with his youthful household, long ago,
(The sturdy father of seven sturdy boys)
Dwelt in a lone home nested far within
Our virgin Forest, that, scarce broken then,
As with an unshorn fleece of gloomy wood

—Advertisement—

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Robed the vast bulk of all the mighty Isle
But ere retiring finally, he went
Forth as his wont was to survey the night.

'T was clear and silent; and the stirless woods
Looked dreaming in the witch-light of the Moon,
As, like a boat of stained pearl, she rode
Dipping, as 'twere, with a propendent motion
Amid the ridges of a wavy cloud—
The only cloud in heaven: round which a far,
The larger stars out of the depths of space
Swelled pendulous, trembling with a glow globose —
So keenly clear the night. And while our Friend
Looked thus observingly abroad, he marked
All round him, listing the horizon's verge,
Save where against the starry aether, one
Enormous ridge drew its black line along,
A broad unusual upward glaring gleam —
Such a drear radiance as the setting sun
Diffuses when the atmosphere is stormy.
Nor long was he in doubt whence this arose —
Divining soon the cause — a vast Bush Fire!
But deeming it too distant yet for harm,
During the night betiding, to repose
With his bed-faring household he retired.
Sound was their sleep; for honesty of life
Is somewhat lumpish when 'tis once a-bed.
And now the darkness of the night was past
When with the dreams of Egremont, a strange
And momentarily approaching roar began
To mingle, and insinuate through them more
And more of its own import — till a Fire
Huge in imagination as the world,
Was there sole them: then, as arising wild,
His spirit fled before its visioned fear,
He started from his sleep—to find indeed
The hardly (it seemed) exaggerated type's
Conflagrant hugeness, from abroad derived
In warning ! For what else, however terrible,
Save ocean snoring to a midnight storm,
Might breathe with a vitality at once
So universal, so immense, and fierce,
As that which now reigned roaringly without.
Upleaping from his couch, scarce did he wait
To clothe himself, ere forth he rushed, —and, lo,



Advertisement
for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Within the circling forest he beheld
A vast and billowy belt of writhing fire,
That shed a wild and lurid splendour up
Against the whitening dawn, come raging on!
Raging and roaring as with ten thousand tongues
That prophesied destruction! On it came!
Devouring with a lapping hungriness
Whatever shrivelled in its scorching breath—
A dreadful Apparition! -such as Fear
Conceives when dreaming of the front of Hell!
No time was there to lose “Up-Up!” he cried
To all the house! instantly all within
Was haste and wonder, and in briefest space
The whole roused family was staring out
In speechless admiration! Yea, in that Wild sympathetic union with the Terrible,
Which in the sudden and unlooked for midst
Of a tremendous danger, oft ensues,
And, for a time, through its own extreme,
Keeps terror dormant! But more urgently,
The voice of Egremont again was heard;—
“Lose not a moment! Follow me at once!
Each with whatever he can grasp of use,
And carry unencumbered as he flies!”
Out from the doorway, right before them,—lo,
A narrow strip of clearing, like a glade,
Stretched on tow'rds a bald summit. Thitherward
The periled people now were hurrying all;
While in their front, beneath the ridge, a dense
Extent of brushwood into which the Fire's
Bright teeth were ravening,—near, and nearer, brought
The rapid danger! Shall they reach that hill
Unscathed, their only refuge? Well they speed
Past the red-rushing fronts of fire! and see,
As thus they hurry on, how more and more
Disclosing spectre-like from the red gloom,
And brushing through them with long whizzing bounds,
The kangaroos string forth in Indian file
Across that strip of clear; with here and there
A wild dog slinking rapidly along
Amid the general rout, human and brute!
And all, for once, unharried as they go
By those keen foes of theirs, the household dogs,
That whining hang upon their master's flight
As it strains onward, so bewildered seem they!

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Thus passingly involved, yet pauseless rush
Our people-urged into a desperate pace
By the glare that now comes sweltering round,
And the loud roar that loudens all along
The line of their wild flight, as if the flames
Were wrathful at their prospect of escape
And hurried also-hurried with a swoop,
And raged more ruinously while they weaved
To intercept and blast them! – But at length,
The brush-bald border of the summit's gained,
Even as the Fire, upon the left hand, breaks
Against the hill's base like a ruddy surge;
And halting, they look back-in safety all,
Though scorched and blistered by the cinders, blown
Like burning sleet against them as they ran.
But see, no sooner had they crowding passed
Out from the brush, where into a broad dell
It dipped on all hands round a sullen pool,
And where the rank and withered runners lay
It tangled heaps,-than a vast swath Of flame
Lifted and hurried forward by the wind
Over their very passage track, was pitched
Sheer into it, with a loud thud like thunder!
With such a thud as the sea-swell gives up
From under the ledges of some hanging cliff;
And, in an instant, all the wide sere depth
Was as a lake of Hell! And hark! As then,
Even like a ghastly pyramid the mass of surging flames, inlapping as they rose,
And welding as it were all into one
Dense pile, rushed lancing up,-up with them still
A long mad shriek of mortal agony went Writhing aloft!-so terrible indeed
That those who heard it, never, until then,
Might deem a voice so earnest in its fear,
So strenuous in its anguish, could have being
In the live bosom of the suffering world!
But soon did they divine, even to their loss,
Its import; there a giant Steed, their best,
Had taken cover, and had perished so.

II

Tented with heaven only, but all grouped
In safety now upon that hill's bare top –
Egremont and his household looked abroad
Astonished at the terrors of the time!
Down sunk their roof-tree in the fiery surge:

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Which entering next a high-grassed bottom, thick
With axe ringed trees all standing bleak and leafless,
Tenfold more terrible in its ravage grew,
Upclimbing to their tops! And soon, as when
Upon some day of national festival,
From the tall spars of the ship-crowded port,
Innumerable flags, in one direction all,
Tongue outward, writhing in the wind; even so,
From those dry boles where still the dead bark clings
Hanging in ragged strips half shelled away,
And from their intermingled mass above
Of withered boughs, myriads of flaming tongues
Lick upward, or aloft in narrowing flakes
Stream quivering out upon the tortured blast –
Quivering and flapping and committing all
Into one wide and multifarious blaze!
Scared ever onward, in successive starts
By the fast following roarings of the Fire,
A flight of parrots o'er the upper ridge
Comes whizzing, and then circling low, alights
In a gay colored crowd amid the oaks
That skirt as with a feathery fringe the base
Of your steep terrace, being, as it seems,
Deterred from still proceeding by the smoke
Uprolled in front, heap ridging over heap,
Like a dim moving range of spectral mountains.
There they abide, and listen in their fear
To the tremendous riot of the flames
That out beyond the range comes billowing fast,
Though yet unseen from thence, -till, with a hoarse
And pouncing swoop, as of a hurricane,
Furiously seizing on the drouth-sered brakes
That shag the terrace, all their serpent shapes
Rush upward, glaring into sudden view,
And ghastly prominence; then quick as thought,
All culminating in the blast, they bend
Sheer o'er the oaks wherein the birds abide!
At once are these in flight! But from above,
As suddenly, a mightier burst of flame
Outsheeteth o'er them: down they dip-but it
Keeps swooping with them even to the ground,
(Drawn thither by leaf-drifts, layer on layer
There edged, as rain swept from the heights above)
And writhe convulsed-blasted and plumeless all!



Advertisement
for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Out through the Forest looming through the smoke
Where dim and mist-like, farthest forth it rolls,
Behold how furiously a horseman rides,
Hitherward tending. 'Tis a Messenger,
Sent from the nearest Station, though thus late
To warn our people of the mighty Fire
Ere haply it reach them: – telling them in time
How there, so lately, its red waves had brought
Sudden destruction, and wide loss – and then
Surged on illimitably through the woods,
Bearing right hitherward. Bravely on he steers
To where the fronting flames from either hand
Are closing to a gap! No other way,
All round, is open; and he nears it–But
Too late, alas! or so to those it seems
Who watch him from the clear. Too late, for lo,
The lines of fire (ere't seemed they would) have met,
And man and horse are swallowed out of sight
In one red gloom of mingled flame and smoke!
But for a moment only. Bursting forth,
As if developed from that lurid mass,
The noble hackney brings his rider through,
All but unsinged. Our friends hurrah; and he
Soon joins them – welcome, though too late for help.
Thus through the day the conflagration raged:
And when the sings of night o'erspread the scene,
Not even they with all their world-wide pomp
Of starry blazonries, wore such a live
And aggregate glory to the eye,
As did the blazing dead wood of the Forest –
On all hands blazing! Yet, for off, the dells
Lay like black gouts amid the general view
Of glimmering height, which through the red light showed
Like some imaginary waste of Hell,
Painted in blood.

But nearer, all the view
Was frightfully brilliant! From vast hollow trunks
Whose ponderous heads, in some great hurricane,
Where the bole narrowed had been snapt away,
The wild fire, with a sudden roar, would burst
In quivering columns chapitered with smoke
Half turned itself into a lurid glow,
As out of craters; or some carious bough,
The white heat seething from its spouty flaws,

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

Would, with a dread crash, from the hill-top trees
(Massing aloft over the gleamy dark
That shut in under some o'erjutting steep)
Swoop flaming, like an unsphered group of stars,
Torn and disfeatured in their ruinous fall,
And run together,—a swift dropping mass
Of luminous points, and flaring limbs, that met
All in one fiery train, back streaming,—till
It shattered as it struck the blackened vale
Into a cloud of quick resulting sparks,
And igneous dust! Or down the flickery glades
Ghastfully glaring, huge dry-mouldered gums
Stood 'mid their living kin as barked throughout
With eating fire expelling arrowy jets
Of blue-lipt, intermitting, gaseous flame,
Boles, branches,—all! like vivid ghosts of trees,
Frightful to see!—the immemorial wood's
First hoary Fathers wrapt in burning shrouds,
Come from the past, within the Whiteman's pale,
To typify their doom. Such was the prospect!
Illuminated cities were but jests
Compared with it for splendor. But enough!
Where are the words to paint the million shapes
And unimaginable freaks of Fire,
When holding thus its monster carnival
In the primeval Forest all night long?



(Wilkes: 28-35)

Characteristic Features of Kendall's Poetry:

1. His poetry presents Australian landscape in Isting rhythm.
2. There is a strain of melancholy in his depiction of natural sounds and sights.
3. The Oxford Companion to Australian Literature says:

(i) Kendall's literary reputation, extraordinarily high in his own lifetime and immediately after his death but never at the same peak in this century, still rests chiefly on his lyric poetry. 'Bell - Birds', 'September in Australia', and 'The Song of Cattle Hunters', with their elaborate word pictures, extravagant melody and haunting melancholy, endeared themselves to succeeding generations of Australian readers and established Kendall as a favourite school room poet. (384)

(ii) Kendall's affectionate though tart commentaries on the colonial outback types, e.g. 'Bill the Bullock Driver' and 'Jim the Splitter' are now seen to have anticipated Henry Lawson's and A.B. Paterson's portraits of similar bush characters..... His love poetry, especially 'Rose Lorraine' and 'At Nightfall', which tell of his lost love for Rose Benett, and the poignant 'Araluen' and 'On a Street', which reflect his guilt over the years 1869 - 72, are powerful statements of the problems of his troubled life. His patriotic verse, such as 'The Fair Future', which attempts to create new loyalties and new hopes; his public poems, written for important occasions such as the 1879 International Exhibition in Sydney; his memorial verse for Charles Harpur, James Lionel Michael and Adam Linday Gordon, and

—Advertisement—

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

his attempt in the fragmentary 'The Australian Shepherd' to begin the first Australian rural epic, all support the claim that Kendall was the most substantial poet of the Colonial period. (385)

3. Green says:

Kendall's verses are filled with the music of falling water: he was possessed by the rich soft shapes and colours of the coastal foliage, the smooth curves of the coastal bays and hills, their rainy mists, their glimmering woods, the delicate dew - dropping ferns, of their "deep green gracious glens", the bright voices of their birds, their golden blossom, the murmur of their waves and falling streams, by their "great dark hills of wonder", and by the "silver sleeping seas" the "lights and thunders" of the waves along their shores and the storms that come from the Pole. The best of his work is possessed by this sort of loveliness and by that of the smooth-sounding native names, Araluen, Mooni, Orara, which he knew well how to weave into his verse: drawn outward by sympathy with the explorers or the pioneers, he could tell of "swarthy wastelands, wide and woodless", of "stark desolation and a waste of plain", and of the desert "glaring like a sea of brass;" but one feels that these are for him excursions, in which except for a few lines, he is not near his best. And his talent was almost wholly lyrical and descriptive, not so much of the objects he observed but of the moods they evoked in him. (162)

4. Green further says:

(i) Kendall was a "nature poet" only in the sense that he found in natural scenery moods of the human spirit, using woods and mountains, streams and birds and trees as symbols of the emotions that he wished to express: Wordsworth reinforced his reverence towards the most solemn of these moods, but here is something of Shelley in his "aerial perspectives" and in the intensity rather than the serenity of his connection with the natural world, and in such lines as "the light that is love to the flowers" there is an obvious Shelleyan reminiscence. Shelley meant much more to Kendall than to Harpur, but unfortunately encouraged in him a tendency to wordiness that he possessed already; still his verses are suffused with very human emotions even when they stay closest to the natural features that are their symbols, and these emotions, which are intense if gentle, are always ready to flow out in sympathy with men and women, even if he cannot enter into their personalities sufficiently to enable him to characterize them individually. The influence of Tennyson also is everywhere in Kendall, but especially in his blank verse; there are occasional Swinburnian phrases, and the influence of Swinburne shows markedly in his alliteration and in some of his rhythms... (163-164)

(ii) The general effect of Kendall's rhythms is of flowing music that is sweet rather than strong, full rather than concise: the frequency of light syllables makes for wordiness, and now and in the longer lines it is obvious that something has been added to fill up the measure. This is perhaps the worst fault in Kendall's workmanship, though there are also other faults, the result of imperfect taste or sheer carelessness; his fondness for pairs of adjectives such as "rose red", "soft sweet", "grave mute" (see the "Ode on the Sydney International Exhibition") and the alliteration of which he makes such effective use are overdone sometimes; he takes queer liberties with phrase and rhyme; and sometimes his lack of humour betrays him; he has no marked power of self-criticism. Kendall's images are as characteristic as his rhythms. The best of them are not merely beautiful; they show how he, as well as greater poets, was able some times by intuitive contemplation to work upon what he observed, to saturate it with his mood, to marry the two and translate them into sound and rhythm, until the result conveys, in drops of light and music, something that one feels is not only beautiful but true, because it could not have been different: something that is of the essence of poetry. (165)

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

5. The text of 'Bell-Birds' is given below:

'Bell-Birds': Text

By channels of coolness the echoes are calling,
And down the dim gorges I hear the creek falling:
It lives in the mountain where moss and the sedges
Touch with their beauty, the banks and the ledges
Through breaks of the cedar and sycamore bowers
Struggles the light that is love to the flowers ;
And, softer than slumber, and sweeter than singing,
The notes of the bell-birds are running and ringing.
The silver-voiced bell-birds, the darlings of daytime!
They sing in September their songs of the May - time;
When shadows wax strong, and the thunder - bolts hurtle,
They hide with their fear in the leaves of the myrtle;
When rain and the sunbeams shine mingled together,
They start up like fairies that follow fair weather;
And straightway the hues of their feathers unfolden
Are the green and the purple, the blue and the golden.
October, the maiden of bright yellow tresses,
Loiters for love in these cool wildernesses;
Loiters, knee-deep, in the grasses, to listen,
Where dripping rocks gleam and the leafy pools glisten:
Then is the time when the water-moons splendid
and are scattered or blended
Over the creeks, till the woodlands have warning
Of song of the bell-birds and wings of the Morning.
Welcome as waters unkissed by the summers
Are the voices of bell-birds to thirsty far-comers.
When fiery December sets foot in the forest,
And the need of the wayfarer presses the sorest,
Pent in the ridges for ever and ever
The bell-birds direct him to spring and to river,
With ring and with ripple, like runnels whose torrents
And toned by the pebbles and leaves in the currents.
Often I sit, looking back to a childhood,
Mixt with the sight and the sounds of the wildwood,
Longing for power and the sweetness to fashion;
Lyrics with beats like the heart - beats of passion;
Songs interwoven of lights and of laughters
Borrowed from bell-birds in far forest-rafters;
So, I might keep in the city and alleys



Advertisement
for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

The beauty and strength of the deep mountain valleys:

Charming to slumber the pain of my losses

With glimpses of creeks and a vision of mosses.

(Wilkes: 102-103)

Q. 5. Discuss the dramatic technique in *The Removalists*.

Ans. Australian playwright David Williamson has presented *The Removalists* as a critique of the Australian society focusing on issues like violence, specifically domestic violence and the abuse of power and authority. Violence is a constant theme throughout the play. Williamson explores Australian society through the characters, themes and concerns.

The playwright displays Simmonds, the Police Sergeant who abuses his power, as a chauvinistic hypocrite. Simmonds has no respect for women, including his own wife and daughter. Through the character Simmonds, Williamson shows that the authority conferred upon society can be exploitative and violent. Kenny is depicted as a “*larrikin*” working-class man and represents the stereotypical egoistic “Aussie” male of the 70s. He abuses his wife. Through his, the writer wants to depict the Australian society.

The play begins in a police station in a crime-ridden suburb in Melbourne, Australia, where Constable Neville Ross, just out of police training and ready for his first placement, meets old and experienced Sergeant Dan Simmonds. They were talking and two women entered the station, Kate Mason and Fiona Carter, who are sisters. Kate is a stuck-up feminist, whereas Fiona is nervous and timid. Kate reveals that Fiona’s husband Kenny has been abusing her, to which Simmonds suggests that Ross take the job. Kate is displeased, strongly disagrees and demands that Simmonds personally takes their case.

She says that the bruises are on Fiona’s back and thigh, which Simmonds inspects personally and takes a photograph. Before setting out, Fiona tells them that there is furniture which she paid for that needs to be taken before Kenny is apprehended. Simmonds is keen to assist the women with the removal of the furniture because he sees the possibility of sexual reward.

The furniture removalist arrives at Kenny’s apartment. Kenny gets agitated when the removalist says that he was called to the address. Kenny slams the door on him, but there is another knock, which is revealed to be Simmonds and Ross. Kenny is handcuffed to the door, while Ross and the removalist begin to take the furniture. After repeated verbal abuse from Kenny, Simmonds beats him, to the distress of Fiona.

Kate then arrives. Simmonds picks out from subtle hints in her and Fiona’s talk that Kate is a repeat adulterer, which he calls her out on and begins to berate her with. She becomes agitated and leaves, but Simmonds follows her and continues to argue; Fiona follows as well. Meanwhile, Ross uncuffs Kenny to take him to the station, but after lengthy insults, Ross loses it and severely beats Kenny. Later on Simmonds bargains with Kenny with the lure of a prostitute for the assurance that he would keep the incident quiet. Kenny agrees, but after a few moments, he suddenly falls on the floor and dies. Ross again becomes distressed and agitated, he then punches Simmonds in the hope that it would look as if he assaulted the officers. The play ends with the two policemen desperately punching each other.

The Removalist begins in a police station in a crime-ridden suburb in Melbourne, Australia, where Constable Neville Ross, just out of police training and ready for his first placement, meets old and experienced Sergeant Dan Simmonds. Set in a time of radical change in Australian society, Simmonds is revealed to be very chauvinistic, a great juxtaposition from Ross’ nervous character. He is also hesitant to reveal to Simmonds his father’s career as coffin maker. While being verbally tested by Simmonds, two women enter the station, Kate Mason and Fiona Carter, who are sisters. Mason is a stuck-up feminist, whereas Carter is nervous and timid. Kate reveals that Fiona’s husband Kenny has been abusing her, to which Simmonds suggests that Ross take the job. Kate is displeased, strongly disagrees, and demands that Simmonds personally takes their case. She says that the bruises are on Fiona’s back and

— Advertisement —

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com

thigh, which Simmonds inspects personally, and even takes a photograph of (he says that a view by the “medically un-trained eye” would look good on the police report). Before setting out, Fiona tells them that there is furniture which she paid for that needs to be taken before Kenny is apprehended. She suggests taking them while he is at the pub with his friends. Simmonds is keen to assist the women with the removal of the furniture because he sees the possibility of sexual reward. The next act takes place in Fiona and Kenny’s apartment; though Kenny gets home before the furniture removalist arrives. Fiona tries to get him to leave, but he becomes suspicious. Finally, the removalist knocks on the door, which Kenny answers. He becomes agitated when the removalist assures him that he was called to the address. Kenny slams the door on him, but there is another knock, which is revealed to be Simmonds and Ross. Kenny is handcuffed to the door, while Ross and the removalist begin to take the furniture. After repeated verbal abuse from Kenny, Simmonds beats him, to the distress of Fiona. Kate then arrives. Simmonds picks out from subtle hints in her and Fiona’s talk that Kate is a repeat adulterer, which he calls her out on and begins to berate her with. She becomes agitated and leaves, but Simmonds follows her and continues to argue; Fiona follows as well. Meanwhile, Ross uncuffs Kenny to take him to the station, but after lengthy insults, Ross loses it and severely beats Kenny. They run into another room, where violent acts are heard. Ross exits, with signs of blood on him, and looking distressed. Simmonds comes back alone, with the sister having taken a taxi to her new apartment, and finds Ross begging for help, as he believes Kenny to be dead. After inspecting, he agrees, and the two begin distraughtly thinking of suggestions for a justified murder. As they do, Kenny crawls out, severely beaten but barely stable. Ross and Simmonds are alerted to his presence when he lights a cigarette. Ross is relieved, but Simmonds does not agree with the suggestion that he be brought to a hospital; instead, he bargains with Kenny with the lure of a prostitute for the assurance that he would keep the incident quiet. Kenny agrees, but after a few moments, he suddenly falls on the floor and dies. Ross again becomes distressed and agitated, he then punches Simmonds in the hope that it would look as if he assaulted the officers. The play ends with the two policemen desperately punching each other. ■■

Badshah

Badshah of Educational Books & Online Study
www.studybadshah.com

Advertisement

for I.G.N.O.U. Reference Books, Guides, Question Bank, Please Visit :

www.neerajbooks.com