

away by michael gow characters

****Exploring the Depths: Away by Michael Gow Characters****

Away by Michael Gow characters are at the heart of this compelling Australian play, offering a rich tapestry of human emotions, relationships, and personal growth. The play, first performed in 1986, has become a staple in Australian theatre, admired for its nuanced portrayal of family dynamics, grief, and the transformative journey of its characters. Understanding the characters in *Away* not only deepens appreciation of the narrative but also highlights the universal themes that resonate with audiences worldwide.

Understanding Away by Michael Gow Characters

Michael Gow's *Away* is a beautifully crafted drama that revolves around three families who embark on summer holidays, each carrying their own burdens and hopes. The characters are carefully developed to reflect a range of social backgrounds and personal struggles, making the play a microcosm of Australian society in the 1960s. Let's delve into the main characters and their roles in the story.

Tom and Coral: The Wilson Family

Tom and Coral Wilson are a married couple grappling with the loss of their son, who died in the Vietnam War. Tom, who is a teacher, is deeply affected by the tragedy and tends to withdraw emotionally. Coral, on the other hand, is more outwardly optimistic and eager to take a holiday to help the family heal. Their son, away from the story but central to their grief, leaves a haunting presence throughout the play.

Tom's character is portrayed as reserved and somewhat bitter, embodying the pain of loss and the struggle to move forward. Coral represents resilience and hope, trying to keep the family together despite the invisible wounds. Together, they create a dynamic that captures the impact of national and personal trauma on family life.

Gwen and Roy: The Harkness Family

The Harkness family provides a contrast to the Wilsons. Gwen and Roy are from a working-class background, and their relationship is marked by tension and unspoken dissatisfaction. Gwen dreams of something better, yearning for a life beyond the confines of their current existence. Roy, a military man, is more stoic and traditional, often clashing with Gwen's aspirations.

Their son, Mick, is a teenager struggling with his own identity and the pressures of growing up. The Harkness family's dynamic explores themes of class, aspiration, and the generational divide, offering a raw and authentic look at ordinary struggles within a marriage and family.

Meg and Jim: The Lewis Family

Jim and Meg Lewis represent a middle-class family facing their own challenges. Meg is ill with cancer, and her condition casts a shadow over the family's holiday plans. Jim is a loving husband and father, doing his best to support Meg and their daughter, Mary.

Meg's illness introduces themes of mortality and acceptance, while Mary, their daughter, is a bright and curious girl who forms a significant friendship with Tom's son, who is away but symbolically present. The Lewis family's storyline adds emotional depth and poignancy to the play, highlighting the fragility of life and the importance of connection.

The Significance of *Away* by Michael Gow Characters in the Play's Themes

The characters in *Away* are not just individuals but vehicles through which Michael Gow explores larger themes such as grief, reconciliation, and personal transformation. Each character's journey reflects a facet of human experience, making the play relatable and thought-provoking.

Grief and Healing

Grief is a central theme that permeates the interactions between the characters. Tom and Coral's mourning over their son's death, Meg's battle with cancer, and Gwen's dissatisfaction all stem from different types of loss and longing. The play shows how grief manifests uniquely in each person — some retreat inward, some lash out, and others strive to find hope despite the pain.

By presenting these varied responses, Gow invites the audience to reflect on their own experiences with loss and healing. The characters' holiday represents a metaphorical "away" from their troubles, a chance to confront their emotions and find new perspectives.

Coming of Age and Self-Discovery

The young characters, particularly Tom's son and Mary Lewis, symbolize the theme of coming of age. Their interactions and personal growth underscore the idea that youth is a time of exploration and self-discovery. Through their eyes, the play touches on innocence, friendship, and the impact of adult struggles on younger generations.

Mary's friendship with Tom's son, although subtle in the narrative, serves as a hopeful thread that connects the families and suggests the possibility of moving beyond past tragedies.

Social Class and Aspirations

Away by Michael Gow characters also reflect the social landscape of 1960s Australia. The differences

between the Wilsons, Harknesses, and Lewises highlight issues of class, privilege, and opportunity. Gwen's desire for a better life contrasts with Roy's acceptance of their situation, illustrating the tensions that arise from differing worldviews and ambitions.

This social commentary enriches the play, adding layers of complexity to the characters' motivations and interactions.

Tips for Analyzing *Away* by Michael Gow Characters

If you're studying *Away* for literature class, theatre, or simply to gain a deeper understanding, focusing on the characters is a great starting point. Here are some helpful tips:

- **Pay attention to dialogue:** The way characters speak reveals their personalities, emotions, and relationships. Notice the contrasts between characters' speech patterns.
- **Consider the subtext:** Often, what is left unsaid is as important as the spoken words. Look for moments of silence, hesitation, or indirect communication.
- **Explore character development:** Track how each character changes throughout the play. What events trigger these changes?
- **Analyze relationships:** The dynamics between characters, such as the marital strain between Gwen and Roy or the supportive bond between Mary and Tom's son, offer insights into the themes.
- **Reflect on symbolism:** Consider how characters symbolize broader ideas like hope, loss, or societal expectations.

Away by Michael Gow Characters in Performance

The portrayal of characters in *Away* varies with different productions, but some elements remain constant due to the play's emotional intensity and narrative structure. Actors often emphasize the emotional vulnerability of their roles, bringing depth to the text.

Directors may choose to highlight certain aspects, such as the political backdrop of the Vietnam War or the class tensions, which can influence how the characters are presented. Experiencing the play live or through recorded performances can provide new perspectives on the characters and their interactions.

Impact on Australian Theatre

The characters in *Away* have had a lasting impact on Australian theatre, representing a shift

towards more introspective and socially conscious storytelling. The play's success lies in its ability to create relatable, three-dimensional characters whose personal stories echo broader societal issues.

These characters have become iconic, often studied in schools and performed in theatres across Australia and beyond. Their enduring relevance speaks to Michael Gow's skillful writing and the universal nature of the themes explored.

Away by Michael Gow characters are more than figures on a page; they are reflections of human resilience, complexity, and the quest for meaning amidst hardship. Through their stories, the play invites audiences to embark on their own journeys of understanding, empathy, and hope.

Frequently Asked Questions

Who are the main characters in 'Away' by Michael Gow?

The main characters in 'Away' by Michael Gow are Tom, Coral, and their son Rick; Meg and her son Stevie; and King and his wife Gwen.

What is the significance of Tom's character in 'Away'?

Tom represents a father struggling with grief and the desire to reconnect with his family. His journey reflects themes of loss, reconciliation, and healing.

How is Meg portrayed in 'Away' by Michael Gow?

Meg is depicted as a strong-willed, independent woman dealing with her own personal challenges, including her relationship with her son Stevie and her emotional vulnerabilities.

What role does King play in the dynamics of the characters in 'Away'?

King serves as a charismatic and somewhat rebellious figure, offering a contrast to the other characters. His interactions highlight themes of freedom and self-discovery.

How do the characters in 'Away' develop throughout the play?

Throughout the play, characters confront their personal struggles and grief, leading to growth, understanding, and a deeper connection with one another.

What are the relationships between the characters in 'Away'?

Tom, Coral, and Rick are a family unit; Meg is a mother to Stevie; King is married to Gwen. Their relationships explore themes of family, loss, and reconciliation.

How does Michael Gow use the characters in 'Away' to explore the theme of escape?

The characters each seek escape from their personal traumas and realities, using the holiday setting as a metaphor for emotional and psychological journeys towards healing.

Additional Resources

Away by Michael Gow Characters: An In-Depth Exploration

Away by Michael Gow characters form the emotional core of this seminal Australian play, weaving together themes of loss, hope, and reconciliation. Michael Gow's 1986 work is renowned not only for its poignant storytelling but also for its richly developed characters, each representing diverse facets of Australian society during the 1960s. This article delves into the complexities of the primary characters in *Away*, examining their motivations, relationships, and symbolic significance within the narrative.

Understanding the Core Characters in *Away* by Michael Gow

Away centers on three families who embark on separate holiday journeys to the coast, each grappling with personal conflicts and emotional burdens. The play's characters are carefully crafted to reflect varying responses to grief and change, serving as vessels for Gow's exploration of human resilience.

Tom and Coral as Parental Archetypes

Tom and Coral are a middle-class couple whose relationship experiences strain due to the illness of their son, Lewis. Tom's character embodies stoicism and traditional paternal authority, often appearing distant and emotionally reserved. Conversely, Coral is more nurturing yet struggles with her own sense of inadequacy and guilt over her son's condition.

Tom's rigid demeanor contrasts with Coral's warmth, illustrating different coping mechanisms in the face of impending tragedy. Their interactions highlight generational attitudes toward illness and communication, adding depth to the familial tensions portrayed in the play.

Meg and Roy: Representations of Working-Class Hardship

Meg and Roy's characters provide a sharp contrast to Tom and Coral, depicting the working-class experience in 1960s Australia. Roy is characterized by his brusque manner and skepticism, while Meg is more introspective and sensitive. Together, they represent a marriage tested by economic pressures and unspoken grievances.

Roy's rough exterior masks a deep-seated frustration, which occasionally surfaces in moments of conflict. Meg's quiet strength and yearning for connection underscore the emotional isolation present in their relationship. The dynamics between Meg and Roy serve to highlight the social and cultural divides explored in the play.

Gwen and Tom: Youthful Idealism and Escape

Gwen, the teenage daughter of Roy and Meg, embodies youthful rebellion and a desire to escape the limitations imposed by her family and society. Her character arc reveals an evolution from cynicism to a tentative acceptance of hope and change.

Gwen's interactions with Tom — the son of Coral and Tom — are pivotal, representing the bridging of class divides and the potential for reconciliation. Tom's own journey, marked by his illness and the expectations placed upon him, mirrors Gwen's struggles with identity and belonging.

Thematic Significance of *Away* by Michael Gow

Characters

The characters in *Away* are not merely individuals but also symbolic representations of broader themes such as grief, forgiveness, and the Australian cultural identity. Gow crafts each character with nuances that invite audiences to reflect on their own experiences and societal norms.

Grief and Healing Through Character Development

A central theme permeating the play is the process of coping with loss, most evident in the characters of Tom and Coral. Their son Lewis's terminal illness casts a shadow over their holiday, influencing their behavior and emotional states. The way each character processes grief—whether through denial, anger, or acceptance—adds layers of realism and emotional complexity.

Similarly, the characters of Meg and Roy confront their own losses, both literal and metaphorical, in their strained marriage and challenging socioeconomic circumstances. Gwen's youthful perspective offers a contrast, emphasizing the possibility of renewal despite hardship.

Class and Social Divisions Illustrated by Character Interactions

The interplay between the characters also underscores the social stratification of 1960s Australia. The juxtaposition of the middle-class family (Tom and Coral) against the working-class family (Meg and Roy) reveals tensions rooted in economic disparity and cultural values.

Gwen and Tom's relationship serves as a narrative device to explore these divides, suggesting that personal connections can transcend societal barriers. This dynamic enriches the play's commentary

on identity and community, positioning the characters as both products and challengers of their environment.

Symbolism Embedded in Character Traits

Michael Gow employs symbolism subtly through his characters' traits and journeys. For instance, Tom's physical illness symbolizes vulnerability beneath a facade of strength, while Coral's nurturing nature reflects themes of hope and endurance.

Roy's gruffness and Meg's quiet resilience symbolize the hardships faced by many Australians during the era, highlighting issues such as economic instability and emotional repression. Gwen's rebelliousness and eventual growth encapsulate the tension between tradition and change.

Comparative Analysis: Away by Michael Gow Characters and Other Australian Dramatic Works

When compared to characters in other Australian plays such as David Williamson's "The Removalists" or Louis Nowra's "Radiance," the characters in *Away* stand out for their layered emotional depth and subtlety. While Williamson's characters often embody overt social critique, Gow's characters invite introspection through their nuanced personal struggles.

This distinction enhances the play's enduring appeal, positioning it as both a social document and a timeless human drama. The careful balance between individual character development and broader thematic concerns demonstrates Gow's skill in crafting characters that resonate across audiences and generations.

Pros and Cons of Character Presentation in Away

- **Pros:** The characters are multi-dimensional, providing a realistic portrayal of Australian life and emotional complexity. Their interactions effectively convey the play's central themes without becoming didactic.
- **Cons:** Some critics argue that certain characters, particularly secondary ones, receive less development, which may limit audience engagement with all narrative threads equally.

Impact of Away by Michael Gow Characters on Contemporary Theatre and Audiences

The characters in *Away* continue to influence contemporary Australian theatre, often serving as

archetypes in discussions about family dynamics and national identity. Their portrayal has inspired numerous adaptations and performances, reflecting ongoing relevance.

The emotional authenticity of the characters allows audiences to connect deeply with the narrative, fostering empathy and understanding. This connection is vital for the play's success, as it relies heavily on character-driven storytelling rather than elaborate plot devices.

Through the exploration of these characters, *Away* remains a powerful work that challenges viewers to confront themes of grief, social division, and personal growth within the framework of Australian culture.

The enduring presence of *Away* by Michael Gow characters in theatrical repertoires and academic discourse underscores their significance not only as fictional creations but also as reflections of universal human experiences.

[Away By Michael Gow Characters](#)

away by michael gow characters: *Away by Michael Gow* Valerie Sutherland, 2004 This book provides detailed information on the play 'Away', by Michael Gow, in the context of the specific requirements of the HSC. Contents include: - Detailed summary and analysis of the play - 'Physical Journeys' focus area - Background information about Michael Gow and the context of Australia in the 1960s - Analysis of characters and their physical journeys - Summary of key themes and issues.

away by michael gow characters: Drama and Theatre with Children Charru Sharma, 2015-12-14 Drama as a process-centred form is a popular and valued methodology used to develop thinking and learning in children, while theatre provides a greater focus on the element of performance. In recent years, offering drama and theatre as a shared experience is increasingly used to engage children and to facilitate learning in a drama classroom. Using drama and theatre as a central component with children, this book is an amalgamation of theory, research and practice from across the globe offering insights into differing educational contexts. Chapters provide an exploration of the methodologies and techniques used to improve drama in the curriculum, and highlight the beneficial impact drama has in a variety of classrooms, enriching learning and communication. Contributions from 17 authors, ranging from teachers in schools or universities, to researchers and drama practitioners, examine a variety of perspectives related to drama and children in an attempt to bridge gaps and move ahead collectively as educators, practitioners and researchers in drama and theatre. Divided into two parts, Part I reflects on the use of drama in its varied forms with children, while Part II focuses on projects and experiments with children using theatre in order to draw links between drama, theatre and pedagogy. *Drama and Theatre with Children* will be key reading for researchers, academics and postgraduate students in the fields of drama education, theatre education, curriculum studies and child development. The book will also be of interest to drama practitioners, school teachers and teacher training leaders.

away by michael gow characters: **Standard English** Barry Spurr, Lloyd Cameron, 2000

away by michael gow characters: Cambridge Checkpoints HSC Standard English 2017 Mel Dixon, Kate Murphy, Amy Hughes, 2016-06-28

away by michael gow characters: Cambridge Checkpoints HSC Advanced English 2017 Melpomene Dixon, Kate Murphy, Amy Hughes, 2016-06-28

away by michael gow characters: *English in Practice 2 Workbook* Julie Arnold, Lynda Wall, 2013-10

away by michael gow characters: **Sightlines** Helen Gilbert, 2025-10-01 *Sightlines: Race,*

Gender, and Nation in Contemporary Australian Theatre asserts the centrality of theater to the ongoing negotiations of the Australian context. By exploring ways in which ideas about race, gender, and nation are expressed in concrete theatrical contexts, the performative qualities of theatrical representation are revealed as compelling, important sites of critique. Helen Gilbert discusses an exciting variety of plays, drawing examples from marginalized groups as well as from the theatrical mainstream. While fully engaged with the discourses of contemporary critical thought, *Sightlines* remains focused on the material stuff of the theater, grounding its discussion in the visual elements of costume, movement, and scenography. And although focused specifically on performance, the author's insistent interest in historical and political contexts also speaks to the broader concerns of cultural studies. The book's recurrent concern with representations of Aboriginality, particularly in the works of nonindigenous playwrights, draws attention to racial politics as a perennial motif in postcolonial nations. Its illumination of the relationships between patriarchy and imperialism is supported by an extensive discussion of plays by and about women. This nomadic approach marks *Sightlines* as a groundbreaking study of recent Australian theater, a provocative application of postcolonial theory to the embodied qualities of theatrical representation. An impressive and ground-breaking study that provides a coherent postcolonial approach to Australian drama. --Bill Ashcroft, University of New South Wales Elegantly written, and always beautifully lucid in its argument. . . . this is a very original work, particularly in its marriage of performance theory and postcolonial analysis. --Deidre Coleman, University of Sydney Helen Gilbert is Lecturer in Drama and Theatre Studies, University of Queensland, and co-author, with Joanne Tompkins, of *Post-Colonial Drama: Theory, Practice, Politics*.

away by michael gow characters: Men at Play Jonathan Bollen, Bruce Parr, Adrian Kiernander, 2008 How are masculinities enacted in Australian theatre? How do Australian playwrights depict masculinities in the present and the past, in the bush and on the beach, in the city and in the suburbs? How do Australian plays dramatise gender issues like father-son relations, romance and intimacy, violence and bullying, mateship and homosexuality, race relations between men, and men's experiences of war and migration? *Men at Play* explores theatre's role in presenting and contesting images of masculinity in Australia. It ranges from often-produced plays of the 1950s to successful contemporary plays - from Dick Diamond's *Reedy River*, Ray Lawler's *Summer of the Seventeenth Doll*, Richard Beynon's *The Shifting Heart* and Alan Seymour's *The One Day of the Year* to David Williamson's *Sons of Cain*, Richard Barrett's *The Heartbreak Kid*, Gordon Graham's *The Boys* and Nick Enright's *Blackrock*. The book looks at plays as they are produced in the theatre and masculinity as it is enacted on the stage. It is written in an accessible style for students and teachers in drama at university and senior high school. The book's contribution to contemporary debates about masculinity will also interest scholars in gender, race and sexuality studies, literary studies and Australian history.

away by michael gow characters: Our Australian Theatre in the 1990s, 2023-09-29 AUSTRALIAN THEATRE in the 1990s is a vigorous enterprise displaying the energies and contradictions of a multicultural society. This collection of essays by leading scholars of Australian theatre and drama surveys the emergence and directions of the new theatrical energies which have challenged or redefined the Australian 'mainstream': Aboriginal, multicultural, Asian-Australian, women's, gay and lesbian, community and young people's theatre; and charts the exciting growth of physical theatre. The contributors assess the impact of evolving funding and industrial priorities, and examine the theoretical and cultural debates surrounding Australian playwriting and theatre-making from the 1970s Vietnam dramas to the postmodern present.

away by michael gow characters: Sand In Our Souls Leone Huntsman, 2013-05-09 Images of 'the beach' pervade Australian popular culture. However the deeper significance of the experience of 'the beach', and its influence on Australian culture generally, have not yet been seriously explored. How, why and when did the beach become part of the Australian way of life? In *Sand in our Souls* Leone Huntsman describes the forces and pressures that encouraged or impeded Australians' enjoyment of sand and surf, from early enjoyment of bathing, through nearly a century

of repressive restrictions, to freedom won in the face of drawn-out opposition. The ways in which artists, writers, film-makers and the advertising industry have depicted the beach are examined for the light they throw on the beach's significance. She traces the development of a distinctively Australian way-of-being-at-the-beach, suggesting that the beach experience has been absorbed into our emerging culture and continues to shape it in subtle ways. Huntsman's provocative arguments will stimulate debate on the concept of 'national identity' appropriate for a new Australian century, and promote a deeper understanding of an aspect of life in Australia that is cherished by many of those who live here.

away by michael gow characters: For the Gay Stage Drewey Wayne Gunn, 2017-05-21

Previous surveys of the gay theatrical repertoire have concentrated on plays produced on Broadway or in London's West End. This comprehensive guide goes well beyond these earlier studies by introducing productions from Off Broadway, from regional theaters in the U.S. and U.K., and from Ireland, Canada, Australia, New Zealand and South Africa. Also included are Puerto Rican, Indian and Filipino plays written in English, as well as translations from other languages. Well over half of the works discussed here appear for the first time in such a study.

away by michael gow characters: Review[s] Sarah Overton, 1989

away by michael gow characters: Modern Australian Plays Elizabeth Webby, 1990 Infocus Article - English Away deals with the transformations of people and their attitudes towards life and death. This detailed examination of the play looks at its structure, characterisation, and the use of naturalistic dialogue in contrast with its theatrical settings. pp. 54-64 Subjects: the journey (area of study).

away by michael gow characters: Duo! John Horvath, Lavonne Mueller, Jack Temchin, 1995 Offers a wide range of age, genre, and character choices for each duo scene.

away by michael gow characters: King Lear, by William Shakespeare Lloyd Cameron, 2001

away by michael gow characters: Away Michael Gow, 1988 Three Australian families set out separately but are driven together by a storm (5 acts, 6 men, 4 women).

away by michael gow characters: The Dictionary of Performing Arts in Australia: Theatre, film, radio, television Ann Atkinson, 1996

away by michael gow characters: Australasian Drama Studies , 2000

away by michael gow characters: Australian & New Zealand Studies in Canada , 1994

away by michael gow characters: Time Out Film Guide , 2003

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Kentucky Fried Chicken | OBX Connection Rating: Fried Chicken and Taco Bell 11/12/2015 Reviewer: Tim-OBX A few years ago the KFC and Taco Bell merged here and now they serve both. A bit of trivia, the KFC here was the 1st

Restaurant Reviews - UPDATE | OBX Connection Message Board Taco Bell - it was in KDH not Kitty but closed now Bacu2go - KDH - now Crabby Fries Good Life Gourmet - moved to Kitty Hawk Lodivichie's Italian Restaurant - now the

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KH McDonalds vs Wendy's | OBX Connection Message Board I too miss Taco Bell and

Hardees in KDH. Anyone who says the KH McD's is the slowest has obviously never been to the one in Manteo which is, and has been, the slowest

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Avon Pier sold. | OBX Connection Message Board It appears it's been upgraded and has Taco Bell attached to it. If it's the same one, way back when, we were staying with friends at Pirate's Cove and just zipping around checking

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