



Poetic Journey of Judith Wright

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Abstract: *Her poem share unspectacular infrastructure, unity and creation are the hallmarks of her feminine and motherly feeling. Veronica Brandy biographer of Judith Wright aptly states that Judith becomes gradually conscious of "a sense of sacredness in the land" wrights is of the opinion that one should pay attention to "what they say and imply, rather than the way they convey it."*

Key Words: Human creative activity, Fervent about, Microcosmic, Rar Bangla, Discontinuation, Rapier .

In this research paper, I wish to focus upon the decision of Judith Wright to use poetry as a rapier to defend the right of these marginalized subalterns, to hasten in the Australian psyche a feeling of solidarity, where everyone contributes to the development of the nation and most importantly to save the honor of the land. She creates in her poetry, as David Malouf aptly claims, the tension of an oppositional pull between "environment and place on one hand, and on the other, all the complex associations of an inherited culture" (wsws.org).

Historical perspective justifies that nationalism developed as opposed to cosmopolitanism which aims at Universalistic rationalism.

Omar Frantz Fanon (1925-61) a stalwart and acclaimed Algerian revolutionary who has cited an essay entitled "The Pitfalls of National Consciousness" focuses upon resistance against colonialism. He is less of preacher and practitioner. He like, Leela Gandhi, actually hastened a new momentum to the nationalistic struggle in colonies as: Although Fanon's writings maintain a deep ambivalence towards the political desirability of the entrenched and centralized postcolonial nation-state, he remains unequivocally committed to the therapeutic necessity of anti colonial national agitation.... Fanon privileges nationalism for its capacity to heal the historical wounds inflicted by the 'Manichean' structure of colonial culture which confines the colonized to a limited, barely human existence. In this context, of regaining an Edenic

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wholeness. It becomes a process of territorialisation and repossession which replace the 'two-fold citizenship' of colonial culture and with a radically unified counter-culture. (Gandhi, 111-12)

They were, those, who chose to adapt themselves to the new environment rather than superimpose their class value of Englishness upon it. They were set against the squattocracy and underwent a convulsive change in social values and patterns and from them come not only an authentic patriotic fervor, but a tradition of warmth, hospitality and egalitarianism (wsws.org).

As the train panted up the foothills of the Moonbis and the haze of dust and eucalypt vapour dimmed the drought-stricken landscape, I found myself suddenly and sharply aware of it as 'my country'. These hill and valleys were-not mine, but me; the treat of Japanese invasion hung over them as over me; I felt it under my ribs. Whatever other blood I held, that was the country I loved and knew (wsws.org).

Thus, we find her poetry breathes about the recreation of the Australian landscape. Her Bullocky, The Kite, The Ancient Cycade one the poems of love as divine feeling. J.W. attempts Universal themes like love life death nature nation religion was, etc.

Veronica Brandy biographer of Judith Wright aptly states that Judith becomes gradually conscious of "a sense of sacredness in the land" wrights is of the opinion that one should pay attention to "what they say and imply, rather than the way



they convey it." But in her poetry we cannot ignore the "Way" of saying because "arts are the supreme form of communicative activity" (Richards, 97):

"South of My Day's Circle" gives us the vision as:
South of my day's circle I know it dark against the stars,
The high lean country. Full of old stories that still go walking in my sleep.

(First Anthology *The Moving Image*)

These lines are celebrating an Australia which is covered with the Misty aura of oral narratives, native myths and stories that have the capacity of constantly haunting an ardent lover of this rugged, aged country where life is harsh but the fruits of labour are sweet enough.

She writes in her autobiography *a Half of Lifetime* (1999) while she was returning home to her pastoral farm "at the admonitions of her father for her active help to run the affairs of farm". Whatever other blood I held, that was the country I loved and knew (wsws.org).

Though her return to farm house resulted in discontinuation of her studies but provided her a rare chance of interacting with the farm worker and loving them. They opened the rare gateway of Australia's untold history and unrecorded plights of the common people, its myths and folklores, its rich cultural heritage for Judith Wright. She also realized that her own forefathers were as much responsible for the dispossession of the Aborigines. The romantic idea that true humanity must be meditated by a deep involvement in one's unique culture led to an admiration for songs, poems, stories plays and other creation understood as emanation of the national soul. The language of the people was accorded a unique value, no less as the medium of cultural self expression than as a practical rule of thumb about how far the boundaries of a putative nation might stretch. (Minogue 551)

Above context is very appropriate for Judith Wright who begins her poetic journey through her first anthology entitled *The Moving Image* (1946) as someone deeply in love with the Australia, her people, her landscape and the intermingling between the two. For her, poetry is, "a human creative activity" and "not an academic subject of study" (Wright vii). Her genuine concern for man, now a machine, overfervent about, "the new days reel/of punched instruction" (Wright 15). Her early poetry is primarily concerned with "an intense evocation of the spirit of the place". She, a distinguished Australian practitioner of poetic art, focused to our vision the problems of human relationships, pollution-physical emotional, dehumanization which results in decline of our inner and other worlds.

Tarashankar Bandopadhyay, the Bengali novelist, also made his representation of "Rar Bangla" as the Symbol of Indian Society so did Judith Wright. Sights, sounds and scenarios of her New England home becomes a representative embodiment of Australia, her own "Blood's Country".

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