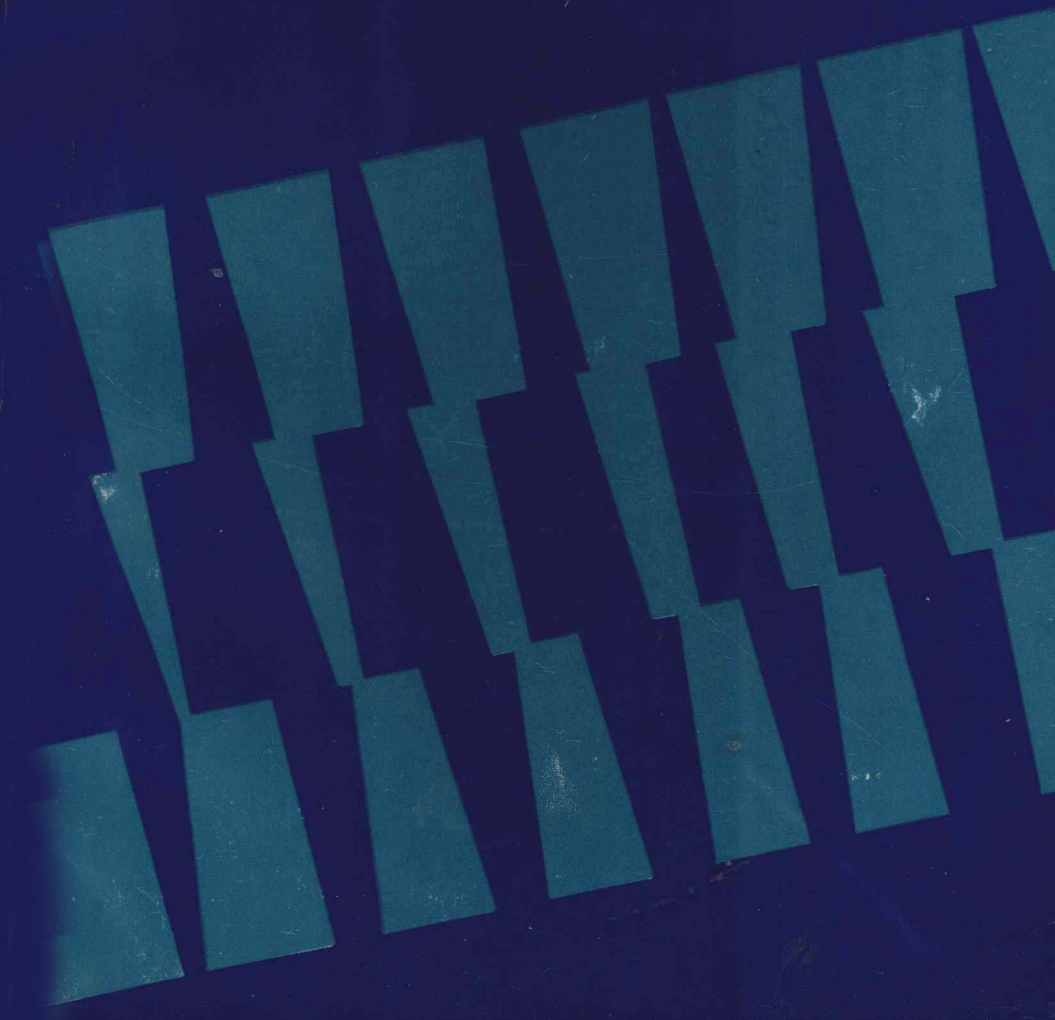


# 澳大利亚 文学选读

江苏人民出版社

郝振益 主编

AN ANTHOLOGY OF AUSTRALIAN LITERATURE



# 澳大利亚文学选读

郝振益 主编

编者

郝振益 郑 平 茅森如

江苏人民出版社

# 澳大利亚文学选读

郝振益 主编

---

江苏人民出版社出版发行

江苏省新华书店经销 爱德印刷有限公司印刷

开本850×1168毫米 1/32 印张 17.75 插页 2 字数 509,500

1989年12月第1版 1989年12月第1次印刷

印数 1-1000册

---

ISBN 7-214-00363-5

---

58

定价 10.00元

责任编辑: 尹礼荣

江苏人民版图书凡印刷、装订错误可随时向承印厂调换。

## 前言

澳大利亚文学历史虽短，但富有特色，并已跻身于世界文学之林。

从英国的第一批囚徒流放到澳洲开始，200年来，澳大利亚人民历经殖民时期，民族独立运动时期，直至社会经济文化高度现代化的今天，创造了多姿多彩的澳大利亚文学。其内容覆盖了澳大利亚历史发展各阶段社会生活的主要方面，在创作方法上传统的现实主义和非传统的现代主义各种流派纷呈，并产生了帕特里克·怀特、亨利·劳森、朱迪丝·赖特等具有世界影响的作家。我们编注此书的目的，就是让读者通过阅读澳大利亚文学发展史上各个时期重要作家的代表作品，对澳大利亚文学和社会生活有个初步的了解。

全书共收入澳大利亚26位重要作家的代表作品34篇，包括长篇小说(节选)，短篇小说，诗歌和戏剧(节选)。编写体例如下：  
1. 作家简介和作品评析；2. 选文；3. 注释；4. 讨论题。

本书可作为高等院校英语专业高年级文学课程的参考读物，也可供英语自学者和对澳大利亚文学有兴趣的读者阅读欣赏。

这本书的完成，首先要感谢我的好友，澳籍专家 Colin McCallum 先生。是他的热情鼓励和支持，使我下决心编成此书。我愿把这本书作为我们之间友谊的纪念。我还要诚挚地感谢澳大利亚驻中国大使馆文化参赞，知名作家 Nicholas Jose 教授。他为本书写的热情洋溢的序言，对澳大利亚文学的历史渊源和民族特色，做了简明而又精辟的分析，为学习与研究澳大利亚文学提供了具有启发性的指导。在编注过程中，还曾得到墨尔本大学教育学院语言文学系主任 Ted Rush 和美国约克学院副教授 Donald L. Holroyd 的帮助。在此谨致衷心的感谢。

郝振益

1988年7月于南京师范大学外文系

## PREFACE

When the first European settlers arrived in Australia in 1788, two hundred years ago, they came bearing the civilisation of Europe at that time. According to their social and educational level, they also came bearing the English literary forms with which they were familiar—the Bible, Shakespeare, early romantic poems and novels, and, for the lower classes, folk songs and ballads. Since many of them came from London, they also brought a vigorous colloquial speech that rapidly took root in the new soil. Nothing in their experience, and little in their culture, however, had prepared them for the Great South Land, whose indigenous peoples, fauna, flora and conditions were, to the English perceptions, strange and inhospitable. For hundreds of years a struggle has ensued to adapt and develop western civilisation to the circumstances of the ancient island continent. The result is a new society: Australia. The story of Australian literature over the past two-hundred year period has a similar shape. The forms of expressions of English literature have been progressively transformed as Australian writers have absorbed influences from the land around them and the people, events, values and manners of a growing nation.

On the 200th anniversary of the first European settlement it is possible to identify a flourishing and distinctive Australian literature. Because Australia is far distant from the major English-speaking centres of London and New York, it's literature has undergone a separate development. For the

foreign reader, Australian literature offers a special experience in the discovery of a new society, with its own history and characteristics, through a new literature with its own qualities.

The ballads brought by the early settlers, for example, have had a lasting influence on Australian poetry. They are strong, irreverent popular ballads expressing a sardonic acceptance of life's bitterness. Their tone is echoed by poets such as Banjo Paterson, A.D. Hope and Bruce Dawe.

On the other hand the romantic novels brought from England in the early decades came to seem ridiculous in the face of the tough truths of life in the new land. Australian fiction, from Henry Lawson to Henry Handel Richardson and Patrick White, has been characteristically anti-romantic, concerned with disillusionment.

The bitterness of much Australian writing is alleviated, however, by a lively, earthy humour, often expressed in rich vernacular language (as in plays of Ray Lawler and Alan Seymour) and also a quiet pride in stoic endurance or survival in adversity. From this quality writers as diverse as Alan Marshall and Judith Wright derive their strength.

Australian literature has served Australian nationalism by bringing Australians into a deeper understanding of their society. Not all writers have been radical nationalists, however, and some of the best—Christina Stead, Martin Boyd, Patrick White—have been expatriates for long periods. Finally the internationalism of their literary art, at its best, returns to the challenging material of Australia.

Throughout Australian literature is the struggle, the energy, the anger, the determination to create something new. After 200 years the results are there to be enjoyed. In the 1980's

Australian literature is richer than ever.

The present anthology of well-selected examples excellently annotated provides the reader with a perfect introduction to Australian literature. Through the authors chosen, the story of its development can be told. The great writers can be encountered. The anthology takes the reader through to a representative example of contemporary writing—"the state of the art"—in the work of Murray Bail and Peter Carey. For the student of present-day Australia, and the Australia of tomorrow, the anthology can be highly recommended.

I congratulate the editors on their fine work. I wish all readers pleasure and instruction on their new journey through Australian literature.

Nicholas Jose  
Cultural Counsellor  
Australian Embassy

## CONTENTS

前言.....	(1)
PREFACE.....	(1)
1. MARCUS CLARKE (1846—1881).....	(1)
For the Term of His Natural Life (Chapters 16 & 27)	
2. PRICE WARUNG (1855—1911) .....	(25)
How Muster-Master Stoneman Earned His Breakfast	
3. ANDREW BARTON PATERSON (1864—1941) ...	(40)
The Man from Snowy River	
The Man From Ironbark	
4. HENRY LAWSON (1867—1922) .....	(54)
The Drover's Wife	
The Loaded Dog	
Faces in the Street	
5. HENRY HANDEL RICHARDSON (1870—1946)...	(87)
The Getting of Wisdom (Chapter 7)	
6. DOROTHEA MACKELLAR (1885—1968) .....	(103)
My Country	
7. VANCE PALMER (1855—1959) .....	(109)
The Birthday	
8. MARTIN BOYD (1893—1972) .....	(126)
A Difficult Young Man (Chapter 4)	
9. JOAN LINDSAY (1896—1984).....	(148)
Picnic at Hanging Rock (Chapter 3)	
10. ELEANOR DARK (1901— ) .....	(164)
The Timeless Land	
11. KENNETH SLESSOR (1901—1971) .....	(183)



Five Bells	
Beach Burial	
12. ALAN MARSHALL (1902—1984) .....	(199)
I Can Jump Puddles (Chapters 1, 15 & 16)	
13. GAVIN CASEY (1907—1964) .....	(225)
Short Shift Saturday	
14. HAL PORTER (1911—1984) .....	(277)
Gretel	
15. JUDAH WATEN (1911— ) .....	(303)
Alien Son (Near the Wharves)	
16. GEORGE JOHNSTON (1912—1970) .....	(322)
My Brother Jack (Chapter 15)	
17. PATRICK WHITE (1912— ) .....	(351)
The Tree of Man (Chapters 2 & 3)	
18. JUDITH WRIGHT (1915— ) .....	(377)
South of May Days	
Woman to Man	
A Document	
19. NENE GARE (1919— ) .....	(388)
The Fringe Dwellers (Chapters 12 & 13)	
20. RAY LAWLER (1921— ) .....	(414)
Summer of the Seventeenth Doll (Act 3)	
21. ALAN SEYMOUR (1927— ) .....	(451)
The One Day of the Year (Act 3)	
22. BRUCE DAWE (1930— ) .....	(480)
Life-Cycle	
Home-Coming	
Easy Does It	
23. THOMAS KENEALLY (1935— ) .....	(492)
The Chant of Jimmie Blacksmith (Chapter 11)	
24. RANDOLPH STOW (1935— ) .....	(513)

To the Islands (Chapter 9)	
25. MURRAY BAIL (1941— ) .....	(536)
Paradise	
26. PETER CAREY (1943— ) .....	(547)
Report on the Shadow Industry	
BIBLIOGRAPHY .....	(555)

# MARCUS CLARKE

(1846—1881)

Marcus Hyslop Clarke, widely acknowledged as the greatest of nineteenth-century Australian Writers, was born at Kensington, London, in 1846. Though the only son of a successful London lawyer, Marcus Clarke found himself left with almost nothing when his father died in 1863. Having distinguished relatives in Australia the young man decided to try his luck in the colonies. On 7 June 1863, the seventeen-year-old Clarke arrived in Melbourne which was henceforth to become the centre of his life and work.

Marcus Clarke led an irregular and often unhappy life. After arriving in Melbourne he first worked as a bank clerk, and then took a job as a station hand. He was intoxicated with his first days as a stockman. However, his excitement over the out-door life was before long replaced by his interest in reading, and he was lured into journalism. He worked for *Angus* as a theatre critic, and later edited and published several magazines. In 1870 he was appointed a clerk in the Melbourne Public Library and was promoted in 1877 to sub-librarian. He died bankrupt and almost forgotten on 2 August 1881 at the age of thirty-five, leaving a wife and six children.

Marcus Clarke was a gifted, all-round writer. He was already contributing sketches to *Melbourne Punch* when he worked in the bank. He even tried his hand at writing plays. In 1866 four of his stories appeared in the *Australian Monthly*

*Magazine*. Some of his early essays on Balzac and Dore appeared in the *Australasian*. Later Clarke settled down to write a topical series on aspects of Melbourne life, high and low, under the pseudonym of "The Peripatetic Philosopher", and a selection of which appeared in 1869 as Clarke's first book. Clarke was the first to take the convict system as his main theme and to focus on its psychological effects. Largely based on the records and facts, *Old Tales of a Young Country*, collected and published in 1871, and *For the Term of His Natural Life* were the product of the author's effort to reveal the past shame of the convict system. Yet undoubtedly Clarke owed his place in the literature of Australia to his most famous book, *For the Term of His Natural Life*.

In 1870 Clarke went to Tasmania with the intention of writing up Tasmanian convict records. Profoundly moved by the spectacle of the unutterable suffering which the convict records offered, Marcus Clarke began to write a serial novel for the *Australian Journal*, which spread itself through the issues of the journal from 1870 to 1872. Much reduced it was published in book form in Melbourne in 1874 under the title *His Natural Life* and was retitled in the 1882 edition *For the Term of His Natural Life*.

*For the Term of His Natural Life* distinguishes itself from other fictions of the colonial period in that it is the only major work of the period not animated by the desire to present an interpretation of Australia and Australian manners. It is the author's avowed purpose in *His Natural Life* to expose the evils of convict system. The theme of the novel is injustice and moral awareness. With his power in delineating details, Marcus Clarke vividly presented before us a panorama of

appalling sufferings of the transported convicts in Australia through the life of the unfortunate Richard Devine, alias Rufus Dawes.

Richard's life begins happy enough, being the only son and heir to Sir Richard Devine, a millionaire shipbuilder. However, his fate is altered overnight when Sir Richard learns that his wife has once been the mistress of her cousin, Lord Bellasis. The young man is ordered by Sir Richard Devine to clear out of the house and never to return. Mishap henceforth follows the young man and results in his miserable life full of horror and depravity. The night when he is ordered from home, he discovers the body of Lord Bellasis. Supposing Sir Richard to have been the murderer, he does not try to defend himself when apprehended and is transported for murder and robbery under the name of Rufus Dawes. Time and again Dawes tries, but in vain, to prove his innocence and win freedom. Typhus breaks out on the prison ship *Malabar* on which Dawes is transported, and a mutiny is planned by the convicts Gabbett, Vetch and John Rex, assisted by Sarah Purfoy, Rex's lover and nurse to Sylvia Vickers. Dawes thwarts the mutiny but is reported to be one of the plotting mutineers, this being the characteristic revenge of James Vetch. Thus Dawes is tried on arrival at Hobart Town and is sentenced to six years at the penal settlement at Macquarie Harbour, of which Vickers is the commandant. In vain has been Dawes' attempt to win his release by good conduct. He is replaced into irons for defending his own life. He gains the reputation of a sullen, dangerous, half-crazy ruffian. Agonized though he is by the friendship of robbers and murderers, he is driven by utter despair to join the attempt of Gabbett and some other convicts to escape. He is chased and soon retaken and put into

solitary confinement. In his struggle upward he sinks lower and lower. What saves him from the abyss of untold despair and degradation is the appearance of angelic Sylvia.

After failing to kill himself and subsequently to escape overland, Dawes returns to Macquarie Harbour to find that another mutiny has been engineered by Rex and that Sylvia, her mother and Frere, his unrecognized cousin and the new sadistic commandant, are among those marooned there. It is at this perilous moment and within this little society of four that Dawes has for the first time in many years a chance to lead a natural life as a man and to demonstrate his true disposition. With tremendous difficulties and the skills he has learnt, Dawes succeeds in getting the little party to safety. Unfortunately Mrs Vickers dies on the journey; Sylvia loses her memory on arriving at Hobart Town and the shameless Frere takes all the credit and marries Sylvia. Dawes is sent to Port Arthor for the original escape. With the last glimpse of hope gone, Dawes sinks even lower and is regarded as a most dangerous felon, feared by both the convicts and the goalers. From Mr North, an alcohol addict and a parson with commiseration Dawes later learns that John Rex has been the murderer of Lord Bellasis and Mr North himself the robber of the dead body.

The whole book is permeated with profound melancholy and pessimism. Dawes is deprived by death of his last chance of escape. When Dawes and Sylvia escape from Norfolk Island, the ship is hit by a cyclone and they were drowned in each other's arms. Only at the last moment does Sylvia's memory return and she recognizes her good Mr Dawes.

Much of the force of the novel lies in the 'journalistic' treatment of materials and the attention to details. Yet the

author's technique of setting a scene and building up to a striking climax is obviously enough. Clark presents and dramatizes the most dismal aspects of transportation life, including the homosexual rape and flogging to death of a young convict, the human tramway and the cannibalism practised by Gabbett, Vetch and others after they have escaped from Port Arthor.

However, *For the Term of His Natural Life* is greater than the melodrama it contains. The novel is not merely a chamber of horrors. Along with the melodrama is a sense of moral awareness, though imperfectly expressed. Richard Devine chooses to leave home and give up his heirship to defend the honour of his mother. The son refuses to betray his mother's secret. This moral awareness is again clearly seen in how Rufus Dawes rescues Frere, Sylvia and her mother after they have been marooned on the coast by the mutinous convicts. The little society of four is, under the most unusual circumstances, governed by Natural Law: Dawes, the hunted and degraded convict, recovers his natural dignity and, on account of the skills he has been forced to learn as a convict, asserts himself to rule, while Frere, Dawes' commandant and ruler, becomes his subject. Dawes is fully aware that to get the little party to safety may mean the loss of freedom and the return of humiliation and suffering for himself. However, to be true to himself, to his essential goodness, and to the call of his conscience, he tries his utmost and even risks his own life to help the others to return. And as a result, he loses the freedom which he has yearned for all the time and is once more unjustly punished.

*For the Term of His Natural Life*, with its detailed presentation of the appalling horror and evils of the convict

system, with its psychological insight and with its attempt to reveal a moral sense, justifies itself as one of the greatest novels of the nineteenth century in Australia.

By the following extracts it is attempted to illustrate the points having just been discussed and to justify the arguments having just been made. In the second extract, the author's skill of delineating details, of creating melodrama and building up climax speaks for itself. In this chapter Clarke created the appalling horror of cannibalism. After having escaped from Port Arthor, the convicts Gabbett, Vetch and four others soon run out of provisions. On the tenth day of their freedom they began the macabre slaughter among themselves in order to feed their stomachs. One is killed after another, the weakest being the first victim. No one survives the horror but the strongest and cruelest, Gabbett.

The author's attempt at offering a moral vision is quite evident in the first extract. Though aware what the return to civilization means to him, Dawes risks his life to catch wild goats. And with the skin of the captured animals he builds a coracle. As soon as the little boat is built, Frere becomes a bully again. Even Mrs Vickers undergoes a psychological shift: her blind trust in the convict has been transformed into a patronising kindness which is quite foreign to esteem or affection. Dawes is once more pulled back to the cruel reality: he has built his own prison. Yet there is still a chance for him. He may go away, wandering in the wilderness like Robinson Crusoe, leaving these ingrates to their own fate. However, his moral awareness gets the upper hand and he hastily wakens the other three lest he should change his mind, and his sacrifice is by now complete.



# FOR THE TERM OF HIS NATURAL LIFE

Marcus Clarke

## Chapter 16

### The Writing on the Sand

Having got out of eye-shot<sup>①</sup> of the ungrateful creatures he had befriended, Rufus Dawes threw himself upon the ground in an agony of mingled rage and regret. For the first time for six years he had tasted the happiness of doing good, the delight of self-abnegation<sup>②</sup>. For the first time for six years he had broken through the selfish misanthropy<sup>③</sup> he had taught himself. And this was his reward! He had held his temper in check, in order that it might not offend others. He had banished the galling memory of his degradation, lest haply some shadow of it might seem to fall upon the fair child whose lot had been so strangely cast with his. He had stifled the agony he suffered, lest its expression should give pain to those who seemed to feel for him. He had forborne retaliation, when retaliation would have been most sweet. Having all these years waited and watched for a chance to strike his persecutors, he had held his hand now that an unlooked-for accident had placed the weapon of destruction in his grasp.

---

① eye-shot — sight, range of vision.

② self-abnegation — lack of consideration for oneself or one's own interests; self-denial.

③ misanthropy — hatred of mankind.