ASIA PACIFIC HUMANITIES

Asia Pacific Humanities

Editorial Board

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Editorial

Following the 1ˢᵗ issue this year, the 2ⁿᵈ issue is also devoted to address some of the current themes in the Asian Pacific region with a focus on China and Australia. Both theoretical and practical approaches are reflected in the studies. This issue is organized around three parts: the current social issues in Australia; the influence of historic events; and Australian literature.

In the first part, two papers are included with topics discussing the impacts of Australia's 'China Threat Theory' on Chinese students and the leadership training of voluntary service organisations in Australia. These studies reflect the current social issues in Australia.

The second part has two papers. The first paper examines the Australian attitudes towards the Boer War and the second paper talks about the return of Chinese Australians and its impacts on home development.

The third part of the issue contains three papers.   The first paper explores the ecological implication of Glen Philip's poems from the perspective of community with shared future for mankind. The second paper is the transcript of an interview of Professor Brian Castro about his literary creation.

This issue is slightly more focused on literature, a popular study focus in the field of humanities in the Asia Pacific region. I hope you enjoy reading this issue. Thank you.

Editor-in-chief,

Associate Professor Hu Xiaohan

Australia's New Round "China Threat Theory": Its Impacts on Chinese Students

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Abstract

This article investigates the impacts of Australia's new round "China threat theory" on Chinese students' pursuit for further studies in Australia. On the basis of questionnaire and data, the impacts on some issues including safety concern, visa delay, and choices for studying abroad will be examined. Admittedly, "China threat theory" has spoilt the image of Chinese students and simultaneously added fuel to the tensed China-Australia relations, resultantly causing loss to both nations. Ways for alleviating the tension, cementing the bilateral relations and expanding the mutual benefits between the two countries need to be studied in detail and applied effectively.

Keywords: China threat theory, China-Australia relations, Chinese students in Australia

1 INTRODUCTION

With the rise of China since its reform and opening up, it has obtained tremendous achievements in its economic and social development. However, along with its rise, a conspiratorial way of looking at the activities of China is reflected in the wave of "China threat theory", whose general idea is that China has posed a threat to other countries in many aspects. The article is intended to use Australia as a case to study the impacts of "China threat theory" on Chinese students.

Traditionally, in Australia, a large volume of attacks aiming at China center on areas like military, politics and, sometimes, economy. But the post-2016 new round "China threat theory", to some extent, changed its target to Chinese students in Australia, with disturbance stirred up in the Australian society. Chinese students are accused of having engaged in Chinese interference in Australia, and this accusation has inevitably produced various negative impacts on them.

2 THE IMPACTS ON CHINESE STUDENTS IN AUSTRALIA

Intending to study the impacts more clearly and scientifically, the author stayed in Australia for one month to conduct a field research in which an anonymous questionnaire for Chinese students in Australia was prepared. After distributing the questionnaire, 50 of them were returned. The participants of the survey are mainly from the Royal Melbourne Institute of Technology (RMIT), the University of Melbourne, La Trobe University, Monash University, Australian National University (ANU) and the University of Sydney. Of all participants, 20% are males and 80% are females. As to the education background, 20% of the participants are undergraduates, while 74% are master degree candidates, who constitute the main group of the research. Another 6% of the participants are pursuing their doctoral degrees (see FIG. 1). When asked whether they know about "China threat theory", 38% of them respond that they have a good knowledge of the claims, while 32% of them have a general understanding of it (see FIG. 2).

Based on the processed data, the major impacts reflected by the questionnaire are safety concern and visa delay. However, there are additional and intangible impacts produced by the upsurge of "China threat theory". Though people may not perceive them easily, they are sure to make a difference as time goes on for the impacts are more chronic.
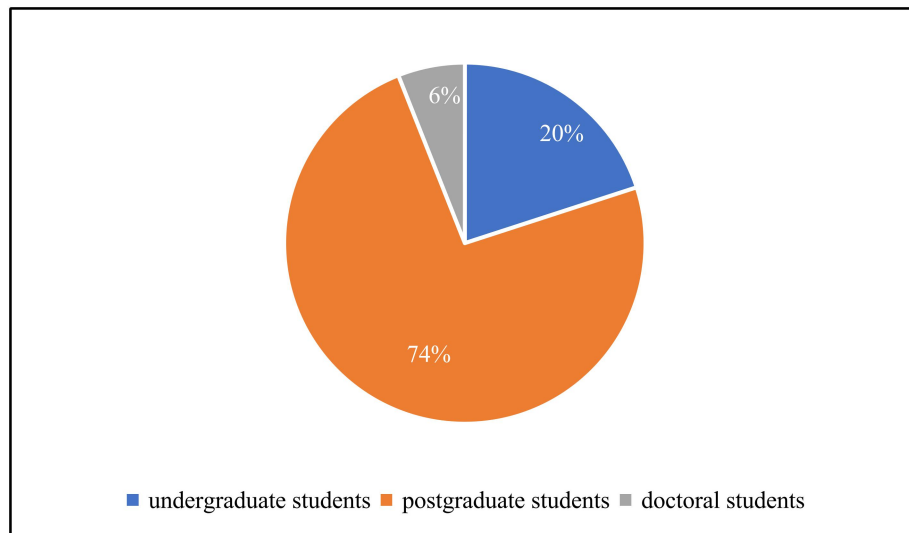
FIG. 1 EDUCATION BACKGROUND
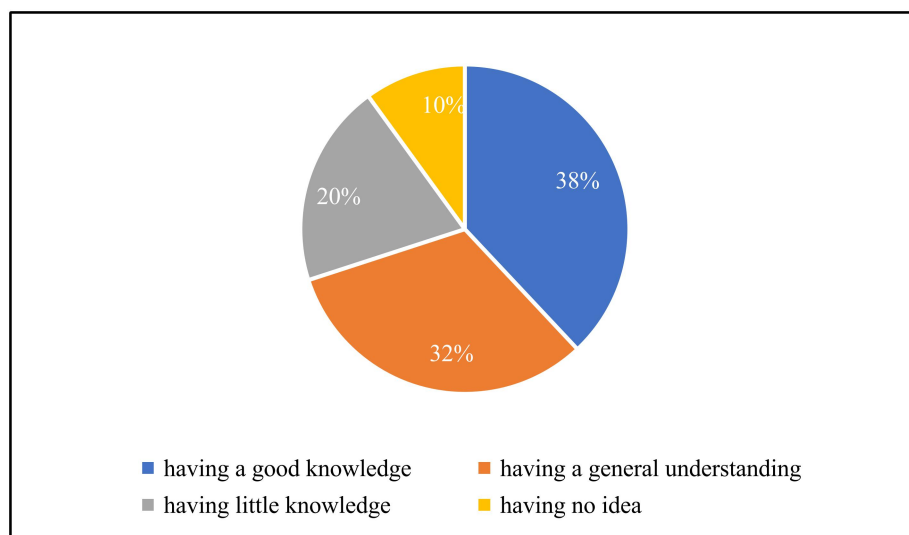
FIG. 2 FAMILARITY WITH "CHINA THREAT THEORY"

2.1 Safety Concern

The prevalence of "China threat theory" on Australia's mainstream media has stirred up disturbance in the Australian society. The claims raised by the anti-China zealots in Australia worsened the situation, causing many local people to develop an anti-China sentiment and be hostile towards Chinese students. This social antagonism has given rise to some incidents that endanger Chinese students. In 2017, for example, there were several incidents of insults, intimidation and even assaults on Chinese students in different parts of Australia.

In August that year, four Chinese students were injured by a youth with a baseball bat at the Australian National University. The girl who was most seriously hurt suffered a concussion from a heavy blow to the head. Her right arm was fractured. In October, three Chinese high school students were attacked by a group of local teenagers in Canberra, resulting in one student's temporary blindness. It was reported that the assailants shouted at them and asked them to go back to China. Later, *The Age*, one of the most widely circulated newspapers in Australia, reported that a Chinese student who attended the same school as the victims told a Beijing newspaper that the students were scared because the day after the attack, they were cursed and

pushed into a Chinese restaurant by a group of 20 to 30 young people (Needham, 2017). Apart from the severe attacks against Chinese students in Australia that year, there were additional anti-China events. In July 2017, people witnessed multiple flyers posted at the universities in Sydney and Melbourne that used clumsily translated mandarin to warn Chinese students that they were banned from entering certain buildings. Otherwise, they would be deported from Australia (Birtles, 2017). Moreover, a graffiti in the University of Sydney even threatened to "kill Chinese". These events made Chinese students feel horribly intimidated and they showed greater concern about their safety when studying in Australia.

Bill Birtles, an ABC correspondent in China pointed out that the incidents happened as the relations between China and Australia were worsened due to the open discussion of the Chinese Communist Party's interference in Australia (Birtles, 2017). Evidently the aggrandizement of "China threat theory" has certain influence on the safety of Chinese students in Australia. The confrontations in class between the Chinese students and lecturers in Australian universities intensified the "China threat theory", and then the spread of "China threat theory" aroused the sentiment

of fear of China among the local people, some of whom are extremists, who are likely to take radical actions against Chinese students, including intimidation and assaults.

The result of the questionnaire verifies the above analysis. Among the 50 participants, fortunately for them, only two once experienced or heard about safety occurrences during their stay in Australia. They added that there were issues like robbery and posters humiliating China, which caused them to stay alert to safety risks when they were studying abroad. Though cases are not that many, they still demonstrate that the news reports are neither unfounded nor exaggerated. Given the huge size of the Chinese students group, the attacks could not be ignored or taken lightly. More importantly, as revealed by the questionnaire, 32% of the participants are increasingly wary of their safety even if there has not been any attack on them (see FIG. 3). Based on some precedents, this worry is not groundless. And the tendency of regarding China as a threat would lead the public opinion to an unfriendly direction towards Chinese, including the large group of Chinese students. As a result, Chinese students feel that the potential danger for them looms here and there.
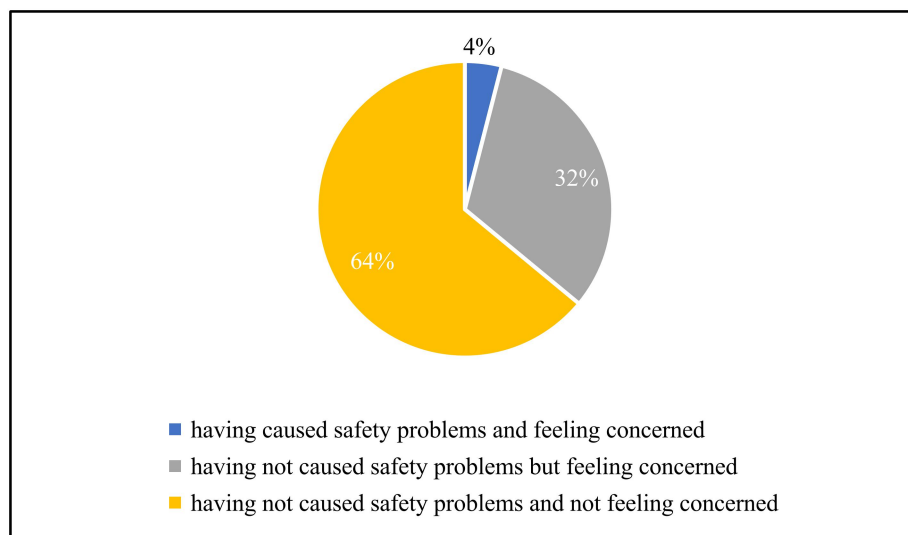
FIG. 3   SAFETY CONCERN

Clearly for Chinese students, their parents and relatives, with the "China threat theory" gaining momentum in Australia, Australia is not as a safe and friendly country as it used to be.

In response to the safety issues, in late October 2017, all the Chinese embassies and consulates in Australia, namely the ones in Canberra, Sydney, Melbourne, Perth, Brisbane and Adelaide, released a safety note stating that there had been several incidents of insulting and

assaulting Chinese students in different parts of Australia. They reminded all Chinese students studying in Australia of guarding against possible safety risks during their stay in Australia. They all put this notification at an obvious position on their home pages. This notification, which is unusual in China-Australia educational ties, not only indicates the personal safety risks of Chinese students in Australia, but also reflects a disquieting momentum within Australia. In the wake of "China threat theory", the personal safety of Chinese students has been increasingly becoming a worrying and alarming matter.

2.2 Visa Delay

Besides safety concern, another serious and troublesome problem, which is closely related to Chinese students, is the abnormal visa delay. Visa gives people the permission to enter a foreign country. Without visa, it is impossible for Chinese students to study in Australia. So the problem of visa delay can be fundamental for Chinese students.

In March, 2019, China Matters released an article that looked into the issue of student visa delay in detail. China Matters is an Australian public policy organization and a think tank founded by Linda Jakobson, who is an internationally renowned expert on China. The goal of the organization is to promote sound policies on the basis of realistic and detailed discussions about China among Australian business community, government and security organizations. The article states:

> Since May last year, hundreds of doctoral students and visiting scholars who received state sponsorship or scholarships have immediately applied to go to Australia, where they have received admission notices and invitations from many prestigious schools. They go there to continue their doctoral studies and research projects with well-known instructors and research teams, so that they can make greater contributions to the development of their home country when they return (Australian Red Scarf, 2019).

Nonetheless the process had been oddly long, and, incredibly, six months afterwards, these outstanding students who had worked hard to gain the state funding and scholarships failed to be granted visas, hence facing the risk of losing the state funding. In this case, one thing worth noting is that the students and scholars in

question are all engaged in research fields like science and engineering. Therefore, some students suspect that the Australian government deliberately hangs up the visas of doctoral and master degree students in science and engineering. In comparison, those who apply to go to Australia to study other majors at the same time, especially at their own expenses, have been granted a visa relatively smoothly (Australian Red Scarf, 2019).

Behind this phenomenon are two possible concerns. One is the so-called sensitive majors. In recent years, Australia's mainstream media has been constantly launching programs and making comments on "China threat theory". Chinese students in Australia have been labeled, at random, as "spies" and accused of stealing Australia's core technology. This accusation is likely to contribute to the visa delay. Since those students are doing research related to science and engineering, some Australians strongly suspect that they may steal the core technology of Australia, using the knowledge they have learned in Australia to build a stronger China and also reporting the new progress of the technology in Australia to the Chinese government. The other is that they are blamed for being sponsored by the Chinese government. Some Australians believe that Chinese students, if funded by the Chinese government, are most likely to have a closer relationship with the government and serve as agents of China to conduct Chinese interference.

ABC, Australian Broadcasting Corporation, paid high attention to this phenomenon as well. Vicky and Peggy, journalists of ABC, interviewed a Chinese student funded by the Chinese government. The student said that he was accepted by a Ph.D. program in July 2017 and the scheduled time to arrive in Australia was October 2017. However, even after he was interviewed, he still had to wait for the visa and it was five months behind time (Xu & Kong, 2018). Evidently, this abnormal delay of visa makes Chinese students either fail to go to Australia or leads to hardly surmountable uncertainty, stress, difficulties and hardships for them. In point of fact, they are paying for the political tension between the two countries and taking the consequences of the rising tide of "China threat theory". Responding to this problem, the Australian Embassy in China announced a statement on March 16th, 2018, admitting that it realized that a small number of research graduates and visiting scholars had experienced visa delays, which had put pressure on some individuals. It promised, as it was supposed to give a response, that the

Department of Home Affairs was trying to process the applications as quickly as possible.

The finding of the questionnaire also demonstrates the impact on Chinese students. When asked whether "China threat theory" would have an impact on the visa application process, some students said they once experienced visa delay, while others indicated that they had heard about the hampering of visa, especially for students majoring in sensitive areas. One participant from the University of Melbourne explained further that a friend of hers, who got the subsidization from the China Scholarship Council, underwent visa delay. The friend was pursuing the doctoral program in a sensitive major. In addition, a participant from RMIT mentions that she is a doctoral candidate with the background of biology, and she goes through the visa application process successfully, while her classmate in China, who majors in materials science, has waited for one year and not received the visa yet. However, what makes the problem more complicated is that the boundary of the alleged sensitive major is hard to be defined. Students can only try their fortune in applying for the visa, making them worried during the application process. In brief, almost half of the Chinese students in the survey have been more or less affected by the problem of visa delay (see FIG. 4). Since the two factors behind the problem are sensitive majors and sponsorship by the Chinese government, implying that Chinese students are likely to serve as spies for China, there is no doubt that the problem of visa delay is one of the serious impacts related to "China threat theory" on Chinese students.

- having experienced visa delay and feeling concerned
- having not experienced visa delay but feeling concerned
- having not experienced visa delay and not feeling concerned
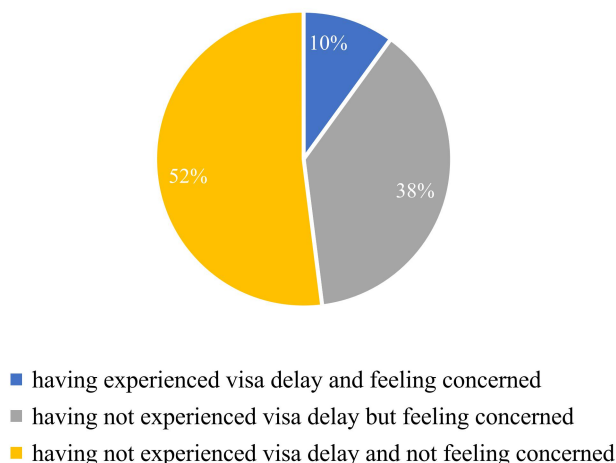
FIG. 4 VISA DELAY

2.3 Choices for Studying Abroad

If the previous problems, safety concern and visa delay, are two apparent and direct impacts of "China threat theory" on Chinese students, then the sharp drop in the enrollment of Chinese students may provide some warnings. Since the safety of Chinese students in Australia becomes a worrying issue and the visa application process turns out to be lengthier and more complicated with uncertainty, they have to think more before making a decision on where to further their studies.

The enrollment data from the Australian Department of Education and Training serves as a showcase for the change of intention of Chinese students to study in Australia.

Year	Total Enrollment of Chinese Students	The Annual Growth Rate
2013	*140,992*	*/*

2014	152,898	8.44%
2015	170,212	11.32%
2016	196,315	15.34%
2017	230,681	17.51%
2018	255,896	10.93%
2019	261,056	2.02%

*Source: Australian Department of Education and Training, *International Student Data*, various years

TABLE 1 TOTAL ENROLLMENT OF CHINESE STUDENTS AND THE ANNUAL GROWTH RATE
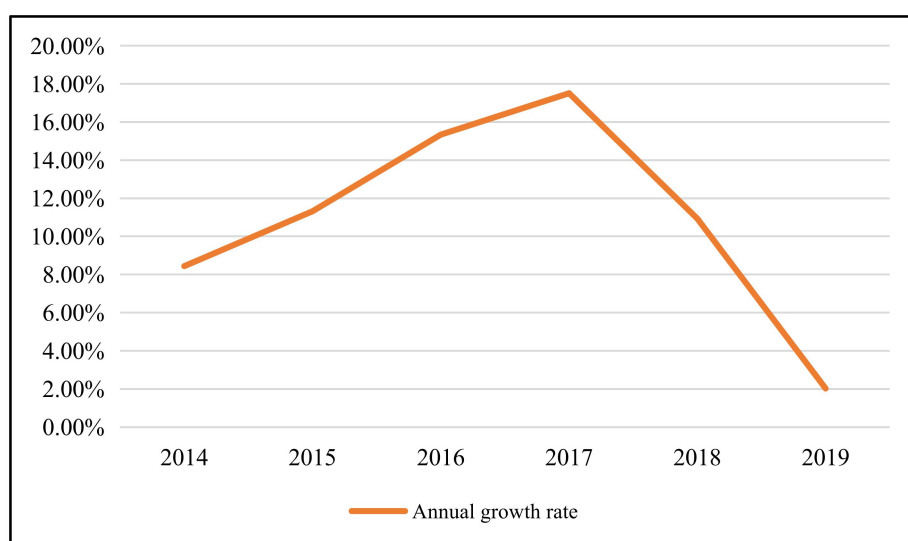
FIG. 5 ANNUAL GROWTH RATE OF THE ENROLLMENT OF CHINESE STUDENTS IN AUSTRALIA FROM

2014 TO 2019

In retrospect, the wave of new round "China threat theory" was in its budding stage at the end of 2016 and showed a tendency to break out. In 2017 it was heading for its climax, with four typical conflicts between Chinese students and Australian universities. And, moreover, the public onslaught on Chinese students and the pervasiveness of new round "China threat theory" in 2018 further worsened the environment for Chinese students in Australia and amplified the tension between China and Australia. The aftermath is reflected in the sharp drop of growth rate in 2018 and 2019. For many years, the annual growth rate of the enrollment of Chinese students increased consecutively and stably.

But in 2018, the growth rate reduced for the first time, dropping to 10.93%, which was almost equivalent to that of 2015. Meanwhile, the considerably shocking drop to 2.02% in 2019 suffices for a serious warning to the educational link between the two nations.

A survey by Macrobusiness in Australia, whose mission is to bridge the gulf between the Australian media and reality by making analysis based on concrete data, collected the short-term arrivals from China from the Australian Bureau of Statistics. It finds that from August 2018 to June 2019, the number of Chinese students and visitors kept decreasing by 7% over the

same period previous year and hit the lowest level since April 2017.

Undoubtedly, there are many factors contributing to the decrease of the number of Chinese students. For example, China is investing more in its universities for the continuity of improvement, making Chinese students feel growingly interested in pursuing further studies in domestic universities. Meanwhile, universities in other countries are competing fiercely for the highly profitable outbound educational market in China, which could limit the flow of Chinese students into Australia (Onselen, 2019). But Leith van Onselen also pays great attention to the rising political tension between Australia and China. Bilateral relations can definitely influence the cooperation and communication between countries and their people.

Clearly data and analysis prove the link between "China threat theory" and the changing number of Chinese students in Australia. With the spread of the theory, the growth rate of the enrollment of Chinese students decelerates in recent years. What's worse, the safety concern and visa delay caused by "China threat theory" are more likely to affect the students' choices for studying abroad, tarnishing the attractiveness of Australian universities for Chinese students. After all, Australia is not the only place where Chinese students could go for education. As Merriden Varrall remarks, "the incidents could certainly affect decision making by safety conscious Chinese students considering studying in Australia" (Needham, 2017). Similarly, visa delay will also exert a great influence on students because they prefer to choose countries where they have more confidence in getting the visa.

The prevalence of "China threat theory" in Australia seems to cause Chinese students to rethink their destination for studying abroad. If Australia keeps a hostile attitude towards Chinese students, they will be more likely to choose other foreign countries or even lose the opportunity of studying abroad due to the visa delay. Hence, these "victims" are not able to make academic progress and conduct cultural communication in Australia.

2.4 The Image of Chinese Students

The aforementioned three points are concrete impacts on Chinese students, which can immediately threaten the vital interest of them. Nonetheless, the detriment of "China threat theory" is far more than the impacts analyzed previously. It has some abstract and underlying effects that will gradually impact the Chinese students, with the damage of their image being one of them.

The incidents that took place in 2017 are only individual cases, but the attacks on Chinese students brought by the incidents actually get all the Chinese students into trouble. Some Australians believe that most of the Chinese students are alike and threatening. Generally, local people would form a perception of Chinese students by making judgments from media and making contact with Chinese students in person. After all, according to the portrayal by public media of Australia, Chinese students in Australia are described as loyal agents of the Chinese government. They are brainwashed from birth, trying to undermine the young Australia. Therefore, the gist of "China threat theory" is that Chinese students have already posed a threat to Australian universities and to the values they espouse (Bo Seo, 2018). This propaganda damages the image of Chinese students and may consequently cause some inconvenience or prejudice. The stereotype would make Chinese students in Australia walk on eggshells.

Admittedly, Chinese overseas students usually show a low level of acculturation and adaptation due to reasons ranging from cultural shock, language barrier, ingrained personality to the exclusion from groups of local people. Many of them tend to stay within the Chinese community. But the idea conveyed by "China threat theory" has intensified the prejudice of local students against Chinese ones, and then local students are more likely to be cautious of Chinese students in case their behavior would be reported to the Chinese government. That produces more difficulties for Chinese students to integrate into the Australian society. And the alienation would only make it harder to address the misunderstanding.

In addition, as "China threat theory" claims that Chinese students have already challenged the academic freedom in universities, they are fearful of expressing their ideas in class in order to protect themselves from accusations, especially when the topics being discussed are about China. In this sense, the academic atmosphere is not healthy enough for students to exchange ideas freely. Thus, the true sense of freedom of speech cannot be fully realized.

Moreover, the misinterpretation of Chinese students is likely to stand in the way of Chinese students' career

development. According to the questionnaire, when asked whether "China threat theory" would have an impact on Chinese students' employment, 4% of the participants say that there does exist an influence in that Chinese people have less opportunity to get promotion and work as senior managers in companies, and another 32% think that even if there has not been any obvious impact, they quite worry about it. Their worry is not without reason. "China threat theory" portrays the Chinese students as "spies" and "agents" and they are faithful followers of the Chinese Communist party. These utterances inevitably and imperceptibly generate an estrangement.

In a deeper sense, the image of Chinese students is of great importance because it is one of the representatives of the national image. When Chinese students are abroad, they help to convey the Chinese value and shape the national image of China. National image is the combination of a country's cognition of itself and the cognition from other countries in the international arena. Boulding (1959) points out that the view and impression of a country to another country tend to influence its policies and behavior towards that country and thus affect the relationship between the two countries. Therefore, for China, a negative national image will more likely make other countries foster a hostile, exclusive and stereotyped cognition and evaluation on it, while a positive one will make people from other countries deal with the culture and value of China in a more understanding, friendly and acceptable way. Chinese students play a vital role in shaping the national image in that there is such a large group of Chinese students in Australia. So for many Australians, their perception of Chinese students could influence their understanding of China. Hence, it can be rightly argued that the damage to the image of Chinese students equals the damage to the national image of China, which is inevitably detrimental to China-Australia relations.

2.5 Tension between China and Australia

The new round "China threat theory", which sees China in a conspiratorial way, is a demonization of China. Growing concerns in Australia have been fueled by reports and articles about the covert efforts of China to infiltrate Australia. Through media, Australia is said to be menaced by Chinese students. This misinterpretation prevents many Australians from gaining a comprehensive and independent knowledge of China. They ceaselessly search for the slightest traces that could prove the Chinese interference and then amplify it, which makes the political relations continue to be tempestuous and frosty. Patrick Kollner, Director of the GIGA Institute of Asian Studies, comments that Australia's relationship with China has changed from "honeymoon" to "hangover". He says, "the government in Canberra has recently sought to mend these frayed ties, but the honeymoon phase in bilateral relations is clearly now over" (Kollner, 2018). If the tension keeps mounting, greater harm will be done to the mutual interests of the two countries. One imminent trouble is that the tension between China and Australia has put Chinese students into a dilemma. They won't be able to escape from the consequences of "China threat theory".

Despite disputes between Chinese students and lecturers in Australian universities, some commentaries about China's infiltration into Australian universities are quite sensational. There are anti-China fanatics who claim to be defenders of Australia's national interests, but what they achieve would be precisely the opposite. The anti-China zealots have overlooked the enormous benefits that Australia's academic link with China has generated. In the opinion of David Gonski and Ian Jacobs, Chancellor of the University of New South Wales and Vice-chancellor of it respectively, Chinese students should be welcomed. They firmly believe that fostering a close and authentic relationship with Chinese students will bring tremendous benefits to Australia. With Chinese students going back to China and taking influential positions, the goodwill, understanding and appreciation nurtured by their experience in Australia will continue. Otherwise, they would return to China with a negative impression on Australia, which is adverse to the development of bilateral relations (Gonski & Jacobs, 2017).

Global Times, a Chinese newspaper focusing on international relations, declared that the tough talk on China by Malcolm Turnbull and Julie Bishop, anti-China posters in Australian universities and those phrases like "go back to China", "kill Chinese", all undermined the friendly message which Canberra was trying to convey (Needham, 2017). So the rising tension between Chinese students and the Australian society has definitely become a significant source of the tension between China and Australia with the business community, the academia and the political circles of the two countries being greatly affected.

Briefly, "China threat theory" has brought about damage to the image of Chinese students, making it more difficult for them to adapt to the Australian society and be accepted by local people. Meanwhile, it also damages the national image of China, aggravating the tension between China and Australia. In the end, Chinese students are one of the groups that suffer most from the tension.

Yet there can be a great loss for Australia as well. Catriona Jackson (2018) proposed a counterexample to clarify the harm of "China threat theory" and meanwhile, the drop in the growth rate of the enrollment of Chinese students has already shown a sign of an irreversible consequence. She mentioned David Cameron's announcement on capping net migration to Britain in 2010, causing "a series of policy mis-steps and careless utterances by senior political figures that included cutting work rights for international students, Brexit and the rise of anti-global sentiment" (Jackson, 2018). The result is, since 2012, the number of international students choosing to study in Britain basically remained flat-lined. But previously, the number of international students who applied to study in England kept increasing.

Another example, cited by Li Feng, a special correspondent of *Global Times* in Australia, reminded people of the case of India. Many Indian students were once scared away by a series of attacks on their compatriots in Australia. In 2008 and 2010, Indian students in Australia suffered a total of 152 attacks. *The Economic Times*, an Indian newspaper, used the title-- "Australia, Land of Racism"--to describe Australia. Soon, in just one year, the number of Indian students in Australia dropped by half, and it was after five years that the number recovered and returned to that of 2010 (Li Feng, 2017).

The above two precedents indicate that caution needs to be applied in dealing with the disputes over Chinese students in Australia, because over-hyping or exaggerating the behavior of Chinese students, sensationalizing "China threat theory", are actually driving Chinese students away and making Australia lose a large source of overseas students. Needless to say, this loss does harm to Australia and its relations with China.

3 CONCLUSIONS AND SUGGESTIONS

It is right to claim that there is an urgent need to explore ways for improving China-Australia relationship. To this end, the article tries to draw some conclusions and propose some suggestions to help meet the challenge.

First, in order to have a deep understanding on the new round "China threat theory", we should examine where the divergence of attitudes between China and Australia comes from and why "China threat theory" goes beyond those traditional areas and permeates into the sphere of international education.

To begin with, China and Australia have distinctively different political and social systems. The dissimilarity in ideology gives rise to cognitive differences, but it gives no excuse to fan an anti-China sentiment. It is right to speak out one's mind, values and interests. It is equally right and important to acknowledge that other people have their own mind, values and interests. Nobody should ask a country to surrender its values and interests in favor of others'. Value diplomacy contributes to the destabilizing polarization and is not able to provide solutions to the challenges we have to face together.

In addition, the U.S. factor will largely influence China-Australia relations. As Australia's military ally and security reliance, the United States is of great importance in Australia's diplomacy and decision making. According to Professor Chen Hong (2019), in the late period of Malcolm Turnbull's administration, China-Australia relations underwent a rapid deterioration because some of Australia's conservatives with cold-war mentality followed America's strategy to check and balance the power and influence of China. After Morrison came to power, Canberra is still under the pressure of Washington and Australian intelligence agencies, so the China-Australia relations remain stagnant. Partly as a result of this deadlock, the means of spreading "China threat theory" is employed to arouse the anti-China sentiment in the whole society. It happened that the conflicts between Chinese students and Australian universities were more prominent in 2017, so some Australians seized this opportunity to propagandize "China threat theory" as a way to counter Chinese influence.

Second, "China threat theory" can be viewed from a long-term and strategic perspective. "China threat theory" has a long history, but for this time, it has new manifestations, centering on the alleged Chinese interference and Chinese students to arouse public

awareness. So besides figuring out the fundamental causes to the issue, we shall have to make efforts to enhance China's national development as well as its international prestige. The further growth China attains, the more strength and confidence it gains to stand up to the attacks of public opinions and win respect from the international community. With certainty, a more developed China is a steady support for Chinese overseas students.

Third, though not being the only determinant in the establishment of national image, media plays a vital role in conveying ideas and information to the outside world about China and in clearing up misunderstandings. For foreigners, a common and convenient channel to get familiar with China is media. Hence shaping the national image through media communication can be one of the helpful means. Chinese media should adopt objective and appropriate ways in reporting China, Australia and the world to benefit China's relations with other countries, Australia included.

Fourth, Chinese students in Australia should also be aware of the importance of trying various means possible to develop a positive image, which is helpful to them and China's relations with Australia. Apart from sticking to their principled stance when facing trouble, difficulty or confrontations, Chinese students may also think about resorting to the skills of negotiation, communication or other appropriate ways to tackle the issues. Keeping close to the Australian local people, conducting more cultural exchanges with them may also assist in clearing up misunderstandings. In general,

integration into the Australian society to know more about Australia and, simultaneously, let Australians know more about China and its values and culture, can at least help alleviate the "China threat" mentality in Australia.

Conclusively, the rise of the new round "China threat theory" has been unprecedentedly deteriorating China-Australia bilateral linkages, and bringing much loss for both parties. For China's part, Australia has been an important partner of Chinese out-bound investment, trade in strategic primary products, overseas tourism, international education and so on. Yet the propaganda of "China threat theory" has been inflicting negative impacts on some sectors including educational exchange. It is dangerous to politicize the activities of Chinese students. For Australia, the risk of advocating and upgrading "China threat theory" is also crystal clear. James Laurenceson concludes in his academic research that the public in Australia seems to have an aspiration of the country's national interest-- "an understanding that an alliance relationship with the US, the prevailing power, and a pragmatic engagement with China, the most conspicuous rising power, should be within Australia's reach" (2018: 95). However, if the discourse of "China threat theory" keeps fermenting, "it might risk sabotaging such an aspiration" and "this would be contrary to Australia's national interest"(2018: 95). Hence, the demonization of China by propagandizing "China threat theory", which is a toxicant for China-Australia relations, should be completely put an end to.

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Research on Leadership Training of Voluntary Service Organizations

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Abstract

With the growing number of volunteers, the influence of volunteerism is also expanding. Voluntary service organizations have attracted the attention of the government and all sectors of society. Policy documents on supporting voluntary service organizations have been issued one after another, and voluntary service has developed rapidly in legalization, specialization and normalization. However, due to its characteristics of volunteeriness, non-profit and group spontaneity, the development of voluntary service organizations has also encountered many difficulties, such as the difficulty of maintaining the members of organizations, the unsustainable development, and the lack of leadership. Based on the leadership training mode, this paper analyses and improves the leadership of the volunteer service organizations, strengthens the management, so as to promote the development of the cause of voluntary service.

Key words: Leader; Leadership: Voluntary Service Organizations

1 INTRODUCTION

The social organizations develops in a historical process of evolution, which is closely related to social management, that is, the transformation from unitary management body to multiple management bodies.[①] The rise of modern capitalism has promoted the development commodity economy. The economy began to be oriented by the market. And because the main body of market activities is enterprises, the social management function was transferred to be undertaken by the dual bodies of government and enterprises. However, the market is not omnipotent and has its inherent defects.[②] So after the market failure, the government began to intervene. But government intervention cannot solve all the problems neither, whose limitations lead to government failure.[③]

Therefore, limited government comes into being with government reform. Since then, the monopoly of public services by the traditional government has been broken. The functions of the government have been limited. The era of multiple bodies in charge of social management has come. The social public affairs are dominated by government, enterprises, various social organizations and the public. Since then, voluntary service organizations have entered a period of rapid development, and gradually formed voluntary service activities and models with local characteristics. Some relevant systems have also been improved, and will further develop scientifically and legally. At present, as a social cause, voluntary service has its broad public foundation. Although in recent years, the voluntary service has been greatly developed, its overall situation is still less than promising. There are many problems to be solved, such as weak organizational foundation, poor professional level, imperfect coordination mechanism of voluntary service, insufficient popularization of volunteer spirit, and difficulty in meeting the needs of voluntary service with the leadership.

Under the background of the new era, leadership should play a more important role in exploring new ways of voluntary service and do a better job in public service, so that leadership and voluntary service can fully integrate.

2 RESEARCH SIGNIFICANCE

2.1 Theoretical Significance

In the current political, economic, social and cultural background, how the voluntary service organizations can develop healthily and shoulder its due social function has always been a proposition perplexing the academic circles, the government and the voluntary service organizations themselves.[④] Through the analysis of relevant literature, many experts and scholars have carried out relevant researches on voluntary service. However, most of these researches mainly focus on four aspects which are the current situation and development of voluntary service, the mobilization and motivation of voluntary organizations, the characteristics of volunteer groups and the implementation of voluntary service projects. Most of them merely explore the management mechanism and mode. Only few researches study the leadership of voluntary service organizations.[⑤] But excellent leadership is essential for the healthy development of voluntary service organizations. This paper enriches the research on the leadership training of voluntary service organizations.

2.2 Practical Significance

Voluntary service has great value in promoting the progress of social civilization and helping to establish a harmonious society. Due to the practical significance of voluntary service organizations, many scholars have studied the rise and development of them. But at present, according to the actual research situation, there are only a small number of researches analyzing the leadership of voluntary service organizations, especially on the leadership of local voluntary service organizations. This paper will elaborate the leadership training mechanism of voluntary service organizations and explore the development of their structural model, hoping the research results can provide practical reference and impetus for other voluntary service organizations, and then promote the function of voluntary service in political civilization and economic development, as well as social progress.

3 LEADERSHIP TRAINING MODE OF VOLUNTARY SERVICE ORGANIZATIONS

3.1 Course Introduction

CLP (Crossover Leadership to Philanthropy) is a training course for tip-top talents and leaders in public welfare management. It aims to provide the world's leading charity management system for leaders from all over the world who are concerned about charity. Its goal is to cultivate senior management talents and leaders in the non-profit sectors who concern about people in the whole world and dare to innovate.[⑥]

The semesters of CLP course are two years. Through practical teaching, it builds a modern system on charity knowledge, with "the knowledge of goodness" as the core. It advocates social innovation, enhances social strength, and uses professional charity methods to solve social problems scientifically.[⑦]

3.2 Curriculum System

Based on the four teaching modules of "global top-class team, international learning experience, rich practice cases, and lifelong learning mechanism", CLP course creates a comprehensive teaching mode that runs through the core courses of general courses, professional courses, practical courses and action plans, and constructs a multi-disciplinary and interdisciplinary curriculum system.

FIG.1 CURRICULUM SYSTEM

The credit system of leadership training in voluntary service organizations (36 credits)

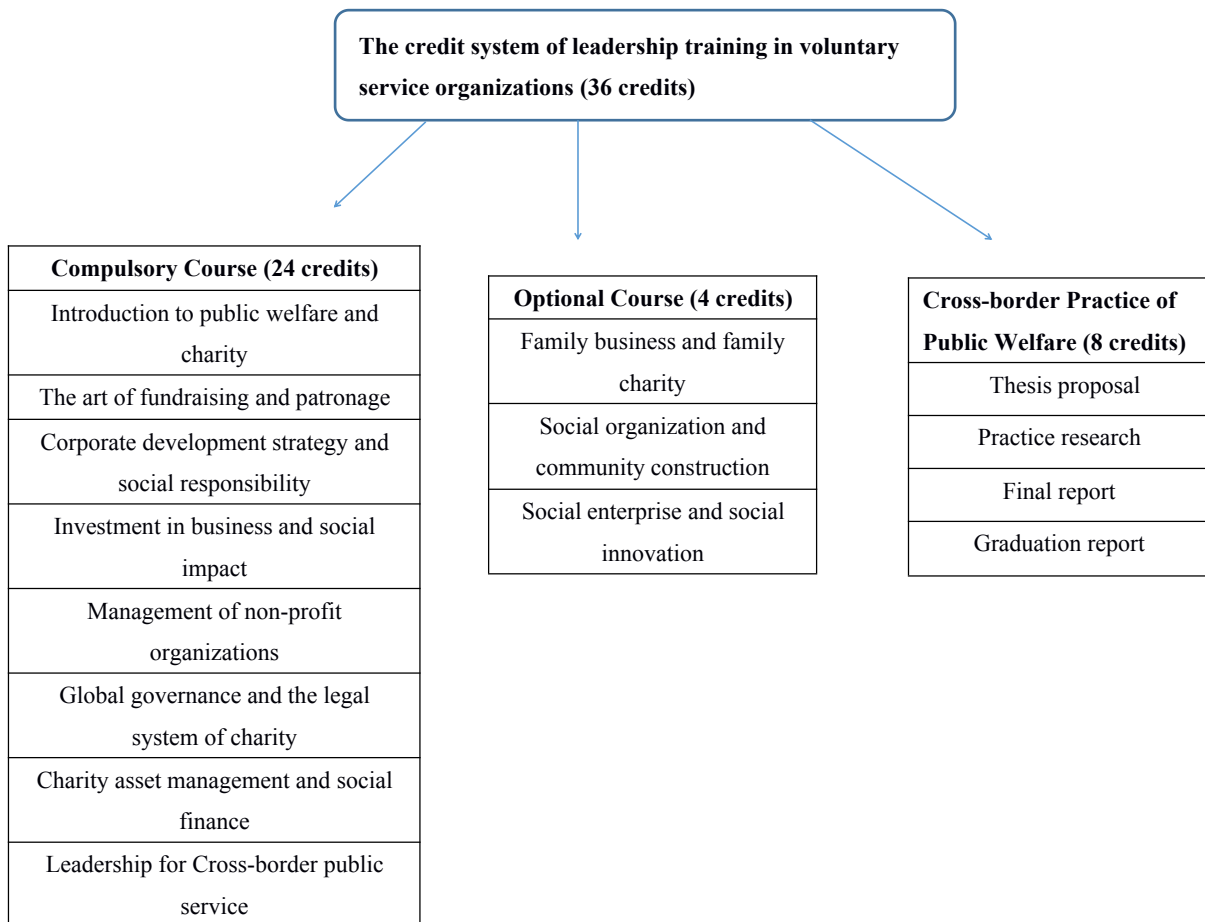| Compulsory Course (24 credits)	Optional Course (4 credits)	Cross-border Practice of Public Welfare (8 credits)
Introduction to public welfare and charity	Family business and family charity	Thesis proposal
The art of fundraising and patronage	Social organization and community construction	Practice research
Corporate development strategy and social responsibility	Social enterprise and social innovation	Final report
Investment in business and social impact		Graduation report
Management of non-profit organizations		
Global governance and the legal system of charity		
Charity asset management and social finance		
Leadership for Cross-border public service		

FIG.2 CURRICULUM SCHEDULE

The leadership training mode of this voluntary service organization is applicable to entrepreneurs, senior executives, members of wealth families, founders / management of public welfare organizations or institutions, persons in charge of foundations, CSR of enterprises, industry leaders and social innovators, and social personages who are enthusiastic and concerned about public welfare and charity.

4 CONCLUSION

Although participating in voluntary service can obtain many kinds of professional skills, it is still necessary to learn and receive training intensively to consolidate public welfare leadership, so as to improve the service level and personal comprehensive quality, and then realize the value of self leadership. If the content of public service remains unchanged, volunteers will inevitably reduce their service enthusiasm due to repeated work and lack of new ideas. The main purpose of this course is to improve the leadership of public service leaders, so as to manage the whole voluntary service team, improve the enthusiasm of voluntary service, and constantly innovate and create new service projects, so that participants can continuously obtain new challenges. The leadership training mode of voluntary service organizations not only exercises the learning ability of participants, but also help them learn new knowledge and skills. It is also beneficial for participants to maintain enthusiasm and good states for voluntary service. Generally speaking, only if the public leaders have enough leadership and can establish a long-term voluntary service mechanism, can more people be attracted to participate in volunteer service activities, and maintain the enthusiasm of voluntary service personnel, so as to carry forward the spirit of voluntary service widely.

With the development of economy and the influence of Western volunteerism, voluntary service organizations maintain a good momentum to develop. Voluntary service organizations play an important role, in the aspects of disasters rescue, large-scale activities, social services, etc. The social identity of the spirit of voluntary service is also rising. It can be said that voluntary service organizations have become an indispensable part to modernize social governance. However, we must realize that there are still some obstacles for voluntary service organizations. For example, the lack of leadership has constrained the development of voluntary service organizations. This paper analyzes this problem and provide corresponding training model and mechanism. Therefore, we must strengthen the leadership of team members, cultivate and enroll social work talents. We should strengthen the construction of internal management mechanism, improve the evaluation and incentive mechanism, and broaden the financing channels.

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"Ambiguous identify": Australian attitudes towards the Boer War

Siyang Cao[1]

Abstract

The Boer War marked the first time Australia experienced actual combat. The participating colonies acted as Britain's "symbolic" allies against the seemingly corrupt Boer forces. The parliaments quickly passed relevant bills, and people expressed their support for the war and loyalty to the empire. However, the working class and European immigrants outside the Britain opposed this expanding imperialism considering their own interests in Australia. As for the Australian troops, their views also changed with the contact with the Boers on the battlefield. The gradual development of local consciousness and nationalism influenced people's understanding of the Boer War, this in turn prompted some historians to combine the Boer War with the establishment of the Australian nation-state. However, the influence of imperialism and nationalism both cannot be ignored. People's complex attitudes towards the Boer War actually reflect people's difficulty in defining their identity of British or Australians.

Keywords: Boer War ； Australia ； Identify

1 INTRODUCTION

During the three years from 1899 to 1902, Australia sent soldiers to the South African battlefield to participate in the Boer War. During this period, the Commonwealth of Australia was formally established on January 1, 1901. Therefore, the Boer War became the first war officially participated in by the new Australian nation. However, at the time, the war was not seen as fighting for this new country. Sir George Turner, The Premier of Victoria, expressed the common reasons for the decision: it was an expression of loyalty to the Queen and to the Empire; and the British people in the Transvaal were fighting for a righteous cause— equal rights for all white settlers. He also declared that many people in the Transvaal, and especially miners, went there from Australia, and sent back large sums of money 'which have assisted us to a very great extent in surmounting the difficulties with which we have been surrounded'. It was an act of sentiment, allowing 'our men to stand side by side with those who form the British Empire'(T. B. Millar, 1991, p. 17).

In the 1970s, as the nation-state consciousness gradually awakened, Australian historians began to pay attention to the expression of the Boer War in Australia. Canberra historian Barbara Penny, first conducted research in this field. She tried to show in her thesis that Australians' loyalty to the British Empire is not contradictory to their own nationalism.(Penny, 1967) In subsequent research, she specifically analyzed the views of the Boer War among various groups in Australian society. (Penny, 1971) L. M. Field in his master's thesis mentioned that the government and the media may have overplayed the sentiment of supporting the war.(Field, 1973) C. N. Connolly emphasized that the views of different groups on Australia's involvement in the Boer War were deeply influenced by the class and birthplace of the groups. He especially mentioned that the hard-to-speak working class actually cared more about their own interests and resisted the expansion of the empire.(Connolly, 1978a)

A demand for writing Australians' own history soon began to manifest. Australian historians tried to untie the Boer War from imperialism. Connolly checked many details of sending troops to Australia, trying to show that the

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Australian government was not fully willing to participate in this war, but was forced to be involved in the war under the influence of national defense, capital and other practical factors. He called it Manufacturing "spontaneity". he called this as Manufacturing 'spontaneity'. (Connolly 1978b)In recent years, with the gradual broadening of the research horizons of historians, more private or regional documents have become new research objects. Dr. Effie studied the personal diaries and family letters of some Australian soldiers and officers who participated in the war, and discovered how the soldiers gradually changed their attitudes towards the British and Boers on the battlefield. (Karageorgos, 2014) John McQuilton focused on the New South Wales , relying on local archives to specifically explore how the Boer War specifically affected the entire community(McQuilton, 2016).Reynolds' attitude is still radical ,His work specifically focuses on the importance of dissent with an emphasis on the politicians. His main hypothesis is that Australians have, since Federation, been culturally predisposed to be militaristic, This militarism, according to Reynolds, has led to Australia being involved in conflicts that were not important to the interests of the nation, and as a result, Australia fights 'other people's wars.(Wilcox, 2017, p. 163) These research results reflect to a certain extent the views of the groups concerned by scholars on the Boer War in Australia. It is on this basis that we can try to construct a more comprehensive view to get closer to how the Australians at the time viewed the Boer War.

2 POLITICAL SUPPORT FOR THE WAR

When Australia was about to be involved in a battlefield war, we can first notice the official response. there were four decision points relating to the dispatch of the nine contingents sent to the South African War from Australia – October 1899 before Black Week, immediately after Black Week (December 1899–January 1900), in response to Kitchener's request for replacement troops (January 1901) and in response to foreign allegations that the dominions no longer supported the war (January 1902).

The first decision point was related to the situation before Black Week, when only a small number of troops were to be dispatched as a show of support for the empire. Despite the fact the conflict was not considered an existential threat, there was still an overwhelming majority of colonial politicians in the Legislative Assemblies who voted in favour of the motions to send troops. Out of a total of 212 politicians in colonies where the parliament actually divided on the question of whether to send troops, only 34 (or 15.5 percent) voted against the motion. It was recorded that the members in the Legislative Assemblies of NSW, Victoria, Queensland and Western Australia also either stood and sang 'God Save the Queen' or cheered after the vote. (McQuilton, 2016, p.22)The newspaper articles of these debates also reported frequent calling out of 'hear hear' throughout the speeches recommending troops be sent. The upper houses of all six States but South Australia overwhelmingly supported the motion to the extent there was not a division. South Australia's upper house was unique in that half its members objected to sending troops, not because they disagreed with the British cause but because they considered that their colony was too small to make any material difference. The Bill, however, was approved when the President of the Chamber broke a vote which was tied 6 for and 6 against.

The decisions to send the second contingents were made after Black Week in mid-to-late December 1899. Given the perceived seriousness of events there was even greater support. The Parliaments, Upper and Lower Houses of NSW, Victoria, Queensland and South Australia approved the sending of troops without a division In Western Australia and Tasmania, the Premiers felt sufficiently confident of support to make an executive decision themselves to send troops without parliamentary approval as neither parliament was sitting at the time. The shock of Black Week reduced the existing little opposition to a small number of isolated individuals, such as William Holman (Labor), NSW Member of the Legislative Assembly (MLA), and John Murray, Victorian MLA (Labor), who were still prepared to speak out. In late 1900, the men of the first contingent were due for rotation back to Australia, and Lord Kitchener, Commander of

the Imperial forces in South Africa, requested replacements. Australia at the time was transitioning from six colonies into the Commonwealth. Kitchener's request was considered at a Council of Premiers in early January 1901. They agreed unanimously to the request without reference to their respective parliaments.

The final contingents of the war were still supported by a large majority in the new Commonwealth Parliament; in January 1902, 45 members of the House of Representatives voted for and 5 against the sending of troops. There was a unanimous decision from the 36 senators in favour of the Bill that had been approved in the House of Representatives. Out of a total of 95 Commonwealth politicians, only five percent voted against the move. The House of Representatives also concluded its vote by singing 'God Save the Queen' and cheering. As is starkly reflected by the table and graph below, there was very strong support for the war from the commencement to the end. (Murfey, 2017, p. 25)Australians were loyal to the empire and to Australia; they thought of themselves as Australian Britons.

The politicians, like the majority of Australians of the era, were also connected to Britain by the idea of 'race loyalty', an issue that played heavily into the factors underpinning support for the war. Such a loyalty and a belief in the superiority of the 'white' and 'white British' race, and the corollary of the inferiority of 'non-white' races, strengthened in the popular consciousness the validity of being 'British' and the validity of any imperial military cause. Australians considered that they shared the same Anglo-Saxon 'blood' as the rest of the 'white' empire. This belief was further reinforced by the tremendous success of the imperial project since the middle of the nineteenth century. For an empire founded by a small island nation, particularly one that had much larger competitors as neighbours, there were many achievements that its proud citizens could point to: the virtual control of the world's sea lanes, the vast and profitable trading network, the domination of populous nations like India and China. The empire was to its members a living demonstration of Social Darwinism, the most efficient (Anglo-Saxon) race surviving and thriving while the less efficient withered. In an Australian context this paradigm fed paranoia about the large and populous nations to the north which were seen as racially inferior. This idea of British racial identity being one of the key factors for supporting the war was reflected in the political speeches at the time**.** David Copeland, NSW MLA, on 18 October 1899 argued that removing the Boers by force was the natural order of things, just as had occurred with the Maoris and the Australian Aboriginals. Specifically, he stated, 'I believe it is one of the laws of nature that the better type of humanity should displace the lower.' That the Boer was the lowest form of 'white humanity.' He later went on to suggest that, 'In the great majority of cases, however, the greatest blessing that ever fell upon such a people came to them when they were invaded by a superior race because they brought with them civilization and knowledge of freedom.'(Murfey, 2017, p. 31)

Another crucial motivation for political support for the war was the more pragmatic reason that the physical security of Australia was seen as being dependent on the empire. The Australian colonies', and later the Australian Federation's, defence was reliant upon the Royal Navy. This included not only the defence of the mainland but the protection of the trade routes vital to Australia's existence and prosperity. Australians were aware they existed at the very fringe of the known world at the time, and their sense of remoteness was acute. The colonies were vulnerable tiny enclaves next to a vastly populous Asia where the English, German, Russian and Japanese empires rubbed up against one another. Australians were increasingly anxious about a threat originating from Asia, particularly after Japan, adapting Western organisation and technology, defeated China and occupied Korea in 1895. There was a rash of invasion novels in the Australian colonies that described Australia being overrun by vast Eastern armies, usually under the direction of European officers. (Macintyre, 2009, p. 141) Therefore, the Boer War meant that broader empire plans eased Australia's geographic and ethnic isolation.

3 THE CONTROVERSY IN THE PRESS

Before the Boer War, some Australians went to South Africa just because when the Australian gold rushes ended, new goldfields were discovered in the Transvaal. And more Australians also immigrated to Johannesburg as the economy boomed. (Davidson, 2006, p.694) However, as soon as Australians were involved in this war, they were immersed in a kind of imperialist sentiment and reproduced the imperialist discourse in Britain. Most newspapers in New South Wales supported the war once it had begun, but like the patriotic accounts they provide direct evidence for the viewpoint of only one section of society. The four metropolitan dailies were owned and managed by businessmen like Sir James Fairfax, Major J. R. Carey, J. T. Toohey, M. L. C. and Frank Bennet, brother-in-law of the conservative British imperialist, J. Henniker Heaton. The editors of these newspapers, such as William Curnow of the *Sydney Morning Herald,* were men at the pinnacle of their profession, and the major advertisers upon whose patronage they depended were the city's businessmen. The pro-war country newspapers, too, were organs of middle-class opinion and even the smallest were the property of journalist-proprietors anxious for the patronage of local businessmen and pastoralists. None of the pro-war newspapers was controlled by a labour organisation; few, if any, championed the viewpoint of the organised working class; and their proprietors were overwhelmingly of English or Scottish descent.(C. N. Connolly, 1978a, p.211)

As the crisis developed and deepened from mid-1899, Some editors, like James Law, were bellicose. It was time, he wrote, "the 'iron fist in the silken glove' was thrust into their Dutch faces". "A Staunch Imperialist" thought the Boers, a "blot on South African civilization", needed to be "thrashed into subjection". No one would bring a book of logic to a pig, the writer added: a pig needed a good strong stick. Britain had intervened on behalf of her subjects, civilization and simple humanity.(McQuilton, 2016, p.18) These imperialists regarded themselves as loyal subjects of the British Empire, defending the necessity and legitimacy of this war. Imperialist beliefs, in fact, achieved the status of a secular religion with a moral code based upon the good of the empire and the extension of British civilization. Such a morality could be used to justify wars, like the Boer War, which were indefensible on other grounds. The S*ydney Morning Herald*, for instance, seemed to concede that in terms of law and conventional morality the Boers had a very good case; but, inconformity with the imperialist ethic, it dismissed the Boers as picturesque anachronisms whose interests had to be disregarded if Africa were to be 'painted red from Cairo to the Cape'.(C. N. Connolly, 1978a, p.211)

On the other hand, readers of the regional papers did not always agree with the editorials. "A Constant Reader", writing as a "Christian" and a "man of peace", protested against the "red-hot jingoes" agitating for war and condemned his fellow countrymen "getting ready to cut the throat of the Boers" in an unjust war. The *uitlanders* were the scum of the earth. (McQuilton, 2016, p.18) The voice against war does not just stop at the level of moral criticism. To the anti-war proponents (in contemporary parlance, the pro-Boers) the British were fighting to secure control of the gold-mines and wealth of the Rand, to acquire territory to link their central and southern African possessions, to avenge the defeat of Majuba Hill and to retrieve the concessions they had granted since to the victorious Boers. The Boers were fighting to preserve their hard-won independence, which meant their right to control their own affairs. For Britain this was an unjust war for an unrighteous end. To supporters of the war, Britain was fighting to combat a challenge to her paramountcy in southern Africa, to ensure freedom and justice for her colonial citizens and the native races who looked to her for protection. The Boers were fighting to establish Afrikaner domination, which meant exploitation of the wealth created by others, and of the native inhabitants, and the imposition of an archaic, despotic, retrogressive culture. It was a just war, in defence of civilization. (Penny, 1971, p.527)

The pro-Boers also believed that the Boer War will bring problems to Australia itself. They were convinced of some alarming truths concerning political economy and political morality. Capitalism and aggressive imperialism, they argued, were inextricably connected, and were propelling the nation headlong on a path to ruin. The economy had developed to a stage where there was a compulsive drive towards expanding overseas markets and seeking new outlets for investment; and the nation's foreign policy was being shaped to protect and further the interests of capitalists, particularly financiers. The whole business of government was being manipulated by selfish vested interests; there was a smell of corruption, of the filthiness of riches, hanging over public affairs. And such a situation was not only iniquitous, it was leading to disaster. Inexorably the rich got richer and the poor got poorer—workers were victims of rising prices and falling wages; heavier taxation would be imposed, probably in the form of steep protective tariffs, to sustain the expansionism; and it would entail militarism, increased armaments and probably conscription. Moreover, this imperialism inevitably meant stultifying all domestic reforms, as money and attention were deflected elsewhere, away from the nagging problem of poverty.

Other pro-Boers were agitated because they saw in the war the shattering of a dream, the blighting of idealism, a thrusting aside of all the moral splendours of their liberal heritage. It involved, said Conrad Von Hagen, 'the denial of all the great principles which have distinguished us, and made us a "Peculiar People" among the Nations of the Earth'. (Penny, 1971a, p.528)The whole tone of society seemed to be debased and coarsened. Standards were crudely materialistic and leaders acted in a blatantly opportunistic way; the press was corrupt, distorted, sensational; freedom of speech was suppressed; respect for human life and dignity was swamped by aggressiveness; chivalry yielded to enterprise. A bitter nostalgia moved Professor Wood: 'soon it will be understood that the England the world has now to deal with is not the England of Gladstone but the England of Chamberlain, not the England of Tennyson but the England of Kipling, not the England of Gordon but the England of Kitchener'. The prospect was repulsive to those who cherished Britain's moral prestige, and it lent a note of righteous anger to their protests about the war. It unfortunately produced a large measure of self-righteousness too. "The pro-Boers" said MacCallum with some asperity, 'are apt to claim a monopoly of conscience and religion.'((Penny, 1971a, p.529) In general, the views of these pro-war and anti-war people have been influenced by British imperialism. The Boer War is a great imperial cause, and Australians' differences in views on the Boer War at this time are precisely their understanding of imperialism.

However, not all groups are familiar with this imperialist discourse system. The working classes were the largest group containing significant numbers of people who are hostile or apathetic to the prevailing imperialism. Then, as now, the poor and uneducated seem to have been the least interested in foreign affairs and the most likely to oppose military adventures abroad. Like their modern counterparts, they probably based their stand less upon high moral principle than upon the simple dictum: 'it's none of our business'. The lives of the downtrodden left little room for the development of the remote enthusiasms which moved the educated middle classes. Ordinary people participated in the festivals which celebrated the departure of the early contingents and the relief of Mafeking, but they did so only anonymously and probably from a variety of motives. Many no doubt supported the war in some sense, but they displayed little explicit imperialism. They gave the war low priority as a political issue and seem merely to have acquiesced in imperialist doctrines, making little attempt to act upon their implications. (Connolly, 1978, p.216) How to understand those silent people? If the views of ordinary people are poorly documented, those of labour activists are not. Politically conscious working men were now entering fields of public and intellectual endeavour once the preserve of the middle classes and had acquired the middle-class habit of recording their deliberations in print. There were three labour newspapers in New South Wales: *The People and the Collectivism* journal of the Australian Socialist League; the Sydney *Worker,* representing the Australian Workers' Union and the mainstream labour movement; and the *Barrier Truth,* organ of the Barrier branch of the Amalgamated Miners' Association. Most of the

men behind these newspapers were studiously 'loyal': only members of the Australian Socialist League, who regarded Britain as a 'foreign power' and implied that a Boer victory was desirable. Nevertheless, the labour newspapers opposed the conflict with none of the vacillations which characterised most middle-class organs of 'pro- Boer' opinion. This consistency stemmed from two things: the labour press had nothing to fear from boycott by middle-class imperialists and it was convinced that specific working-class interests were at stake. Labour men agreed with other 'pro-Boers' that capitalists had caused the war, that it was unjust, and that Australian participation was against the national interest; but they stressed the argument that working-class people would suffer as governments made the exigencies of war an excuse for shelving social reform. Their emphasis hinted at the wider grievances which alienated labour men from the Anglo-Scottish elite. It also revealed a widely recognised working-class characteristic: preoccupation with tangible consequences rather than abstract principles. (Connolly, 1978, p.217)

However, some racism voices have gradually emerged from this reality-based view. The theme that the war was a capitalist plot was embroidered by both labour men and middle-class nationalists. It was given an antisemitic slant by allegations that the Rand capitalists and 'stock exchange jugglers' said to have promoted the conflict were Jews; and it acquired racist overtones when claims were made that Britain intended to let the capitalists increase their profits from the Transvaal mines by replacing white workers with cheap coloured labour. But although racism was almost universal in 'pro-Boer' circles and antisemitism common, neither prejudice explains the opposition to the war. The capitalists behind the conflict were rarely described as Jews until several months after the fighting had begun, and allegations that coloured labour was to be introduced were seldom, if ever, made before 1900. Most 'pro-Boers' had declared their position on other grounds months previously, and racism and anti-semitism merely added variety to the 'capitalist conspiracy' theme and confirmed anti-war views already well established.

4 ATTITUDE OF "FOREIGNERS" AND IRISH

It should be acknowledged that these various voices supporting and opposing imperialism and calling for the defense of labor rights show a kind of opposing social tendency, but from a broader perspective, all these voices are the descendants of Anglo-Saxon. They share same skin color, language, tradition and belief. But in addition to these British, immigrants from other European countries have poured into Australia, and they also have their own views on the Boer War. For example, in New South Wales, as elsewhere, their leaders generally sympathised with the Boers. *Le Courrier Australien,* voice of the French business community, expressed dismay at Britain's disregard for international order and concern at the fate of French investments in a British dominated Transvaal. The Germans, coerced by threats and violence, were more reticent; but the *Deutsch-Australische Post* left no doubt that many remained within the pro-Boer cultural ambit of their fatherland when it advised its readers to keep their views on the war to themselves. (Connolly, 1978, p.222) But outside the area where "foreigners" live, they have to be careful of what they say and do. A German national at Chiltern Valley No. 2 was apparently threatened and he left the district for The Rock in the Riverina, an area of German settlement. The suggestion that Wodonga had more than its fair share of pro-Boers may have been an oblique comment on the German Australians living in the district but there is no record that these sentiments were translated into hostile actions taken against them. Chiltern's Councillor Jacobsohn probably spoke for the regional German Australian community when he said he was a foreigner by birth but a Britisher by choice. If he went back to Germany, he would have to declare himself an alien, he said. This lack of regional concern about the threat posed by "foreigners" was clearly evident in the response to the controversy that engulfed the Board of Works in June 1900. The Board sacked three draughtsmen after they had refused to sing the National Anthem to celebrate the Relief of Mafeking. One was a German national, one was a German national who had taken out British citizenship and the third was Swiss. Whilst the metropolitan press roundly condemned the men, the regional press roundly condemned the Board. The sackings savoured of injustice, of playing to a jingo gallery. Australians were fighting for the right of

these men to hold their views and the men had the courage of their convictions. This placed the regional press in some rather uncomfortable company. Rentoul had also championed the draughtsmen. The papers, however, condemned Rentoul's "interference": that man was still "profoundly disloyal". (McQuilton, 2016, p28)

Similarly, considering the independent tendency of the Irish since the 19th century, Irish people under British rule also seem to be regarded as "foreigners". Irish Catholics were a minority too large to silence, but their opinions were probably more diverse. There were two main lines of division. In the first place, there was a cleavage on the basis of social class. Irishmen active in the labour movement were, as we have seen, overwhelmingly against the war, but middle- class Irish Catholics who aspired to full acceptance by their Anglo-Protestant peers were uncertain and divided. Most were native-born and conditionally accepted by colonial society because they conformed to its dominant values; but hey feared ostracism if Catholicism became tainted with 'disloyalty'. Middleclass Catholic politicians, in particular, who were mostly native-born members of the Protectionist Party, could ill afford a sectarian backlash. They had refused to fight for state aid; and when asked to endorse the despatch of troops to South Africa, they unanimously assented although many were deeply troubled. The divisions in Irish Catholic opinion cannot, however, be explained adequately in terms of social class. A second line of cleavage between the Australian born and the Irish born was sometimes more important. The clergy, for instance, were indubitably middle class, but most were also Irish born and opposed the war or at least had grave doubts about it. Only one priest seems to have supported the war in public, and he was English born though of Irish descent. The four Catholic bishops who spoke out on the war sympathised with the Boers. They recognised, however, that they lived in a predominantly Anglo Protestant society and carefully translated Irish resentment into Australian nationalism. This enabled them to criticise the war on 'patriotic' grounds. Cardinal Moran and Bishop Gallagher, in particular, carefully placed their 'pro-Boer' statements in a loyal context. Accepting that God wrought good from evil, Moran anticipated that a British victory would improve the position of Catholics in the Boer states and praised the qualities of Australian troops. Similarly, Gallagher conceded that Australians could be proud that victories in South Africa had won glory and consolidated the empire. Yet both thought that the Boers were in the right. Moran, fearing that the British were inspired by lust for the Transvaal's gold, advised Catholic soldiers to 'stop at home and defend your own country;' while Gallagher described the Boer president as a 'grand old hero', the leader of a brave and God-fearing people whose mothers, wives and daughters were dying in the trenches 'to save the liberties of their native land'.(Connolly, 1978, p.223)The rift between the Irish born and the Australian born sometimes took the form of a generation gap. The only Catholic audience to support the war consisted of members of the Catholic Young Men's Association, who applauded when told by a young, native-born politician that Britain had every right to intervene in the Transvaal. Most of those present would have been Australian born, and their attitude was quite opposed to that of their parents who, at school openings and bazaars, consistently applauded the 'disloyal' statements of their bishops. The young men's imperialism also contrasted with the stand taken by the United Irish League, focal point for the Irish nationalism of an older generation. The League's members were well aware of the British Colonial Secretary's bad record on Irish questions and, without dissent, they censured the Tasmanian Government when it congratulated him on the annexation of the Transvaal and wished his party electoral success.

The division between Irish and Australian born Catholics was noted by contemporaries. The *Freeman's Journal* thought that the breach was encapsulated in a clash at the 1902 dinner of the Hibernian Australian Catholic Benefit Society. In an after-dinner address, Father Bunbury, a founder of the *Catholic Press,* lamented that Irishmen and the children of Irishmen were losing the spirit of their forefathers. In particular, he attacked politicians who had betrayed their Irish heritage by supporting British aggression in South Africa. His target was another guest at the dinner, E. W. O'Sullivan, an Australian born Irishman and the state's Minister of Works. O'Sullivan retorted that Bunbury's ideas

were parochial and argued that Australia's destiny lay within an 'Angio-Celtic' empire. Both speeches were interrupted by cheers and angry interjections, for those present were divided into two camps whose perspectives were 12,000 miles apart. As the *Freeman's Journal* explained, Bunbury stood for those who had been driven from their country by oppression, while O'Sullivan represented those who had never seen Ireland but enjoyed the tangible benefits of 'a free Constitution'. Irish Catholics born in Australia were more likely than recent immigrants to be imperialists, and the same no doubt applied to the French and Germans. In each case, Australian birth contributed to a loss of separate identity. This gives the lie to the cliche that the rising proportion of native-born Australians fostered the emergence of radical, anti-imperialist nationalism in the late nineteenth century. Yet, because Irish Catholics and Europeans were a minority, the 'nativist' explanation of radical nationalism would remain partly valid if it could be shown that the nationalists were the native-born descendants of Englishmen, Scotsmen and Welshmen. It may therefore be helpful to examine the origins of the nationalists who opposed the Boer War. (Connolly, 1978, p.225)

Ⅳ Different Views on the Battlefield

When the views of the entire Australian society on the Boer War could not be unified, the soldiers who arrived on the South African battlefield had no other choice than to join the war. For a long time, the views of war witnesses on war have not been paid enough attention. The mainstream cognition ignores possible differences without thinking, and treats them with the stereotype of the enthusiastic supporters of imperialism. To a certain extent, this is the truth. "We must kill and slay if our superiority as a race is to be established over that of the Dutch in South Africa," wrote the commander of the Colonial Mounted Brigade to his wife. (Penny, 1967, p.104) The propaganda which portrayed the Boers as treacherous, dirty, and hypocritical did not impress Australians deeply, but neither did talk of Boer piety and hardy independence. Generally it was pride in their own race, rather than contempt for the enemy, which drove Australians into fervent support of the war. Lieutenant George Harris, of Winston Churchill's unit – the South African Light Horse, expressed his attitude towards the enemy in a letter to his mother : "A small lot of our fellows went on to another house and were fired on and a sergeant shot so we shot two Boers and burnt the whole farm down. This is the only way to treat the brutes and what is keeping on the war so long is that we are treating them too well." (Karageorgos, 2014, p.124)

These records are true but not comprehensive, and they often serve mainstream values. In fact, the opinions of some Australian soldiers have gradually changed due to various factors. At the beginning of the war, Britain's invitation to Australia to participate in the war was more symbolic, in order to reflect the alliance between the two. The military power provided by Australia will not have any fundamental impact on the war situation. However, the unsuccessful early wars slapped the British confidence that they were invincible. At the same time, the harsher natural environment also affected the physical condition of British soldiers. They began to attach importance to the role of colonial soldiers in the war. Australians did consider their combat skills to be superior to those of the British rank and filers, demonstrating their keen regimental spirit, which Leese claims can instigate loyalty to the contingent, and to the armed forces in general. Australian soldiers occasionally expressed their regimental spirit through comparisons between the fighting abilities of the Australian and British troops. Private Watson Augustus Steel in particular felt this was a great source of pride. He wrote in his diary while in military hospital: "the Jewish nurse rated me and told me that I was soon to die. On telling her I was an Australian, I think she altered her opinion." (Karageorgos, 2014, p.125) Here Steel is frank about his physical superiority, as an Australian, over British troops. It is clear, then, how Steel felt about his own military prowess. Trooper Herbert S. Condor of the 3rd Queensland Mounted Infantry expressed his opinion of the British troops as childlike figures compared with the Australians: The tent mates here "the Tommies" are terribly afraid of lightening [sic], cover over the steel and hide the looking glass. Some of them even cover their heads over. I told them they ought to live in Australia, "thunderstorms" there, are what you might call "thunderstorms". (Karageorgos, 2014, p.127)

As the war progressed, Australian soldiers had a more comprehensive understanding of their enemies. Originally under the influence of overwhelming racial prejudice, they imagined the Boers as barbaric and cruel lower races. However, the war also brought them the possibility of communication Private R.J. Byers wrote to his mother after a conversation with a Boer prisoner: The Boers can generally tell when they are fighting Australians, as the bullets whistle ever so much closer than the Tommie's [sic] bullets do. And also when our troops are advancing, he says that the Australians ride like wildfire … the Boers reckon they would rather meet 100 Tommies than 20 Australians. One wanted to know why the Horsetralians were called Horsetralians; and the only conclusion they could come to, was, that it was because they were all so used to horses. I do not know what part they are came [sic] from, but they did not know very much. In the same letter, he said of the British forces: "It seems they can't do without the Australians and Canadians, who have already done most of the dirty & most dangerous work", (Karageorgos, 2014, p.126)thus demonstrating his view of the abilities of colonial troops compared with the British. Lieutenant Patrick Lang of the 4th Imperial Contingent supports this in his diary: My private opinion is that the Australians here are getting more than their share. Of course it is a compliment in a way, & we undoubtedly … are more capable than the Yeomanry, but we never get any credit. The Australians here don't growl at being given a larger share of any danger going – but in addition to getting this, we get a great deal more than our share of night work, such as outposts and convoy duty, & our men are often run [sic] very short as regards sleep. (Karageorgos, 2014, p.128)The contact outside the battlefield also brought more touches to the Australian soldiers. They gradually realized that the Boers are also civilized people who can communicate. Some Australian soldiers met the Boers on a more personal level. In his diary, Private Watson Augustus Steel wrote – under a sub-heading of "My friend the enemy" – of a meeting with an Afrikaner man: After enquiring about my health, and asking my nationality he told me he had served in the field against us, had guarded Australian prisoners, and had drunk their health in his tent, that he was against the war, was intermarried and connected with Dutch and English families, but being a burgher was compelled to fight ... I found him educated, tolerant and kindly. (Karageorgos, 2014, p.130)

As the war progressed, the British took some inhumane measures to deal with the boer guerrillas, which in turn had an impact on the Australian soldiers. We can see many expressions of empathy appeared in the letters and diaries after the introduction of the "scorched earth policy", during which predominantly women and children were ejected from their homes, a source of supply for the Boer forces, which were then burned. But some soldiers openly expressed pity for Boer women and children well before this date. Private Stan Jones wrote to his family about Boer women six months after his military service began: of course some of them are pleasant enough to look at but at present they all seem to carry a sad and troubled look, as they are very much concerned about the War. If you enter into conversation with them you find that they have had their husbands, brothers or sons shot in the War and this is the cause of their trouble. Although they are the wives and daughters of our enemies, one can't help but sympathize with them. (Karageorgos, 2014, p.132)Shortly after arriving in South Africa, Jones was very open in a letter home to his mother about the Boers being "a bad lot". It appears that when faced with the realities of the war, his opinion altered. Private Watson Augustus Steel expressed a similar sense of uncertainty regarding the guilt of civilians in his diary: "The saddest incident in the war was that these women and children should suffer, even though they sought, and forced the conflict". (Karageorgos, 2014, p.132)Such words used by Australian soldiers in South Africa are not unusual, but the frequency with which Anglo-Boer War soldiers mentioned enemy civilians in kindly terms is noteworthy. Lieutenant Patrick Lang even wrote in his diary of a Boer civilian who came to them for help for his ill wife, which was gladly provided.

The above information comes from the soldiers' diaries or family letters. Naturally, the people at that time could not understand the changes in the mentality of the combatants. The public's enthusiasm for the war was also lost in the repeated failures of peace talks in the latter part of the war. On the other hand, the official establishment of the

Federation in 1901 also turned public attention to domestic affairs, and various topics about the Boer War gradually disappeared. those at home would never know what the war was really like. Drummond put these sentiments on paper in a bush poem. It foreshadowed a similar, but more famous poem: the one   written by Harry Morant:

When seated at your Christmas Cheer,
Pray think of us poor soldiers here:
On Bully Beef and Biscuits fed,
And Breezy Veldt to make our bed;
But still we're happy as we go,
And hope such things you'll never know.
And may you always have good luck,
As well as puddings and Roast Duck. (McQuilton, 2016, p.67)

The soldiers' feelings about the war are undoubtedly more vivid, but social attention was no longer on them. By 1904 there was a community of 5000 Australians living on the Rand, two-thirds of them men. But things did not turn out for many as they had hoped. When the Australian prime minister Andrew Fisher paid a visit for the inauguration of the Union of South Africa in 1910, he was beset by 5000 unemployed and demoralized Australians begging for ships to be chartered to take them home. They were unwilling to do black man's work, as other whites were also; but often they found they could not compete even when they did. The adventure was over. (Davidson, 2006, p.695)In contrast, the soldiers who have returned home seem more lucky.

CONCLUSION

We can't help asking, what exactly did the Boer War bring to Australia, for politicians, soldiers, and even the general public, what changes did the Boer War bring to their lives? This is indeed a very well-answered question. During the war, all aspects of Australian society were developing steadily. Even the establishment of the Commonwealth of Australia has gone through many years of preparations. Boer war did not have any universal and far-reaching effects in the economic and cultural fields. Since it is not on the real level, this prompts us to understand the significance of the Boer War to Australia from another perspective.

As mentioned above, we have seen different attitudes towards the Boer War among different groups. Controversies tend to focus on imperialism, but it needs to be emphasized that those who oppose the war are often not equally opposed to the British Empire. Throughout the war Labor representatives and trade unionists, like their political representatives, were not arguing against the empire but against the war itself. It was significant that Holman, during his argument to the 1902 conference, made a point of declaring his loyalty to the empire, suggesting again that the issue of the war was separate from loyalty to empire, and that loyalty to empire would be received well by the Labor delegates. In the same debate, Griffith also agreed with a delegate when they declared 'there was no better flag to be under than the British flag.' Like the politicians, there were a number of delegates who declared their loyalty to the empire. For example, Mr Johnson wanted placed on the record the conference's 'implicit confidence in His Majesty's Government to conduct the war in South Africa.' (Murfey, 2017, p. 125)

This attitude is not surprising because working-class people shared many of the values and fears of the middle and upper classes. Most Australians believed in the idea of Social Darwinism prevailing at the time, particularly in their opinions of Anglo-Saxon superiority. The connection between Australia and the British does not only come from

blood, but also the sense of superiority. The ties between Australia and the British Empire were still very close with a large number of immigrants, frequent trade exchanges and military protection. Those links maintain that the Britain has influenced all aspects of Australia, so The Commonwealth of Australia still cannot be regarded as an independent nation-state, and people in Australia haven't seen themselves as just "Australians". From this point of view, It was Britain that linked Australia to the Boer War. Therefore, it is not difficult for most people to understand the boer war from the standpoint of the British Empire.

So why was the Boer War as an imperial subject closely linked to Australia? This is because the war was seen as part of the awakening process of Australian nationalism. By 1870, the native white population had become the majority, and with this came a deeper feeling of identity with the gum-tree environment. The image of Britain became somewhat distorted for these *de facto* Australians. A native nationalism emerged, less angry and more secure than that of the radical—although at times the two outlooks merged. The term 'native' and the idea of a native outlook were mentioned with increasing frequency after 1870. The objective of this moderate native nationalist group was unity of the colonies as an Australian nation. Independence, for them, meant a change from autonomous British colony to British ally. This widespread view was strongest in the middle-class, in country towns, and in Melbourne, among natives of Protestant, English descent. For these people Australia came first. They admired British power, wealth and the traditions which were partly their own. They disliked British snobbery and effete titled globetrotters—but were not averse to accepting the K.C.M.G. Australia, they believed, was to be the successor state of the Pacific basin, a coming giant commonwealth of Anglo-Saxon Australians in whom British hardheadedness married frontier audacity.(Blackton, 1961, p.354) In the native view, new chums should assimilate rapidly, and those races which would not do this easily should be excluded. As a moderate, the middle-class native supported the federal compromise between national unity and regional interests.

One nativist organization did more than any other to define and stimulate nationality in the years between 1885 and 1901. Founded in Melbourne on April 24, 1871 as the Native Victorian Society and limited to citizens of Victoria, it opened its doors on April 25, 1872 to all native white Australian men of good repute under its final name, the Australian Natives' Association. The A.N.A.'s aims included the cultivation of national feeling, the federation of Australia, compulsory military training, a preference for Australian men and products in the market place, a white Australia, a strong hand in the Pacific area, better education, health, and conservation programs. On embattled issues such as tariff protection and labor-capital strife, the A.N.A. stayed officially nonpartisan and thereby avoided most of the grimy regional squabbles which marred Australian political life. The A.N.A. expanded slowly from the Melbourne No. 1 branch to North Melbourne, Fitzroy, Collingwood, up to Ballarat and beyond. By 1885 it had 21 branches and 1,554 members. In 1887 pioneer branches were established at Charters Towers in Queensland and at Corowa in New South Wales, and the roster of members reached 4,414. The association, by 1890, boasted 85 branches including two in Western Australia, Perth and Fremantle, and counted 7,459 dues-paying members. Two years later the branches numbered over 100 with representation in South Australia, Tasmania, and New Zealand. The federation drive helped membership to pass the 10,000 mark in 1895. The branches reached the figure of 153 in 1900, on the brink of federation, and two years later the membership rose to over 20,000. (Blackton, 1958, p.38) The expansion of A.N.A was accompanied by the rapid development of Australian society.

In the 1890s, Australian society became active and full of vitality. The rights of labor and women were increasingly being valued, Australian native culture and entertainment has gradually become popular, there was evidence of a move towards mass culture in 1890s Australia. It was apparent in the growing interest in Tin Pan Alley songs and dance crazes such as the cakewalk; in the presence of phonograph operators in public spaces; and in the exhibition of film reels in rented halls and vaudeville shows from 1896. Perhaps more significantly, the corporate foundations for

large-scale commercial entertainment in Australia were laid in the decade. In urban districts, at least, the small players who had once offered a multitude of live performances were ousted by well-capitalised companies holding the rights to perform the latest international acts. These firms soon controlled circuits extending throughout Australia and New Zealand, which was effectively regarded as a single territory for the entertainment industry. (Alison Bashford and Stuart Macintyre , 2013, p.237)

The concern for local affairs and loyalty to the British Empire are not contradictory, so we can believe this is an era of gradual transition from British identity to Australian identity. Australia encountered the Boer War just in this background. Different classes, social groups and political parties view the war from their respective standpoints, so it is also difficult to conclude a unified voice. Although it was impossible to reach a consensus, the Boer war became the common memory of Australians. As the Australian nation continues to move towards independence, warfare has become an important factor in the construction of national identity, and the Boer War has also received the attention of historians. Under the narrative discourse of the nation-state, they tried to closely link the Boer War with the birth of this country, but this overestimated the historical significance of the Boer War to a certain extent. The different opinions surrounding this war show that this is a country that has not yet been completely constructed.

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On the Return of Chinese Australians and Its Impacts on Home Development

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Abstract

The paper mainly focuses on Chinese Australians in early 20th century. It adopts the mixed embeddedness theory and explains how this small group of entrepreneurs achieved great success first in Australia and then back home to establish the leading department stores. It also analyzes their impact on home development by looking at their retailing business in old Shanghai and the implications for the globalization and integration to the modern economies.

Key words: Chinese Australians; Mixed Embeddedness Theory; Retailing Business; Entrepreneurs; Impacts

1 INTRODUCTION

The scholarly interest in migration study on Chinese immigrants to Australia tends to focus in particular on cultural assimilation, acculturation, ethnicity, and identity issues. However, the history of early Chinese Australians, their business and entrepreneurship have received scant attention. Therefore, this article will shed some new light by focusing on economic aspects of Chinese returnees from Australia in early 20th century and empirically examine to what extent the early-arrived Chinese, who have established themselves in a business post-arrival, are embedded in broader networks. Finally, it discusses their impact on home development.

2 THE MIXED EMBEDDEDNESS RATIONALE

To explain why this small group of people could achieve economic self-betterment first in Australia and then back home to establish the leading department stores, the mixed embeddedness approach is the most helpful theoretical basis. It was first introduced by Granovetter (1973), who argued that social relationships is an embedded factor which always constrains economic activities and that in most of sociological analysis, this insight is often overlooked. This approach is expanded and fully fleshed out by Kloosterman stressing the mixed embeddedness of immigrant businesses. The theory includes two main factors: relational embeddedness and structural embeddedness. Relational embeddedness refers to ethicized networks, which act as a source of social capital to the migrant (Kloosterman, van der Leun& Rath 1999; Kloosterman 2010), while structural embeddedness encompasses the role and impacts of the political-economic environment of the market and the legal structure which regulates it.

The ethicized network is identified by the shared cultural values, language and other forms of solidarity and plays a significant role in supporting and guiding newly arrived migrants. However, the ethnic ties would confine the business development. In view of this, the influence of structural embeddedness should be taken into account. In order to grow, the migrant business is exposed to competition both from large corporations and from established smaller firms. As Kloosterman's (2010) adopts the term "opportunity structure", it demonstrates immigrant newcomers have to insert themselves into available markets. Typical representatives of such sectors are retailing, clothing, catering and personal services. These are poorly rewarded market sectors offering meager returns on long and unsocial hours of work (Kloosterman 2010). He argues that escape from the low-level sector trap is possible if the entrepreneur is able to acquire improved stocks of human capital– formally accredited educational qualifications and expertise to unlock access to 'post industrial/high skill openings' with 'very good chances of upward mobility'. Finally, regulatory and policy environment may have direct influence over immigrant entrepreneurs about what is legally permitted to

entrepreneurs – or even who may become a business owner. According to Kloosterman, favorable policy works as a positive factor in promoting business friendliness and new migrant enterprises, whereas, highly regulated policy would impose restrictive controls on immigrant entrepreneurs.

The essence of Kloosterman' theory is the business/firm is grounded within broader structures and subjects to three concentric spheres of influence instead of solely in its own ethnic network. Therefore, the mixed embeddedness model by Kloosterman has displayed closely similar performance patterns of immigrant businesses.

3 METHODOLOGY

This article draws on the data through document analysis about Chinese Australians in early 20th century. Among them, four outstanding entrepreneurs would be mentioned. By gathering comprehensive information about them from Shanghai Municipal Archive and a variety of literature both from Chinese and Australian scholars, this paper aims to analyze their success from starting retailing business in Australia to growing into retailing empires and explores their potential impacts on the home development after they have returned to China.

4 EARLY CHINESE AUSTRALIAN ENTREPRENEURS AND THEIR BUSINESSES

4.1 China's Social Situation and Aspects of Culture in 1840s-1930s

The late nineteenth and early twentieth centuries have witnessed a series of social problems and political instability. One of the most typical event is China lost the first Opium War and was forced to sign the Treaty of Nanking in 1842. As Social and political unrest continued, tens of thousands of people suffered poverty, land shortage, natural climatic disaster and left to seek their fortunes in the gold rush countries.

The kinship system and family loyalty are two integral parts of Chinese culture, which bonds Chinese migrants in that period and thus, constitutes Chinese social organization in Australia. Between 1840 and 1900, an estimated 60,000 to 80,000 entered Australia during the colonial period. Under-resourced, inexperienced, estranged and radicalized, the newcomers heavily rely on the ethicized network--the kinship system. In particular, Chinese men were responsible for the survival and future wealth of their clan. Family loyalty is an integral part of Chinese culture, and emigration was managed within the bounds of such kinship obligations.

Another code is guanxi, which refers to inter-personal connections tinged with loyalty. It is also a variety of "social exchange" based on sentiments and reciprocity. Guanxi networks are varied, ranging from shared social attributes of kinship ties to mere chance encounters. Guanxi put enormous stress on unwritten codes of conduct to guard against opportunistic behavior. Business networks are an excellent example of "moral communities"(Wang 2003) .

In addition, xinyong or "trustworthiness" plays an important part in Chinese context. It can be loosely defined as trust. In the West, Fukuyama defined trust as "the expectation that arises within a community of regular, honest and cooperative behavior based on commonly shared 'norms.'" Fukuyama saw trust not simply as a component or indicator of social capital, but as its precondition: "social capital is a capability that arises from the prevalence of trust in a society or in certain parts of it"(Fukuyama 1995). Increasing one's social capital means increasing one's trust in the community, hence enhancing solidarity. To preserve that solidarity, community members ought to observe their own set of codes of behavior, and keep their contractual obligations, even though most of these contracts are non-binding in the legal sense (Chan 1998).

These codes certainly enhance the public image of business people as successful individuals, thus further expanding commercial activities and promoting personal development. The quality of being trusted by one's business associates is certainly an asset a trader cannot do without in the world of business. It is social capital that transcends its immediate economic implications.

4.2 Chinese Australians Involvement in Business in 1840s-1930s

To achieve the economic status in Australian, significant populations of Chinese migrants in this period work as miners, market gardeners, vegetables hawkers and shop keepers. The presence of Asian diggers on the goldfields has

promoted the flow of goods from China such as rice, tea, silk, eggs, porcelain and ginger. Successful hawkers opened general stores and Chinese shops became a common feature of mining town existence.

They are highly dependent on their existing familial and community networks to make up for their lack of access to political power. To consolidate internally, the employment of clan-like trust becomes a vital asset, although trust is built on economic expedience and social convenience because ethnic Chinese do not trust government institutions any more than they trust their own kind by instinct. Thus, they are forced to cultivate personal trust and guanxi as a hedge measure against political abuse (Loy-Wilson 2014). Stores such as Wing On & Co and Wing Sang & Co opened warehouses and shop fronts in urban centres like Sydney and Melbourne and purchased plantations in Fiji and other parts of the Pacific (Bowen 2011).

Their knowledge of Asian geographies and the networks they formed when working in low-level sectors helped many Chinese shopkeepers survive and flourish in Australia.

4.3 Early Chinese Entrepreneurs

By starting their careers in Australia, Ma Yin Piao, Kwok Brothers, Liu Shik-Chi and Cai Cang are the most outstanding ones, who then grew into entrepreneurs. All of them were from uneducated, poor, rural farming backgrounds in Guangdong Province (Canton). Like many other Chinese, they became economic migrants, moving to Sydney, Australia in the 1880s and 1890s. There they struggled to make a living working as laborers at farms, miners, store clerk and partner in a Sydney wholesale and import firm.

When running his wholesale business, Ma employed shop workers and assistants through his communities or social connections, often as a matter of honoring promises of support for the younger members of other Chinese families. He once ran a fruit and vegetable wholesaling store in Sydney, Australia. The Kwok brothers worked in his fruit and vegetable business and then opened their Wing on fruit store, which focused mainly on the banana trade between Queensland and Fiji, with a total investment of 1400 Australian dollars. Similar to the Kwok brothers, Liu originally worked for Ma's wholesaling business in Australia and Cai co-worked with Ma and the Kwok brothers. Moreover, the wife of the Kwok's other younger brother- Kwok Kui and the wife of Ma were sisters (Chan 1995). Another example is that Arthur Lock Change, one of the Chinese migrants, once worked in Kwok brothers' Wing On Fruit Empire. He was introduced by an important figure in their community. There he worked long hours and did heavy physical labor. These multi-layered connections—neighboring ancestral homes, one-time employer-employee relationship, and kinship through a brother's marriage have promoted their success overseas.

By using these existing cultural norms, the early Chinese merchants create a functional and self-sufficient social system in an overseas environment. Such cultural codes have furnished the Chinese merchant class with a willing and cheap labor source that enabled Chinese people in colonial Australia to operate as a self-sufficient minority and turn local economic opportunities into capital.

Besides, the structural embeddedness: opportunity structure and political environment impose a direct impact on Chinese businesses in Australia. As the White Australia policy gradually restricted Asian investment, trade and travel, Chinese storekeepers were forced to do all business in English. By then, enhancing language skills has become vital to the store's survival and was one of the ways in which the lives of Chinese shopkeepers were incorporated into the homogenizing mechanisms of imperial regimes (Bowen 2011). As most retail custom was conducted in English, the Kwok brothers improved their English and so were able to better their economic situation. The children of Chinese shop keeping families—who literally grew up in the Chinese shops run by their parents—quickly lost their ability to speak their native dialect. By the time she returned to Shanghai from Sydney in 1919, Daisy Kwok, the daughter of Kwok Biao, spoke only English (Guo 2008).

Businesses like Wing On & Co began as Chinese corner stores in Innisfail, Tingha and Inverell but grew into companies with outlets, emporiums and department store chains stretching from Fiji to Singapore, Sydney, Macau, Shanghai, Perth, Jakarta, London and Hong Kong (Fitzgerald 2007).

4.4 The Big Four Department Stores

With their greatest exposure to western influence, they have established the four big department stores and all became dominant in China's leading commercial centre, Shanghai. The Big Four are Sincere department Store founded by Ma Yin Piao , Wing on by the Kwok Brothers (Kwok Lock and Kwok Chin); the Sun Sun department store by Liu Shik-Chi; dah Sun department store by Cai Cang (Godley&Hang 2016).

Venturing back to China in 1894, Ma tried to adopt the Western department store format to China. At the very beginning, Ma's new ideas were challenged by several of his earlier partners who remained skeptical of his adventure. They suggested him following traditional way of doing business under a partnership called the Yongchang Zhuang. It served as an import and export agency as well as a remittance shop for fellow Cantonese living abroad. But Ma persevered until his partners eventually relented.

Once launched, the Sincere department store combined Western retailing techniques with Ma's own ideas, rooted in older Chinese traditions. First, wares were presented in elaborate window settings (using up most of the capital). Second, he did away with bargaining by insisting that there would be only one fixed price for each item. Third, he carefully selected and trained a sales team of some twenty-five young men and young women, all of them recruited from his home county of Zhongshan in Guangdong province. Ma provided them with the rudiments of commercial learning, and drilled into them to be unfailingly courteous to customers. Customers, so the new maxim went, were always right. They were to beat work on time and to maintain clean personal appearance. On Sunday mornings they were to attend Christian religious service conducted by him on company premises in order to ensure they would lead moral and upright lives (Sincere n.d.).

Almost all new funds came from shareholders' reinvestment of dividends, bonuses, the company's undistributed reserves, as well as from other Chinese who had resided at one point or another in Australia and North America. Meanwhile, new branches were opened with the first one in Guangzhou in 1912 followed by those in Shanghai and Singapore in 1917, and finally two buying offices in Kobe in 1917 and in London 1922. Among the branches, the Shanghai operation, with a separate HK$2 million of paid-up capital and a totally new building providing over 10,000 square meters of sales space on four floors, was by far the largest (Sincere n.d.).

Very similarly, the Wing On was established in Hong Kong in 1907 by the Kwok (Guo) brothers, who had learned about Western-style retailing in Australia. They closely followed the business model of Ma Yingbiao, In 1909, as its capital jumped to HK$600,000, it followed Sincere's example of changing its partnership into a privately owned limited liability corporation. Rapid expansion continued. The next several years saw Wing On expanding into branches, subsidiary production facilities, related lines of businesses like hotels (Great Eastern Hotels) and roof-top gardens—all in a manner very similar to Sincere's. Wing On also organized several affiliates (lianhuo), each with its own independent capital that included, like Sincere's, two insurance companies: Wing On Marine and Fire Insurance Company, Ltd. (1915), and the Wing On Life Assurance Company, Ltd. in 1925. In 1921, ahead of Sincere, it also launched a modern textile mill in Shanghai, the Wing On Textile Company (Guo 1960).

4.5 Discussion on Entrepreneurial Success in Big Four

Having overcome hardship and deprivation to become successful entrepreneurs in Australia, the 'Big Four' became dominant in Chinese department store retailing. Their success attributed to three factors.

First of all, the ethicized structure paves the way for success. As mentioned earlier, it refers to cultural values such as preferences for loyalty, mutual trust, or keeping up one's good name &etc. The Big Four are family firms, of which, the ownership and effective control is held by a single family, a single lineage, or several families or lineages joined as partners (Chan 1992). Therefore, they relied on highly personal ties and networking. This could be reflected from the aspect of financing. Sincere (Shanghai) and Wing on (Shanghai) had the largest paid-up capital among all commercial retail businesses in China (Wu 1955). But these investment funds did not come from the personal sources of the entrepreneurs. Rather they overwhelmingly came from outside investors, with about 80% of the total funds raised by the Big Four in Shanghai from several thousands of overseas Chinese. This funding was raised privately and was the key factor leading to the Big Four's competitive success.

Secondly, opportunity structure and political environment have led to the spreading of modern department stores in China. The emergence of modern department stores in China could be attributed to the social, economic and technological forces which transformed the nature of urban life in the West and consequently gave rise to modern department stores. After the Opium Wars, 17 treaty ports (including Shanghai and where Nanjing) were opened to commerce, Hong Kong was colonised and foreign ships were allowed entry to the Yangzi River. From that point, the country witnessed a huge influx of imported goods ranging from cottons, clocks, lamps, buttons and glassware, all of which became the key items distributed through the earliest department stores in China. By the early 1900s, there were at least four thriving department stores owned and operated by the English in Shanghai's International Settlement: Whiteaway Laidlow, opened in 1904, probably the latest and largest, Hall & Holtz, Lane Crawford & Company, and Weeks & Company (Clifford 1991). These western establishments on the China coast served primarily the growing number of foreign residents; they had little or no direct impact on the evolution of the Chinese retail business. However, people in coastal cities had the greatest exposure to western influence. As some of them who stayed home were being affected by western ways, others decided to go abroad and brought home western models of doing business, adjusting them to China.

In such social context, the first novel retail format was imported into China by overseas retailers. While a large number of small shops staffed by family members usually sold essential items for life, some better capitalized shop stores were badly needed to cater to an upscale clients with the rapid urbanization of the cities, together with the improvement in city transportation infrastructure. All these factors have contributed to the new department store format to spread.

Thirdly, western-style management strategies and traditional Chinese business practices and cultural values are blended. The founders of the Big Four were bold visionaries who fought conventional wisdom because they see the world ahead in terms of what it can be. Therefore, they are able to use new ideas in building western-style management system, which focuses on efficiency and power. Even though they had no experience of actually running large department stores before returning home, they evaluate western and Chinese practices in the retail business and find out how the western ways were far stronger because of their systematic organization and careful attention to market trends and to employees' education and training. On the other hand, the Chinese ways were a great deal weaker because so much of the retail business was carried out by peddlers or by small operators who lacked organization and paid no attention to service (Guo 1960).

Ma Yingbiao, in particular, had a vision of how to make these new ways of marketing work in China. He and the Kwoks also modified the western model in at least two ways--by taking a holistic approach to the treatment of staff, and by promoting the rapid growth and financial stability through wide-ranging diversification of business enterprises even as their main line of business in department store retailing had been barely established.

The principles that these returnees had absorbed in Australia included selling only high-quality goods, displayed openly and tastefully in well-decorated buildings, by trained staff and officers at fixed prices (no haggling, as was the Chinese custom). The new-style department stores even issued receipts for every transaction. Their concerns and empathy for their staff might have derived from their deeply-held Christian faith and their own early struggle in Australia. But the principal impulse was embedded in Chinese cultural values and traditions that taught that a good and strong leader is not simply paternalistic or benevolently authoritarian, but also loyal and personal to his staff and junior partners. These qualities required of effective leaders and expected by subordinates, allowed networking based on a proper sense of hierarchy, kinship, and regional loyalties. Networking, in turn, created trust and assured a smooth and effective running of operations, especially in the absence of well established legal, governmental, and institutional structures.

The Big Four underwent a similar evolution of corporate structure moving from traditional partnerships to incorporated private companies and finally to public companies raising new capital through public subscription. Each had a board of directors at the top, which seldom met except for the annual meeting. Its chairman had little power, while the managing director served as the all-powerful chief executive, with the chief manager and deputy manager reporting directly to him and carrying out his orders. Under the manager were several divisions that were divided

somewhat differently at Sincere and at Wing On. But they covered the same critical areas of general administration (including personnel), secretarial, accounting, sales, and merchandising (Chan 1995; Sincere n.d.).

Each company had elaborate rules governing every aspect of their employees' professional activities, and these regulations were strictly enforced by fines. To engage them outside of their long working hours, each company ran an evening school that later on expanded to include a drama troupe, as well as organized group sports and calisthenics. In addition, there was also a trust fund to help support themedical needs and burial costs of indigent staff and their families (Sincere n.d.).

Their immediate expansion into several lines of businesses--hotels, entertainment roof-top gardens, crafts, manufacturing, and insurance originated from the founders' own entrepreneurial background. Their fruit wholesale business in Sydney had also engaged in several lines of business. In addition to fruit, it operated as an export and import trader, ran a remittance department, and shared another partnership with the Guo brothers which set up collecting stations on the Fiji Island to collect bananas and later owned and managed several plantations on that island as well as in Queensland (Chan 1995).

5 EARLY CHINESE AUSTRALIANS' IMPACT ON HOME DEVELOPMENT

Early Chinese Australians and their businesses have played the role of sustaining Asian-Australian connections and their success was also changing the social and physical geography in south China and the Pacific. Moreover, these networks resulted in cultural as well as commercial reverberations in Australia and in China.

For instance, Zhongshan District in Guangdong province, South China has been closely connected to cities in Australia through commercial and personal ties. By the early twentieth century these companies created commercial networks between Australia and China and facilitated the movement of people and goods along these networks even after the establishment of the White Australia policy in 1901. By the early 1900s storekeepers had enough capital to build houses and ancestral shrines in their home villages. Houses combined European and Chinese architectural styles through the use of white Grecian-style columns on balconies and Chinese dragon motifs embossed above doorways. Many villages in Zhongshan district in Guangdong province were connected to remote Australian towns through letters, goods and money. These webs of communication and capital, although fragile and vulnerable to damage and misadventure, held families together, even when fathers spent long periods away from their wives and children in Australia. Chinese shops in Australia became meeting and greeting places for Chinese from the same district, and for sending letters and money between home villages and Australia, working their way through stores in Sydney all the way back to China (Bowen 2011).

Early Chinese retailing business in Australia has promoted the economic growth in both Australia and China and provided a catalyst for globalization. Innovative work combining close historical readings of Chinese archaeological sites in Cairns and Cooktown, carried out by Cathie May, Ian Jack and others, has exposed some of these links between regional Australia and metropolitan China (May 1984). By using historical geography to read the 'actions of, rather than the reactions to' Chinese migrants, these studies show how Chinese Australian retail chains became integrated into the economies of rural Australia and metropolitan China. Examining these retail empires and the itineraries of the individuals and goods within them can reveal what Frank Trentmann has called 'globalization at the margins'(Trentmann 2009).

As early Chinese Australians have established the Big Four in Shanghai, Nanjing Lu was first won the reputation as 'China's Fifth Avenue', acknowledged throughout the country as the premier icon of high-end retail shopping and serving as a beacon to shoppers throughout the city.

The founders of Big Four have revolutionized the retail industry in China with bold visionaries and a series of Western business techniques. It has changed the way the consumers esp. affluent shoppers buy things and created brand new shopping experiences for them. Big Four's concept in management and their success served as a powerful symbol of Shanghai's modernity. Retailing has nevertheless experienced sustained and significant levels of internationalization since Big Four have established. Finally, the Big Four ushered in a new type of marketing to consumers living in the urban areas of coastal China.

CONCLUSIONS

The mixed embeddedness theory has provided a model to analyze performance patterns of immigrant businesses, in particular, of Chinese Australian entrepreneurs in early 20th century. Grounded in broader structures (e.g. the ethicized structure, opportunity structure, political environment) and by blending western-style management strategies and traditional cultural values in their businesses, early Chinese Australians have achieved significant impact on the social, economic and cultural development for both China and Australia and also paved the way for the internalization and globalization of modern China.

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The ecological implication of Glen Philips's poems from the Perspective of Community with Shared Future for Mankind

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Abstract

Glen. Philips, a famous poet in Western Australia, who is always deeply concerned about nature and the fate of mankind, has written and published a great deal of poems and novels and other works. Glen has sincere emotion for nature, and in plain language, he expresses his love for his motherland and his worries about the deteriorating condition of the environment, and manages to puzzle out the relationship between mankind and nature. Based on the theory of ecological ethics, and from the perspective of Community with shared future for mankind, the paper analyses Glen's poems from its language, culture, thoughts, hoping that people can be enlightened in the sense of protecting the environment. Meanwhile, the paper explores the realistic meaning of his ecological poems to the practice of community with shared future for mankind to create a better and more fulfilled future.

Keywords: Ecological Implication; Ecological Ethics; Community with Shared Future for Mankind

1 INTRODUCTION

The intimacy between man and nature began with t he birth of man on the earth, and becomes closer and far-reaching. The balance between man and nature is frequently interrupted by man's desire to change nature to improve their life. In the very early human history, people had very simple dreams to live and multiply, and they utilized the natural resources to try to create a perfect nation to live better and more conveniently in this world. Unfortunately, the construction turns to destruction on earth and nature is heavily destroyed. Man started to suffer in the new condition from all kinds of disasters as global warming, the flooding and so on. Man started realizing the value of the balance between man and nature. Ecological ethics, which means a series of moral norms upon which human beings deal with the relationship between themselves and their surrounding animals, environment and nature. Ecological ethics implies us to rethink the role of humankind; are we the dominator or master of the earth? Perhaps, actually we are ordinary members in this planet. Ecological ethics influences our attitudes on how to handle the environmental problems. The artists express their understanding of the relationship of man and nature in their works, and we see important implications of them and hope that more people can be enlightened and motivated to protect nature.

2 THE ECOLOGICAL CONCEPT IN AUSTRALIAN LITERATURE

The Australian literature represents and records the changing ecological concept of the country. In history, the Australian's attitudes to the environment have passed through several different stages: first, early Australians were ambivalent about the environment. While they were managing to conquer it, they were appreciating the beauty of it. More than two hundred years ago, the British and European pioneers landed on the new continent with a very strong desire to create a new nation in Australia to escape the pollution and overcrowding of their nations' cities. On the new land they were deeply attracted by the natural beauty and they started setting up their new homes by cutting down trees and bushes, driving away the aboriginal people and exploiting the mines to obtain all kinds of natural resources. "Ever since the British colony was set up in Australia, Australians seem to have had a strange obsession with their landscapes: a love-hate relationship at least for the first hundred years or more (Glen Phillips,

2012). Second, people destroyed nature to survive; in their first step of occupying the new land, the colonists tried all ways to survive. To them, the new surroundings were strange and savage, including the Australian bush and the Aboriginal inhabitants living in the bush. In their eyes, the aboriginals were uncivilized, and they had no idea that these people actually had learned from nature on how to adapt to the wilderness over a very long period of time without changing it significantly. They disturbed and tamed everything around to meet their own needs. They killed wild animals to protect themselves. The ecological balance is hard to maintain. The environment was instantly under threat. "The further the Australian colonies spread from the rain forests of the eastern mountains and Tasmania to the central and western parts of the continent, the more the problems of environmental destruction increased in the fragile arid lands with many existing salt lakes." (2012) Here is part of the famous poem 'Bell Birds', by Henry Kendall, which shows how beautiful the original rainforest country was:

Bell-Birds

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 brakes 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.

  (Kendall, in Australian and New Zealand Verse, 1950, p. 18)

Third, the disasters became increasingly serious, and people see nature as much an enemy as a friend. People were gradually aware that the environment is worth preserving and appreciating. People start learning to love the Australian environment. People come to realize the truth about how terrible the environment destruction is, and start respecting nature.

Within each stage, the contemporary Australian poets voiced the public sentiment. They grasped the spirits of the time precisely. We can find proof from the comparisons of the Henry Kendall's poem (1839-1882) and Judith Wright (1915-2000). Kendall's poem goes that:

"Through brakes of the cedar and sycamore bowers; struggles the light that is love to the flowers."

Judith's poem goes that:

"O vine, grow close upon that bone and hold it with your rooted hand.

The prophet Moses feeds the grape and fruitful is the Promised Land."

Kendall's poem shows the awesome beauty of nature, and we can feel the pride and adoration of the author between lines. However, Judith's poem is immersed in the conflict between history and modern, death and prospet, love to nature and transforming of nature.

The point is, human knows that nature nurtures mankind unselfishly with its rich resources. Yet, man is so carried away in his transformation of nature that he is unaware that it also has limitations and needs constant care. People began to change their attitudes to the environment. In Australian literature world, we can still see evidence from some beloved works of great poets during the 20th century. "Bora Ring" by Judith Wright, one of the best-loved Australian poets of the 20th century is a lovely example which mourns the anticipated dying out of the Aborigines:

BORA RING

The song is gone; the dance

is secret with the dancers in the earth,

the ritual useless, and the tribal story

lost in an alien tale.

Only the grass stands up

to mark the dancing-ring; the apple-gums

posture and mime a past corroboree,

murmur a broken chant.

(Wright, in New Land, New Language, 1957, p.5)

Many Australian writers and poets began writing about people's changed attitudes to nature, and they hoped that more and more people loved nature to preserve it.

3 GLEN PHILLIPS' POEMS AND HIS ECOLOGICAL CONCERNS

Glen Phillips, who was born in 1936, living in Perth, West Australia, is the emeritus professor of Edith Cowan University, and the director of the International Center for Landscape and Language. He worked as the president of Australian Writers' Association and now the lifetime honorary member of the association. Currently, he is the member of Australian English Teachers' Association, Western Australian Writers Council and the president of International Pen Association (Perth), etc. Glen occupies an important position in the contemporary Australian literary circle. Glen grew up in the wheat belt and he has been keen on literary creation and wrote a great deal of poetry from a young age. Even since he was a child, he spent his time playing in the woods and learning animals, plants and the geography. He is good at observing and close to nature, and has a deep sense of identity with the natural environment of Western Australia. A large proportion of his poems is inspired by the surroundings of his life, including social, cultural and ecological environment. He is very aware of all the degradation and witnesses the desertification happened on his motherland. He has his own distinctive voices of Australian environment. (Han, 2014) What's happened and the consequences of it concern him. Meanwhile, the social attitudes are opposed to his increasing awareness. Therefore, Glen commits his worries about the ecological environment to poems.

The essence of ecological crisis is the loss of human values. Ecology asks people to pay attention to the value of nature and all the life, reflect our attitudes to environment and revolutionize anthropocentrism. The ultimate aim is to completely solve the ecological crisis, and rebuild a healthy society (Chen, 2019). Many writers try to make their voice heard to awaken the masses by combining the ecological concept with their works. By using literature, writers want to show this wonderful world to the ordinary people, to let people appreciate our extraordinary world, and to understand its inherent rules. The writers tend to use literary to make us realize how complex and diverse the eco-system of our planet is, and human beings are only one tiny part of it, not the center of it. All the life is equal. What human beings should do is to have a reverence for nature and live with it in harmony. Every form of life in nature has its proper position, and the existence of every creature is reasonable; they have their unique way of growth and reproduction. Without interference, nature itself is able to maintain the balance and prosperity. Therefore, what many writers do is to give full play to their rich knowledge of plants and animals, and share with readers the natural and ecological wonders that their eyes tell them. They write them down without any comments, leaving readers to chew and ponder on them. The ecological poets do not write deliberately. Sometimes, when they are immersed in a certain natural environment, they react with the world, and the inspirations suddenly come to their mind. (Peng, 2015) The purposes of all the works with ecological concept are to see the great damage in our environment, find the beauty of nature, let the readers feel guilty and the man's insignificance, finally change our attitude to nature and make us regard our planet with awe.

Glen grew up in field, and treats his own poems from the perspective of ecocriticism. The term 'ecocriticism' means 'the study of the relationship between literature and the physical environment'. He grieves over and laments the deterioration of the environment. He emphasizes the importance of the environmental responsibility. In most of his ecological poems, he uses acute insight and employs the third person internal focalization to describe one scene; without too much flowery phrases, he is just like an old father or an elder witness, who tells you what he had seen and experienced. In his descriptions, readers can feel his distress and melancholy about the charming scene at that moment. Maybe his words cannot change the reality but they are able to purify our heart.

In this part we will investigate the ecological implications of Glen Philips' poems from three perspectives: the motivation, the contents and the effect.

3.1 The origin and characteristics of Glen Phillips' ecological awareness

Taking advantage of a scene to express one's emotion is one of the most frequently adopted devices in Chinese poetry. We are accustomed to accepting that the aim of describing the beauty of nature is to express poet's personal impulses. Man's feelings and ambitions are always the core concept, but the ecological poems have significant differences from them. The leading role of ecological poems is nature; without comments or emotion, poets just use their imagination and exquisite skill to record what they have seen and what they have thought about the nature. (Chen, 2013) Glen heard glamor of Australia from his elders and witnessed the changes happened on the land, so he is eligible and responsible to tell people how beautiful the scenery was

when most lives lived in agreement with nature. Glen wants to express his love to nature, his love-hate relationship to today's Australia, and his mixed feelings of abundant worldwide daily pictures after he visited many corners of other countries. We can feel his pure emotion to his motherland from the poem *To My Wheatfields, Saltlakes and Salmon Gums*; the following is an excerpt:

If you were to join me here

In my country, breathing

quietly aromatic oils

of eucalypt and salt bush

on the old bush tracks, goldfields treks,

the old sandalwood trails

the old song lines

of my stolen country!

…

If you were here

I would show the way

I have taken through

Sixty summers and winters, of footsteps in the litter

Of bark strippings, the shed leaf debris

in the powdery red dust.

And footsteps wet, on glittering

Granite domes in a freezing wind.

(Glen Phillips, In the hollow of the Land Ⅰ, 2018, p. 84)

The first stanza starts with enchanting wild scenery. Glen mobilizes readers' senses of touch, smell, sight and hearing to unfold the charming landscape of natural environment. Glen willfully left out any trace of humanity, instead of staring at, enjoying and tasting the land where he grew up. We can find that Glen use three phrases: "old bush tracks", "old sandalwood trails" and "old song lines" to represent that the charms of nature is imperishable, indestructible and eternal. Glen also expresses that if you had stayed with him at that time, you would have seen and enjoyed the peaceful and serene scenery there. These sentences are full of Glen's affection and attachment to the old days of his land. All of a sudden the first stanza ended with "my stolen country". The "stolen" implied the harmony between man and nature that has been stolen by modernization. Glen wrote on "If you were here I would show the way I have taken through sixty summers and winters," in the next stanza, which shows the image that this old man who was once a little boy played here, grew up here, walked around here every day, witnessed the changes here and finally retold you the beauty here. We sense important ecological implications from Glen's poems, not because Glen wrote them as the hymn for nature, but the poems stirred profound reflections of readers on nature. We can feel in this poem that Glen is proud of his motherland in all his life, and he wants to show this sense of pride to more people. He knows Australian history well and has experienced the modernization. What's more, he has affections for the beautiful old days. All these elements motivate him to keep on writing about the nature and the relationship between man and nature. Without changing themes, he always uses plain and sophisticated writing techniques to display what he has seen vividly and therefore what he wrote effectively moved the readers. The readers are moved by the beauty of nature and more importantly they felt the important ecological implications from Glen's talks with nature about the relationship in his poems.

From another poem "The Australian", we can see the characteristics of Glen's ecological implications more clearly. Following is the poem:

The Australian

（For Memnuna Vila-Bogdanich, 1934-2004）

His country is the flat land

where the lakes creep salt tongues before the wind

and dry grass desperately farewells its seeds in flight.

His childhood, drawn in dust

like tribal legends—

strange circles, stroke that trace mysteries of life

back through distant purple trail of hills

Life change came

with images strange

of olive groves, of mountain slopes.

Against images of his land

of birth and fires burning far off,

these overlain now with beaten gold

and chiseled marble

forming towers and tombs and fallen columns;

another kind of gain. Finding another home.

(Glen Phillips, In the Hollow of the Land Ⅱ, 2018, p. 112)

"The Australian" is written for one of Glen's friends. This poem looks like that Glen tells us how the motherland of his friends is, but actually Glen is expressing his own feelings of the land. This poem is composed of three stanzas. The first stanza is the natural scenery of Australia, the second is the happening changes, and the last is his predictions of future. The changes happened in this land and brought Glen worries. The poem ended with "forming towers and tombs and fallen columns; another kind of gain. Finding another home.", which tells us the predictable results of Australia in Glen's eyes. If we keep on developing our world excessively and overdrawing natural resources, what remains in the world will only be the crumbling bricks. The terminal of everyone is the tomb, but no matter how we destroy nature, the life of nature is infinite. Humankind will finally "find another home" in heaven, but nature will stay here with wound. Glen is a whistleblower who is awakened, and now he is trying to wake everyone up by his poems. It is not Australian today's situation that awakens Glen; it is the changes happening in this old continent that bring Glen ecological responsibility. The word "changes" runs through the whole poem, and the "fires" and the "tombs" show Glen's pessimism to Australian ecology. Glen is willing to get in touch with other countries' culture, especially Chinese; so in his ecological poems, we can find some emotions or elements which always belonged to Chinese traditional culture. What's more, he has stayed in China for many years. Based on these two points, we can infer that the origin of his creation contains the influences of Chinese elements. We can find some proofs in the following poem:

Spring hurt

Hurt

with the violence of

leaf bursting from the bark,

explosion of blossoms,

the spilling of seed.

…

Hurt

with the promise of

winter's cramping frosts;

with summer's brazen promises

of beaten brass.

….

I ask you

to promise this-

o hurt again and yet again

o hurt spring.

(Glen Phillips, In the Hollow of the Land Ⅱ, 2018, p. 179)

In traditional Chinese culture, there is a saying that goes "grieve over the passing of spring or feel sad with the advent of autumn". We can find the same feelings in this poem that the poet feels sad about the spring. "winter's cramping frosts; summer's brazen promises" shows how fragile and tender spring is. The passing winter and coming autumn both do harm to spring; the whole poem mentioned noting about the splendid image of spring, instead of some details happening in this weather. The "leaf bursting; explosion of blossoms; the spilling of seed" all show the splendid scene of spring; the readers can not only imagine these pictures, but also feel the pains brought to spring by these new lives. This poem doesn't mention any human activities and just shows us Glen's enthusiasm, acute observation and sensitive emotion to nature. This poem tells us the original aspiration of Glen; he personifies nature, including weather, flora and fauna, and uses his sensory organs to bring empathy and sympathy to readers. Glen is just a bystander, although he tells us the "spring hurt", he does nothing to bother it or change it; in this point lies the main ecological awareness of Glen. Ecology has its own law; although we may have some mood changes, we humankind have no right to interfere nature. We can see that Glen is skillful with using imagism. Imagism is one of the characteristics of Glen's poems. His poems always render his impression of a visual object or scene as precisely, vividly, and tersely as possible, and without comments or generalization. Often the impression is rendered by means of metaphor, or by

juxtaposing, without indicating a relationship. What Glen's ecological poems do is to leave a vivid and exquisite image to you and then let the readers think profoundly. A poet who is close to nature is definitely not willing to constrained by traditional style; Glen always tries to do some innovations in his poems, and the most typical attempt is making poems in special shapes which are related to the contents, for example:

Touch of the Butterfly

Ever watch a butterfly touch down?

There's no screech of tyres or smoke puff,

as the selected leaf or red bud

trembles imperceptibly and

braces for this,

the softest

kiss.

(Glen Phillips, In the Hollow of the Land Ⅰ, 2018, p. 132)

He shaped the poem into the outline of a butterfly. With the line getting shorter and shorter, the description of the butterfly gets tenderer and tenderer, and finally it ends with one word "soft". From this poem we can see Glen shows his own ingenuity not only by the contents, but also by trying to use visual effects to deepen readers' impressions. Glen exquisitely portrays the details of nature and uses his words to mobilize all senses of the readers; his purpose is not just recording the subtle beauty in nature or in his eyes, but transferring what he has enjoyed to people and arousing the respect and appreciation in everyone's heart.

We can find some other clues of the origin of Glen's ecological awareness from the quotes of one poem——*Wave Motion*. The quotes of this poem go that: "on the beach at night, alone, as the old mother sways her to and fro singing her husky song, as I watch the bright stars shining, I think a thought of the clef of the universes and of the future". This quote comes from *Leaves of Grass* of Walt Whitman, and here shows the whole poem:

On the beach at night alone,

As the old mother sways her to and fro, singing her husky song,

As I watch the bright stars shining, I think a thought of the clef of the universes, and of the future.

A vast similitude interlocks all,

All spheres, grown, ungrown, small, large, suns, moons, planets

All distances of place however wide,

All distances of time, all inanimate forms,

All souls, all living bodies, though they be ever so different, or in different worlds,

All gaseous, watery, vegetable, mineral processes, the fishes, the brutes,

All nations, colors, barbarisms, civilizations, languages,

All identities that have existed, or may exist, on this globe, or any globe,

All lives and deaths, all of the past, present, future,

This vast similitude spans them, and always has spann'd,

And shall forever span them and compactly hold and enclose them.

(Walt Whitman, Leaves of Grass, 1855)

The name of this Whitman's poem is called *on the beach at night alone*. The "old mother" in this poem is a metaphor, because in French, "old mother" (la mere) is a homophone for "sea" (la mer). So in this poem, Whitman extolled everything in universe, no matter past or now, living or dead. Whitman implied that all things which ever existed in the universe are connected. Glen happened to coincide with Whitman's idea, and apparently *Wave Motion* is inspired by his poem. The Community with Shared Future for Mankind and the ecological awareness of Glen can all be unified into Whitman's basic idea——everything is connected. Glen's ecological awareness aims at pointing out that nature and humankind are a unified whole. Nothing can be prior or superior to others, and nothing can be independent in the world. The invisible connections between everything assure our world keeping on running, and only when we humankind manage to maintain the healthy connections in ecology and treat everything as a community, our world is able to be thriving.

3.2 The main images and sense of ecological responsibility of Glen Philips' Poems

The main images of Glen Philips' Poems are the landscapes around his hometown. The wheat belt makes

indelible impression on him and gives him too much inspiration. All Glen's friends said that he knows everything there and the wheat belt makes Glen a poet, at the same time Glen's poems make wheat belt famous around the world. In Australian poems, it is common to see the European images, because many people still have attachment to the ancestors, which acts as a kind of nostalgia. The short history makes these immigration lack of a sense of belonging, so when we mention the general style of Australian poems, what comes into mind is a handful of Australian peculiarities and a large amount of European elements. Except the artists in early stage, the later poets treat the harsh environment as an enemy; after conquering nature, when they tend to pay attention to the beauty of Australia, they didn't forget to compare it with their ancestors' motherland—Europe. The "Cultural Cringe" also drives some famous modern writers away from the local flavor; they would rather investigate the grand themes related to world's future rather than jungle things. As a poet in western Australia, Glen keeps his eyes on this place which hasn't been totally eroded by metropolis. He is accustomed to using flora, fauna, crops or everything that lives freely in western Australia. He made no attempt to conceal his intense love to the wild field.

There always a mood of gloom behind Glen's vivid description; in the foregoing example *To My Wheatfields, Saltlakes and Salmon Gums*, we can find some words which are fulfilled with sentiment: "the shadowy aisles", "bark strippings, the shed leaf debris", "a freezing wind". These words all reveal the writer's mood; Glen was sick at heart at the sight of the scenes which he is so familiar with and he cherished the memory of his passing age. He knew everything here and he can show you every corner of his Wheatfield, but the old man's sadness and wistfulness are concealed in his proud introduction; he lamented for the landscape which accompanies all his life, the future of the unchanging nature and the peace and serenity in western Australia. This proves what we have mentioned above that ecological poems always let nature be the leading role, and all moods of the poets revolve around ecology instead of magnifying their own sentiment. Glen didn't try to write any magnificent or grand words like epics to incite readers into fanaticism; without any declarations and appeals, he just writes like a sagacious old man, standing in the wild of Australia, and tells you what he knows about this virgin land in a soft and calm voice. No one is reluctant to ponder on the wisdom of the elder.

The power of Glen's poems is not making readers excited but let people slow down their paces and think more things, not only the things mentioned in certain poem but also everything related to nature, environment or our earth. So the power of Glen's poem is to introduce a tranquil place to reader, leave atmosphere and leave more space to let people rethink what nature means to us and the importance of us to environment. *To My Wheatfields, Saltlakes and Salmon Gums* only shows the overall style and the general feelings of Glen's poems, but another example will clearly show Glen's attitude to the environment and the relationships between human being and nature.

Windrows Burning

great banked windrows burning

in an autumn night;

you think that's the end of another

irreplaceable grove of the woods.

But can't all grow again?

If they don't start ploughing the scars

this winter, saplings will spring,

prehistoric palms and grass trees

burst from their buried bulbs

and etch the coppery hillsides

with traverses of green;

until the forest stalks this way again.

I glimpsed on an autumn

evening when the new moon only

survived the first hours of dusk

that, for some, life was one

long extended gash of pain——

like those windrows fires

consuming all that patch

of clay had given to the light,

But there is time left for

The thin moon to show again where

the pale threads of new life stir,

to push away ancient weight of earth.

(Glen Phillips, In the Hollow of the Land Ⅰ, 2018, p. 86)

Glen is not a poet who buried himself in his musty old books and ignored the outside world, although in old age he still travels around the world to contact new things and thoughts. In this poem he expresses his idea that everything people have done to nature, no matter good or bad, has no effects to the development or progress of our planet. No matter how we destroy the environment or open up wasteland for farming, the time keeps going on and nature keeps healing or growing. "You think that's the end of another irreplaceable grove of the woods. But can't all grow again?" Glen（2018）uses these philosophic words to tell people, nothing will end nature; all the ends or terminal that you thought are actually the new beginning of the world. Within four lines, Glen expressed that human beings or all lives in world are not the center of our planet; what's eternal is only the existence of the planet and the moving of time. "Windrows Burning" may be a sad thing or a disaster to farmer but nature seems to be wakened from a dead sleep. "clay had given to the light" clearly shows Glen's attitudes that soil belongs to no one, and the best way to solve the environment problem is to let every natural thing free. Still according with Glen's style, the word "old" runs through the whole poem. Phrases like "prehistoric palms", "ancient weight of earth", and "extended gash of pain" underline the long history of earth and the strength of life. The lives buried under the soil are not disappearing, and without human activities, everything in nature can reborn. The earth and nature have gone through trillion years of progress, so they are independent individuals, on the contrary, human beings are the parasite of the earth. If a fire devastates everything in farmland, the soil will restore its health. If a disaster erases all traces of human, the planet will revive after the treatment of time. The end of "old" means the birth of new lives. In Glen's heart, the ecological responsibility and concept don't mean to call on everyone to rescue our earth, but to waken people up and make them be aware of the truth—what we do to improve the condition of the environment actually means to rescue ourselves. No matter what happens to this planet, it is able to heal itself. Glen just drew the picture of "Windrows Burning" as a window to inspire people what the ecological responsibility really means, and take this common incident in farmland as a metaphor to point out the insignificance of us compared with environment. Birth will follow death; reviving will follow dying; nothing could change the law of nature. Glen uses this flame to enkindle the truth of ecological concept and arouse the awareness that nature does not need to be rescued, and saving ourselves is in urgent need.

Similar to the above example, one of another main images of Glen's poem is natural environment, following the excerpt of the poem *Storm Dancing*:

When yellowing leaves litter paths, rain comes:

wet wheels swish shining streets with whiplash swirl,

householder conduct on doorway rostrums

overtures as their umbrellas unfurl;

…

Meanwhile, husbands dive from backdoors, too late

to save the drooping washing in their rush.

Arc-welding warn! Great thunderheads re-form;

like the condemned, we bow before this storm.

(Glen Phillips, In the Hollow of the Land Ⅱ, 2018, p. 26)

This poem renders a picture before the coming of storm. The happy children, the parents in hurry and the scared scene of thunder form the daily life of ordinary people when facing the unavoidable natural phenomena. The last sentence "like the condemned, we bow before this storm" shows the insignificance of human compared with nature. Indigenous people have a connection of gratitude and reverence toward nature, and if there is no invasions of modern life, what people can do is to comply with nature and live in harmony with nature. The children enjoy the rainstorm and the parents worry about the storm, which are the pastoral life of people in countryside. Although the whole poem gives readers a sense of oppression, we can also find some pure sentiment and happiness in it. The instinctive reverence for nature and the innocence of children bring vigor to this image. What behinds this mixed and disorderly picture is the harmonious image formed by the concerted efforts of humankind and nature. Glen was born in countryside and he loves the pastoral life, he enjoys the peaceful life without the bother of modern

techniques. The smallest organization of humankind is family, so Glen gives up sermons that propagates the invisible relation and great meanings of the relationships between people and nature; Glen writes down some trivial things in life to remind readers how beautiful and fantastic life is if we live close to nature and imply that we and nature are a community with shared future. Learning to respect nature and treating nature as friends, are the ecological concepts of Glen.

Glen also wrote some poems about plants and animals, which carefully describe their appearance and imagine their mental activity. We can find the theme of this kind of poems is always "free". The following is the *Caged Birds are favoured by old men*:

It is true old men discover

a love of keeping pets; singing birds

to carry about suspended in

their cages of bamboo; to bill

and coo, to chirp or sing lustily.

Old men totter to meet in morning

or afternoon, proud of birdsong

pleased with plumage, bright beaks,

beady eyes, the flutter of little wings.

They bring them to their gatherings

of green jars of tea and melon seed.

In stacked cage proud possessions

strut on perches and flutter feathers,

cock a head askance to show

the flecked white of beady eyes.

Why do old men want to do this?

Have they discovered only now

a last kind of love? Found a way

to keep love forever perched

on a swing, yet waiting for the day

their master's withered hand

at last will set love free?

(Glen Phillips, In the Hollow of the Land, 2018, p. 152)

Despite the fact that this poem is not written about his motherland, it reveals his love to creatures and life. The first two stanzas describe the grace and beauty of the birds, meanwhile represent the cheerful and light-hearted images of the old man gathering together, which just leaves readers the impression of happiness and comfort and we may forget that the birds are still in cage. The third stanza compares a life——the bird to one's property; suddenly the feeling of sadness pours to readers. In cage, the bird perked up its head, and looks charming and energetic, but it deserves the sky and freedom. The bird is not born to stay in cage; bird's pretty face concealed the loneliness. Maybe the bird doesn't know what is free, while the old man has no right to imprison the lovely creature. So in the last stanza, Glen asked directly "Why do old men want to do this?" Glen explained for them: they want to "keep love forever perched", and the subtext is selfishness. By using this daily scene in Chinese park, Glen satirizes man's selfishness and bad behaviors to creatures, at the same time insinuates his attitude to the relationships between human beings and other living beings. Until the last sentence, Glen still uses a rhetorical question to query the old man's hobby and behavior. Glen shows his attitude that all things in this planet share it fairly. Nothing has the right to be superior; all the creatures should enjoy the basic right—freedom. Not only the old man, but also mankind, is used to controlling and possessing others' lives at will. Grandly called "appreciating the beauty", actually mankind has no differences with butcher, because both are depriving lives. Animals or plants don't have the same complex thinking processes like us, therefore we need to realize the deeper relationships. The ecological responsibility just belongs to one kind of creature—human. If mankind does not disturb the normalcy of nature, the ecosystem will be more prosperous. Every country and government emphasizes the human right and freedom of the people, but no laws enforce the freedom of animals and plants. Birds are locked in cages just because their beauty; they do nothing wrong while the elder imprisoned them and showed them off for vanity at the moment.

Glen doesn't refute all human activities, and his wish is that everything on earth reaches peaceful coexistence. As we mentioned above, the spirits of Whitman and Glen get unified in the ecology. Whitman thinks about the relationships from a much higher level, which is

similar to Emerson's Pantheism——animistic world view. Whitman inspired readers that everything in universe has its own position, and nothing is an isolated island; we are all connected and the universe is just a container. Glen thinks from a lower level and has insight into the ecological problems. The collision happened between modern and pastoral life is inevitable, and the contradictions are getting worse. Glen didn't try to be a preacher to enumerate the problems and point out what we should and shouldn't do; he just renders numerous daily pictures of pastoral life, weather changes or human activities to enlighten numb people who work, or live in metropolis. Glen reminds us that we should not be the parasite of the world, instead, we and everything in world are a community with shared future. The simplest words can move readers most deeply. Glen knows that as a special poet in western Australia who has witnessed the changes during the past 80 years, he has the responsibility to tell the truth, and this responsibility is what he called the indispensable ecological responsibility. He takes it as the conscience of a writer. The landscape and relationships between man and nature in his childhood still linger, but the society needs development. Glen puts his efforts into recording or saving some moving moments in nature with his philosophic words and exquisite skills, aiming at enlightening readers. Glen, as a sage, writes down the poems full of significance of "To see a world in a flower", looking forward to guiding readers to realize the truth of our position in ecosystem, giving us a moment of tranquility and leading us to respect the miracle of life.

4 THE ECOLOGICAL IMPLICATION OF GLEN PHILIPS′ POEMS FROM THE

PERSPECTIVE OF COMMUNITY WITH SHARED FUTURE FOR MANKIND

Community with shared future for mankind , as an important idea to solve human problems and global dilemmas , is proposed in response to the development and changes in the world situation and has increasingly gained the value recognition of the international community (Jian, 2019). According to Xi Fang and Mengwen Pan (Xi & Pan, 2019), there are four aspects that are required to build the community of shared future for mankind. First of all, it's necessary to establish the concept of international power and to promote the concept of common interests; besides, it's also necessary to advocate new concepts of civilization and to build more acceptable systems of global ecological civilization. Living in one world, all nations are in a big family. With the development of our society, human has brought too much damage to the globe. The ecological crises teach human to learn to protect it through all possible ways. Writers shoulder their responsibility by using their pens to write about the practical condition humans are facing now, hoping that people may realize the severity of the problem and work together to fight for a better and more fulfilled future for all mankind.

As a nature lover, Glen has written and is still writing a great deal of topics that are about nature. The readers saw what Australia was like in his childhood and we can also see what it is now. The same thing happens in other places on earth, in Africa, Asia, America and perhaps everywhere in the world. When humans recall the "good old days", they feel compunctious and they will want to correct themselves in future life. Here we see the great power of the artistic works and their influence on people's awareness.

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Artistic Creation and Humanistic Concern
——an Interview with Brian Castro

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Abstract

Professor Brian Castro is Chair of Creative Writing in The University of Adelaide, Australia. He is the author of *Birds of Passage* (1983), *Double-Wolf* (1991), *After China* (1992), *Stepper* (1997) , *Shanghai Dancing* (2003), *The Garden Book* (2005), *The Bath Fugues* (2009) and *Street To Street* (2012). His latest book *Blindness and Rage* (2017) is written in verse form consisting of 34 Cantos. Focusing on Castro's artistic creation and humanistic concern, the interview mainly includes *The Garden Book* and touches upon Castro's other works. Deprived of his mother tongue, and driven by melancholy, Castro has to work out a comfortable territory through which to channel his personal emotions and humanistic compassion. His passionate claim of empathy for different races and advocate of love as a cure of disease originate from his missionary motivation that racism and hatred must be dealt with one way or the other in modern Australia.

Keywords: Artistic Creation; Humanistic Concern; Racism; Empathy; Mission

Ma Lili[2] (Ma for short hereafter):

What was your original motivation for writing *The Garden Book*, where did you get your inspiration?

Brian Castro (Castro for short hereafter):

There is a nice story that goes with the book. I was living in the Dandenongs, and one day I went out to the countryside, there was a small museum. In this museum they had many objects, you know – the early pioneers had axes and tools for the trees and they sawed the trees for building. Finally in one corner there was a Mr. Wang, who was the local teacher, so I just thought that was strange – a Chinese school teacher, because normally Chinese came to the Dandenongs just to make market gardens and grow vegetables and things like that. So a Chinese school teacher was very different, and then I researched a bit further and found that he had a daughter who also became the school teacher after him, and everybody liked them. So I thought, here is a story, so the real inspiration was about his daughter which became Swan.

Ma:

But what drove you to combine this story with the story of He Shuangqing?

Castro:

There was a book written called *Leaves of Prayer* by Elsie Choy, about a woman poet from the 18th century, she wrote these poems that were very good poems but she was badly treated by her husband in her village, so I decided to make like a memorial of this woman and her poems, so I combined the two.

Ma:

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[2]   Ma Lili interviewed Professor Castro in his office at The University of Adelaide in 2018．In this interview，Ma asked questions not only on her own behalf but also on behalf of the co—translator of *The Garden Book*，Bai Wenge，and the other author of this Interview Li Jingfei who later transcribed the sound recording．The key words are bold in order to give readers a clear clue of reading．

Crossing time and space, with a very idiosyncratic form. What is your favorite writing form?

Castro:

I have done now totally 13 books and 12 of them is fictional, so I want to actually do the next one in nonfiction, in other words, what is becoming I think more and more common now is that people are not writing big novels any more, they are writing observations, essays. So I am looking at the American writer called Elliot Weinberger, he actually writes these short stories that are also essays, so it's again crossing two different forms and these two different forms as I've always done in my writing is to advance the genres, not the traditional novel, but also not fact, but something in-between essays and stories, so **essayistic fictions** is what I call it.

Ma:

Essayistic fictions, a new artistic form. Talking about form reminds me of Hayden White, who seems to suggest that the choice of form is just as important as the content that goes with it, what do you think of his idea?

Castro:

I believe what Susan Sontag said, " **the voice is the form** ", whatever the voice you take, I do not mean my own voice, I mean the imaginative voice in my head, that voice of form is the thing that keeps the book going. So this distinctive voice if you read Virginia Woolf, and the distinctive voice if you read William Faulkner, is not the way they talk in person if you like, these are imaginary voices; and I think that is the form that the book takes, because I don't believe you can draft the book with just ideas; otherwise that will become too artificial, as if you are just joining the dots from one plot to another, which is not the way I work; I work through language, so a literary language is the " voice" which I think will carry the tone of the book, if it is strong enough.

Ma:

How far can you let your imagination go, say in the story of *The Garden Book*?

Castro:

I think that's the secret, you cannot limit your imagination. Imaginatively, you draw from everywhere and you are like a vacuum cleaner. You are picking all kinds of things from everywhere. And you start to use some of them, you can slot into the story, but also I believe that I read a tremendous amount, so I am also drawing on other writers' lives, because I am very interested in biography and autobiography. So I draw on their lives, and there might be some aspects of their lives that interest me. You know writers are very strange people. So I use their lives to provide me also some insight into how a writer thinks and how they live.

Ma:

Do you edit on your own work?

Castro:

Yes, a lot of them.

Ma:

I am aware that there is a slight difference between *The Garden Book* in print and in PDF. Is that because of your editing?

Castro:

Yes, I always do 4 drafts, that is the basic thing. Sometimes there are 7 or 8 drafts; but to me, it's never finished, so when my publisher reads it, he would say ok, you know, do this, do this, and then I would rewrite again, normally. And I never used to think too much about the reader, I think that used to get in the way, block me. Because I don't want to be a best seller, it's not my interest, so I would always rewrite just for my own sake. And if it does not sell, it is fine, you know, I am not worried.

Ma:

That actually further liberates your **art of creation**.

Castro:

Yes, that is right.

Ma:

Do you have any specific topics for writing in mind now?

Castro:

At the moment, of course, I am very concerned about **the world situation of refugees**, so refugees are a phenomenon which before, people used to be more kindly towards them, but now they are seen as enemies, I do not particularly like the way that they are being treated, but there are millions and millions of them and what can you do? But that is not my problem, my problem is that my interest is in these people who really have nowhere to go, and no resources, what is their story? So I want to have actually an interview of some, but of course under the current government you can't even talk to them not even by mobile phones; they are in a prison-like situation, so I want to at some stage talk to people, talk to their children, talk to their parents, and yes do something like that.

Ma:

Does this have anything to do with your concern: sadness?

Castro:

Yes, my idea of **melancholy**, which I think is a natural condition but also a creative condition. I used to think, why do people say " oh, I can just go to another country and be very happy"? I don't think so, as far as I am concerned, I am unhappy everywhere.

Ma:

Is that unhappiness that drives you to writing?

Castro:

Yes, that is the territory which is the happiest, it is when I am inside writing. So it is not a paradise but it is also a suffering, but is where I belong, not in the real world perhaps, but I find, everywhere that I go for 6 or 8 months, it feels pretty good, but then little by little, you realize it is not that paradise one thinks.

Ma:

Does this unhappiness result from your personal life or elsewhere?

Castro:

My personal life and my family, they have very tragic circumstances; and they lived through so many different wars, the Japanese occupation of Hong Kong – my father was imprisoned by the Japanese and tortured also, my mother lost her first two children, otherwise I would have an older brother and an older sister; but they both died during the war, because there was not enough food to eat, from diseases and things like that. So it is these personal tragedies that are always at the back of your mind; and I felt my mother was the carrier of this sadness, because she was very important, and she told me these things in Cantonese, so it is not just I lost my mother, but I lost the language, which is a loss that one tries to bring back in writing in a different language.

Ma:

Your personal family tragedy reminds me of Mark Twain who suffered from so many personal tragic experiences in his early time that they severely affected his writing style.

Castro:

So he invented these stories.

Ma:

In a sarcastic, bitter and pessimistic way.

Castro:

Yes. Yes.

Ma:

Let's go on with questions on *The Garden Book*. Some questions from the other translator of *The Garden Book*. Her first question is, " you use a lot of ink to describe the sky in *The Garden Book*, does it have any particular meaning? "

Castro:

Yes, I think once someone asked, do you get an idea to write a novel and do you do a lot of research? I say No, sometimes it is just the weather, when it starts to rain I am inspired; when it is very cold I am inspired; so I cannot write in the hot summer, I cannot write; maybe it is just my personal disposition, but the sky, the weather, these things change all the time according to my moods; it is not the other way around, not because it is raining that I am sad, I am sad so I write about weather.

Ma:

So no matter what the outside environment is, you will always have sadness inside yourself.

Castro:

So you portray that, one way I portray that [sadness] is the writing about weather.

Ma:

Sure, I notice more weather descriptions in the book, Swan's father who nearly died in the storm; and when little Darcy was running away from home, the sky was dark; when Swan and Darcy met for the first time, " The heavens opened. Drops of rain hard as nails upon his head"...

Castro:

In the Dandenongs the weather is full of microclimates, it changes very quickly from the bright day to stormy dark, the trees are very tall, so it becomes very dark. It is very threatening.

Ma:

Ok, that explains many scenes in the book. The second question from Miss Bai: you use the word " disappear" many times, what is that really disappeared or disappearing?

Castro:

I suppose because Swan writes on leaves, so it is not meant to be forever, so these leaves will disappear, they will die away, the ink will die away; so she is not interested in this idea of posterity, that I will write something famous and the whole world will know about it; she is writing for the sense that poetry is very ephemeral, very transient, and may not last, that one wants it to last. So in one way I am questioning the idea of a writer, especially writers who think they will become famous and lasting, so the idea is, **what is writing anyway?** Is it for yourself , is it to make yourself very grand and set in stone, so that you will be remembered forever? That is not my way of thinking, I think writing is very brief, life is very brief, so in one sense, disappearing is probably a good way to put for me, the idea of life, **life is always disappearing**, especially one dies obviously, but so many things are disappearing, it is best not to be too heavy on the earth, in other words; don't destroy the earth to make big memorials, or remembrances or build buildings, in people's names. It is more important to pass through very lightly. That is what Swan does.

Ma:

Your idea about writing reminds me of a sentence from *After China* that is how I got to know your name and got

interested in your novels, " it is through writing that we find ourselves". Can you explain it a bit further?

Castro:

I think that is the journey that one takes, not the other way, not looking for something in the world but to find yourself inside yourself.

Ma:

You mention " chaotic" in *The Garden Book* many times in describing Swan and her feelings, is there any significance in it?

Castro:

I think she was living through a period of the history in 1930s-1940s, that was a chaotic period--- the Second World War. Because of the Japanese invasion of the Pacific, a lot of **racism** against Asians was happening in Australia. Earlier they tried to breed out the Chinese, and also to actually make a law whereby if you went back to your village in China, you could not come back even if you'd lived in Australia, so it was a kind of ethnic cleansing. I am also interested in this because I am more interested in **refugees** and the way **racism** works to not just keep out the foreigners, but to actually prevent them forever from diluting the white population in this racial way. I think there is a scientific term----eugenics. Eugenics is very strong still in Australia, it's about breeding only your race, there are a whole lot of theories about it, there are certain people that don't like to see a Chinese person with an Australian person, mixed marriages, things like that. So one thing is that these racial theories have been passed down from the 19th century. These kind of things disturb me, because the eugenics is a myth, since genetics have already proven that people are not of one particular descendant or race, it is all a mixture of everybody. If we think we all came from a certain place it is probably Africa. So maybe there has been a stream of my work that I've always spoken out **against this kind of racism** (Ma Lili &Li Jingfei, 2019). So that is why it interests me about Swan and about Darcy, because it is a mixed race partnership, he is of course expressing a lot of this kind of **eugenic racism** to his own wife, so how tragic was her life to have to live under this kind of persecution!

Ma:

True. Racism seems to come back now in Australia.

Castro:

It is becoming more common, and unfortunately, certain politicians are fueling this fire and they want it because they get votes from the public; but I don't think the Australian public is all like that, of course; but when people don't have much education, they hear these things and they act without reason, and it is unfortunate. So I think the fight against racism has never gone away, you know, ever since I started writing, I have been writing with this in mind and in my sub-consciousness even, that somehow these are the kind of things that disturb me as I try to use my writing and my fiction to show the tragedy of certain people's lives, also not to help anybody [but] to actually make people understand that unless you are **in someone else' s shoes**, you really can not appreciate the situation---

Ma:

Empathy. This is something we really need, to deal with racism and to deal with any hatred between persons, cultures as well nations especially in such a cosmopolitan world.

Now let's talk about the word **" ghost"** in *The Garden Book*, at the very beginning, you quote Kafka who writes " Writing letters, however, means to denude oneself before the ghosts...The ghosts won't starve, but we will perish", so " ghost", " haunting" and " the uncanny", are these terms all related to each other?

Castro:

Yes, they all related, I suppose, in a Freudian kind of way, because Freud wrote about " the uncanny", he also wrote about melancholia, so I think that these things come out of a sense of displacement that " the uncanny" is when you are in a place you think you've been before, but you've not actually been, so you are haunted by a feeling and that

feeling can have all kinds of reverberations, in terms of your own history perhaps, but also in terms of your psychology, so these things are all connected, yes for sure. What I call " the ghost effect" is actually beneath everything that we think of as sociological or historical, there are ghosts haunting, things that we do not actually pick up unless we are very sensitive, you know, we detect it by our unconscious.

Ma:

Indeed so. Such understanding reminds us of Paul Ricoeur who wanted to show how the past bore upon the present, how the past could responsibly be remembered in the present. Certainly Kafka's idea of ghost and Auden's concept of time and banishment of human beings carry a strong significance of meaning, what about the minor figures such as Marquis de Sade in *The Garden Book*?

Castro:

That is where we get the word sadist. So you know Darcy is [a sadist]…… Marquis de Sade was a French writer, who was imprisoned actually for his obscenity as well as his cruelty, I think that is where it comes from.

Ma:

Does it also mean Professor Henry is being pornographic when he asks Swan to read Marquis de Sade?

Castro:

Yes, and also a **power struggle**, how can I say---he (Professor Henry) abuses the power as the professor, you know, to a Chinese girl; so you can imagine in those days how persuasive he could be, he is in a positional power. It happens in all these universities, we should be very careful, so that these things don't happen.

Ma:

Could you explain a sentence from the book---" Your aggression, came from your own hatred"? How and where did you get this amazing idea?

Castro:

Well, just reading basic theory on racism, you learn that actually **racists** have a hatred of themselves because they cannot **empathize** with someone else that looks different to them. It's because they cannot actually assimilate the different parts of themselves and also others, so they cannot put others inside their own heart, so it is a really unconscious hatred of oneself to turn that aggression outwards.

Ma:

Have you ever thought of dissolving or solving this kind of hatred, if so, by what?

Castro:

It is very hard, because I think one thing is family education, some people do not have any, and so basically if their fathers were racists they become racists unless they go to universities maybe think through, but some don't, hard to say. I think **family environment** is probably the most important, for if a family raises its children as caring as also being in the shoes of others, and listening to others, they of course become very well-rounded people; but unfortunately, I think with the social economic circumstances, quite a few people don't reach that level; so it's usually family violence, so if the father is violent towards the son, he will normally be violent to other people, later.

Ma:

Even of his own race.

Castro:

Even of his own race, of course it is easy to pick on someone who is different.

Ma:

It is easy to bully, and the different raced people become targets of bullying.

Castro:

So that to me has always been the situation I come back to. Philip Larkin, the English poet, wrote a very famous poem that began with the line: " your family they fuck you up", which means much more than just violence, it means sexual abuse and it means everything, so I thought that was a very nice line to begin a poem.

Ma:

Family is very important, it talks to you, shapes you and affects you through all your life, but then you can always be a little bit different, leaving behind your family paint or trace or negative influences, right?

Castro:

But I think it depends, of course children will always rebel to a certain degree, and they also rebel because of too much lecturing by the father or the mother.

Ma:

Especially by the father, according to psychological findings.

Castro:

Exactly, if your father was a good, honest man, and he just did honest things you saw as a child, then he didn't need to lecture you about them, so again I think that kind of education is quite invaluable. And you can tell that some children without much encouragement are naturally kind, naturally honest, because their fathers act that way, he doesn't have to speak.

Ma:

You can only look at their eyes to find tenderness, and the moment you see such care or tenderness, you know this gentleness and love must come from somewhere, mommy or daddy, or somewhere from schooling.

Now could we talk about your novel *The Bath Fugues*? Did you organize its form because you get inspiration from *A Dictionary of Maqiao*?

Castro:

I don't think it inspired *The Bath Fugues*. In *The Bath Fugues*, there was simply a Portuguese poet living in Macao, his name is Camilo Pessanha, he married a Chinese woman, he had a lot of children and then he had concubines, this is in the early 1900s. And he also acquired a lot of Chinese paintings. In those days nobody cared that they were valuable or anything like that, but some of them were; and then I realize, I did some research, I actually got a Portuguese woman to search out for me, to research what happened to these paintings of his; I know he is an opium addict, he might have spent them on opium or anything, but she could not find anything except the fact that a shipment of them went back to Portugal to Lisbon, and I just thought this is interesting to me, because then somebody had obviously realized that some of these are very old paintings. But I transposed it to Australia, I had an Australian woman who inspects these paintings, how did it get there; at the end of this book, the third part of the book is about this museum in Queensland that has those famous paintings. Originally the first story was inspired by Pessanha's life.

Ma:

Is Pessanha a true person?

Castro:

Yes, but my character was invented and the paintings belonging to Pessanha are true, but I just transposed it to Australia. In a sense, you know, sometimes when things were happening in a foreign country, let us say during the Cultural Revolution in China, a lot of arts were destroyed but some were actually shipped by foreigners to different places. So this interested me, that is why *The Bath Fugues* is now being published in the US and the UK, because the publisher from London(she's actually a publisher of art work) was very interested, she said, " oh, this is one of the

first books we are going to publish, because it is about the story of art, stolen art."

Ma:

Stolen art, an interesting topic. Now lets move on. Could you say something about your new book *Blindness and Rage*?

Castro:

Yes, *Blindness and Rage* is actually a **verse novel** or what they call a verse novel, because it is written sometimes with rhyme, sometimes with different rhythms, I mean the story is very simple, an architect who is living in Adelaide is dying of cancer, so he decides that he will go to Paris and die in Paris.

Ma:

Is it based on true story?

Castro:

No, because he is so influenced by French writers, theories and fictions, he thinks that's the best place, going back to my idea: where is paradise? It's never a paradise. So he goes to Paris and of course finds that it is not the place he has thought, oh, yes he will enjoy so much literature and he will be inspired by everything else. In fact, he starts hallucinating about the past, and meeting with the **ghosts**, here comes the idea of ghosts again, here the ghosts of past are the famous French writers who are dead, and in his hallucinations these writers see Australia as a barbaric place full of kangaroos, so he was made to understand through these imaginary conversations that Paris was the center of the world, and these famous writers wouldn't understand anyone from Australia. So basically that is the story. What he does is he falls in love with the woman next door, and through this act of love his cancer goes into remission. Obviously there is no medical support for this theory, but, you know love is so positive, it is something that I think can cure people if only through metaphor – **the metaphor of love as cure** –not love-sickness, but love-cure – this is the positive side of my idea of **melancholy**. And yes, he is not fully cured, but he is able to come home, to Adelaide, where he has a new way of looking at life. Because **life is actually time**, so now he has time to re-assess writing, so it doesn't matter if he's going to die next year, or whatever, but he has the idea of time outside of writing; he has actually resuscitated the idea of living time, because before then it's all about lack of time: I am going to die, I have no time left and I have to write. So yeah, the experience of death is a kind of regeneration of the idea of time without anxiety, that's basically the plot. It is really about language and about rhythms, and it's about what people call prosody, prosody is when you read it, you can hear the rhythm whether you understand English or not, you can still hear the rhythms of life. You were talking about there is so much music in my work, this is very much that, you see, this is about **musical qualities of language**.

Ma:

Ok, that is why you said it's impossible to translate it.

Castro:

It's impossible, because I do not see how another language can handle both the meaning and the rhythms. Even in After China there are a lot of musical elements, and when they translated it into Chinese, it wasn't there, so it is very difficult, I think.

Ma:

I always translate the title of *After China* into (*zhongguozhihou*--- 《中国之后》), because I am reminded of Adorno's " to write poetry after Auschwitz is barbaric", and I am aware that you are very much influenced by Adorno.

Castro:

That is more close to the meaning.

Ma:

How closely connected　are your works with Chinese elements?

Castro:

Obviously through the **racism in Australia**, so that it to me has always been the subject behind my mind, but it also depends on the book, and usually I alternate. So one book is set somewhere else without any mention of China, another one comes back to China and keeps going away and coming back, because like you say about distances, when you go away somewhere, you start writing about where you came from. So for example, I wrote this story inspired by Lu Xun – it's published in Melbourne, and Mabel Lee was the editor, she compiled an anthology, and she just asked the different writers to respond to the anniversary of the death of Lu Xun. What I wrote is not a story, it is not a fiction, so it's both things; so if people want to research that, they will see what's the path I am taking now. It is what I should do next. The extraordinary thing was how impressed I was with Lu Xun, I read in English his *Wild Grass* – it is very **melancholic**, and it is about the weather, a lot of the weather, snowing or raining whatever. So I was inspired by that, it all ties in with what we were talking about. Everything has a link.

Ma:

You open up my mind --- in the context of Australia, when tackling China-Australian relationship, not only should we pay attention to the cultural conflicts and commingling between two nations, but also we should be aware of the prevalence of **racism**.

Castro:

The tension, you see, is that it seems like to me not many people want to write about that; because either if they are Chinese they want to become Australian, they don't want to be controversial; or if they are Australians, they cannot see it, they do not see the things like you saw yesterday(some white teenagers beating a Chinese girl at Frankston Street, shouting her to " fuck off "); and these are very traumatic experiences. So I feel that someone has got to speak these things, so that is my mission in a way. Because you can see **racism coming back** into the mainstream. It never really went away.

Ma:

Exactly, and I partly share this mission, by translating your work, by researching them and reading things from different perspectives. Just a few small questions before we finish the interview. What are you writing now?

Castro:

I am in the thinking zone at the moment, sometimes it takes 12 months before I even put pen to paper, and that thinking zone, reading zone, meditating zone. Yeah, I don't have a specific thing in mind. But as you were saying earlier, **what is the form**, I am starting to get the form and I am starting to get the idea of **the voice**, and hopefully if that stays with me for the next 10 months or so, something will start[3].

Ma:

Thank you very much, for your mission, for your writing many works that have to do with China, thanks for caring those disadvantaged Chinese in Australia, and for your humanistic concern for all the disadvantaged people in the world.

Castro:

Thank you.

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[3]　In a brief letter from Brian Castro in July 2020，he told me he was living in the Adelaide Hills and writing a story book that deals with the epidemic.

ACKNOWLEDGMENT

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Escape as motif in Thea Astley's *Drylands*

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Abstract

Escape is an important theme in the history of many immigrant countries and their traditional literary works. This paper examines the idea of escape in the life and works of Australian multi-award-winning novelist Thea Astley and especially in her last novel *Drylands*. Through 'escape' stories of various characters, whether old or young, white or aborigines, women or men, Astley stresses what they escape from and what they escape into. Even if most of them fail in the end, their failures are reflections of the characters' pursuits of freedom and happiness as well as a means to sustain their individuality in a small but sophisticated outback society. Through detailed analysis, this paper aims to show that 'escape' is the key motif in Astley's final novel and it is a good reflection of the author's state of mind.

Keywords: Drylands; escape; motif; mass immigration; individual immigration; small town

1. INTRODUCTION

Thea Astley(1925-2004） was an multi-award-winning Australian novelist, a prolific writer, one of Australia's most celebrated writers. She published 16 works of fiction during her lifetime. As a writer committed to writing for over forty years, she has achieved great success in Australian literary circle and has won the Miles Franklin Award 4 times, which is a feat shared only by Tim Winton in Australian history. She has won all major literary national awards, her work has been published outside Australia, and academic scholarship on her novels and short stories continued to increase. She has influenced a generation of Australian women writers such as Helen Garner and Kate Grenville and is known for her support of the many younger writers who came within her orbit as a teacher (Lamb, xi).

Her last novel *Drylands* won her a fourth Miles Franklin Award in 2000, which makes it worth great efforts to explore and discover the charm of this novel. It portrays a fictional small town in rural Queensland, named Drylands （also the name of the novel), economically and morally devastated by drought as, one by one, its inhabitants leave the town in search of psychological replenishment and greater economic prosperity in coastal or watery areas. The bulk of Drylands is a set of stories arising from the protagonist's imagination. Sitting in her flat above her dying convenience store in a town economically crippled by drought, Janet decides to write a "book for the world's last reader" (Astley, 6). Interspersed with short passages detailing Janet's thoughts and reflections as she writes the novel, there are mainly six stories imagining short periods in the lives of some of the town's inhabitants. The ensemble of protagonists includes an accountant, a writing instructor, an indigenous farm hand, two housewives, and a farmer. The lives of the main characters unfold in a nonlinear time structure, with no overarching or unified plot, connected only by their experience, temporary, or otherwise, of living in Drylands during the drought (Cahillane, 2). This paper analyzes how those characters escape to different places in Queensland for a variety of reasons and in many different ways so as to show that escape is a key motif in the novel.

2. ESCAPE

2.1 Escape as a mass immigration in Australian history

Escape is a permanent theme in the history of human beings. Sam Bluefarb said, "any mass movement (or immigration as historians call it), in which people intend to desert the old and unsatisfactory conditions and look for new ones can be considered as a kind of escape" (Sam, 10).

Based on Bluefarb's concept of escape, it is clear that escape is of great significance to Australia since it is predominantly a nation of immigrants, which means mass movement of population from all over the world either in the past or at present. These occurrences of escape have become a major tradition in Australian literature.

The first recent mass escape or diaspora in Australian history was the settlement of the British colony in Sydney in 1788. The indigenous Australians were original owners of the continent, who had lived there over 60,000 years. However, their peaceful life was broken by the first mass "escape" or migration of population which started with those first permanent British settlers who arrived in Sydney Botany Bay in 1788, a mix of convicts from England and the military officers responsible for controlling them. The colonial governors were charged by Britain to create a self-sufficient colony. They sought to turn convicts who had served their prison terms into useful farmers and artisans. In this new world, they began to seek both their spiritual and economic rebirth (Xia, 57).

The second wave of mass escape was concerned with the founding of major cities in Australia. Explorers paved the way for movement beyond the original towns of first settlement. They established sites for other penal settlements and founded other major cities in Australia like Hobart in 1803, Brisbane in 1824, Perth in 1829, Melbourne and Adelaide in 1836. (Xia, 57, 70)

The third wave of mass escape happened right after gold was discovered in Victoria in 1851. Within a year, more than 500,000 people (nicknamed "diggers") rushed to the gold fields of Australia to seek their fortune. Most of these immigrants were British, but many prospectors from the United States, Germany, Poland, and China also settled in NSW and Victoria. Even more immigrants arrived from other parts of Australia. These people flooded into the new 'gold mountain' for great fortune, thus the enormous increase in the population and wealth of Victoria meant that "Marvellous Melbourne" overshadowed the founding city of Sydney by the 1880s (Xia, 58) .

In general, the last wave of mass escape happened since the late 1940s when Australia needed labour power for its postwar industrial expansion, hence there appeared the postwar migration boom, when about 5.6 million immigrants from over 140 countries have made Australia their home. Socially immigration has made Australia one of the most cosmopolitan and active societies in the world. (Zhang, 96)

Escape took on a variety of forms for different reasons during different periods of time based on different levels of human development. As time went by, the scale of mass 'escapes' in Australian history decreased gradually and finally became the initiative of individuals. Now immigrants from different parts of the world come to Australia in pursuit of a better life, more opportunities and fulfillment of their long-cherished dreams.

The theme of escape is reflected in Astley's last novel, which shows different characters' long journeys of adventure and escape from reality and unhappiness of life. In the following part, Thea Astley's personal life will be explored to shed light on the reasons why her characters in Drylands have similar feelings of escape.

2.2 Escape in Thea Astley's Life

Through her whole life, Thea Astley herself tried her best to escape through various means for a range of reasons.

Thea Astley was born in Brisbane on 25 August 1925, and was given the name "Thea" meaning 'gift of the God' or 'Goddess' (Thea being the Greek goddess of light).

Her family settled in Waterworks Road in a suburb five or six kilometers from Brisbane and accessible by tram. Queensland was a home she loved and hated. The area was originally noted for its genteel rural estates, but later it attracted an influx of thousands of families looking for relatively cheap houses near the city during the post-WWII baby boom period.

Her parents' unhappy marriage created tension in the family home throughout Thea's childhood. When she was a primary school child, the atmosphere at home was quietly tense, characterized by silences between her parents, punctuated with many arguments. (Lamb, 7) For her parents, marriage was disappointing after what had been a promising romance. Her runaway maternal grandfather left his family for the city life, hence her mother Eileen endured a very straitened upbringing with her two sisters in a single-parent household. Her grandfather escaped to the city for a new wild life at the expense of abandoning his wife and kids. Thea's grandmother became a deserted wife, which was to be a practically and emotionally terrible reality.

In Thea's eyes, due to her grandmother's unfortunate family situation, she began to understand her mother's embarrassment and troubled personality caused by lack of education and closeness between family members. According to Karen Lamb's research, "intimacy and emotional frankness——things she craved——were not part of ordinary life in the household in which Astley grew up. As a child, she was vulnerable and exposed to differences within the home and allegiances outside of it——particularly religious ones that she could hardly have been expected to understand" (Lamb, 6). Her mother Eileen lacked the sense of security due to her absentee grandfather. While in Astley's own family, her mother was the ever-present parent who needed a confidant. Instead, Astley's father Cecil, known as a man of extraordinary wide knowledge with a finer sense of language, worked long hours as a senior sub-editor. Therefore, the lack of communication and common interest may have caused the tension and friction in the family.

Astley's mother was a devout conservative Catholic who instilled a strong knowledge of religion in her children. Astley's older brother Phil's choice of commitment to religion and devotion of his whole life to the Catholic church made Astley rather confused. In fact, the way of expressing the gap between what she was forced to do and what she actually felt troubled her whole life.

Her mother's religion was rather severe and unforgiving, "it was 'a peculiarly obsessive, categorical and intolerant brand of Irish-Australian Catholicism', full of confusing ideas about sin, forgiveness, judgment and punishment." (Lamb, p20) Living in a Catholic family with very strict religious rules, in her daily life, she had to follow the rituals of Catholicism, such as reciting the Rosary, being exposed to the deeply-rooted idea of chastity before marriage and a complex set of rules governing marriage and divorce. She was taught to observe absolute obedience to the laws of the church. In a certain sense, Astley felt depressed guilty and perplexed by the difference between the rules and her observation in real life. She was tortured by the gap between what was preached and what was real. To her, the secular search for love and the religious love of God were worlds apart. She remained convinced that parental love was the only love that lasted (Lamb, 283).

In primary school, because of her peculiar personality, the special attention and appreciation of her approving teacher, as well as her outstanding academic achievements, she was looked upon by her classmates as somewhat quirky. She was unlikely to be one of a group, not to mention being popular among her peers. So she was not accepted and welcomed by her peers.

Fortunately, she found a very good means of escape into her own world. Astley's father encouraged her to read 'almost anything at all' (Lamb, 15). In her family, she tried to seek out 'many corners' where she might escape the 'warfare of married couples' (Lamb, 18). In one of the 'many corners' she found reading. She buried herself in reading, in search of the existence of God, in a form she could accept. "Reading was her escape, being a slave, and proof positive that a world existed beyond her own. Books were also a form of consolation" (Lamb, 18). She grabbed whatever books were around her. At the age of eight, she read *Les Miserables* by Victor Hugo, which was far beyond the true understanding for a kid of her age. "The emotional and psychological reality of the novel brushes against the edges of a developing sensibility, long before the child can hope for complete understanding of what is being read" (Lamb, 18). Reading provided a perfect way for Thea to avoid troubles in her family and school life.

2.3 Escape in Drylands

2.3.1 In the story *"A Long Run, A Good Season",* the main character had no choice but to escape to a small town called Drylands and live under a false name Franzi Massig and false identity. In fact he used to be a law firm accountant, because he suspected staff corruption at a lower level and was troubled by conspiracy, bribes, pay-offs, drug deals, vast laundering of trust funds, for various reasons. Hence, he started an I-spy investigation of privileged boss funds. Unfortunately, he failed to find out even the dimmest shape of the truth and finally when he reported, exposed graft and embezzlement to the authorities. This resulted in a series of newspaper articles being published and charges being laid. Obviously it was unsafe to live in the same place, in order to stay alive, so Massig cleaned out his bank account and planned to flee. He took a cab to the airport for a flight north under an assumed name. At last, he arrived in Brisbane, where he bought a second-hand car, used a false license and made up stories about coming to this strange place. He had a new name on his driving license and registration papers. He opened a new bank account. He started a new life in a strange place with false identity. His series of actions were aimed at ensuring him a safe hidden identity in Drylands.

In order his true identity should not to be found out, he made up a good story about his background, his parents' immigration history and his own past experience. He even sorted all his lies! His problem was remembering the lies. Wherever he went, he kept a low profile, tried to be dull and conservative so that the town would forget he was there. He tried every means to hide his presence. Even though he had lived there for four years, he was still regarded as a newcomer. For the past four years of escape, he was worried about reprisals from his old firm taking place in some lurid fictional   scenario. He changed his appearance by growing a beard and clipped moustache, which made him into another man.

But one night, a hand-printed note being left on his pillow made him nervous again. It said "Who the hell do you think you are" (Astley, 48) ? He was also asked by a pub owner about some dark secret in his past. He realized that his past secret was going to be exposed. A few days later, he drove to the coast with a second sense of escape (Astley, 52). After two days' relaxation and enjoyment, he came back home, only to find a man was sitting insolently in his easy chair, sipping from a mug of tea. In his hand he was holding the opened packet of letters, the man said he was Franzi Massig, which means the real Franzi Massig was standing in front of him. Now the false identity was discovered and

what would happen to the escaper? He vanished somewhere else. That would be his third escape. Astley left this question to her readers.

2.3.2 In the story "*Stranger in Town*", a literate woman stranger named Evie came to the small town Drylands and planned to teach the women some knowledge of arts but unfortunately only four women (namely Win, Paddy, Lannie and Ro) were eager for culture. Evie swallowed disappointment at the lack of takers. She watched the four women's eager faces, noted their worn hands, and understood the isolation of the small place that drove people to seize any opportunity for escape from humdrummery (Astley,81). She noticed that the four women were playing truant from husbands who regarded their activity as mere female folly. They were fighting the darkness (Astley, 81).

These four women were greatly interested in learning something new and living a different life. They were eager to escape the monotonous and boring life. Here came Evie who was their saviour. She told them to help each other. This day was different with the pleasure of simply cutting loose from the ordinariness of the other-day grind in this simplest of ways (Astley, 83). Their bonds strengthened. They gained some sort of power and strength. Evie taught them not only musical knowledge but also set them readings, giving the simplest assignments (Astley, 87). She taught the four women to have their own ideas and enjoy the happiness of being free from family burdens and endless chores. She encouraged them not to be simply milkers, tractor drivers, cleaners, cooks, gardeners from morning till night and stressed they should be themselves doing something new in life. Evie instilled them with the classics by world-famous authors such as Chekhov, Hemingway and Carver. She was anxious to enlighten these women through music and books. But in fact, Evie herself was a victim of domestic violence and she had escaped from her own lost marriage and hid the months of disillusion with a gambler's broken promises, the poverty, the debts, the emptied bank accounts. All the difficulties in life hardened her. She persisted in teaching these four women out of family troubles and to live a different life.

Did her efforts change those women's life? Something unpleasant happened and interrupted their short enjoyment. One day, while they were sitting in the shade of the pepper trees over tea and sandwiches, a truck pulled up on the road with an angry screech of rubber and two men got out of the truck and came close to them. They were Win's and Ro's husbands. The two men showed their violence in dealing with their wives. Ro's husband cursed the teacher from the city. He did not allow Ro to attend the class and dragged at her arm, he jerked her up roughly, then he drew his arm back like a paddle and swung his palm forward in one savage movement that cracked the bone of her cheek. The poor woman let out a small scream and fell forward, her hands digging at the grass. He used his boot to nudge her shoulder as she lay, nudged, drew back and drove in harder. Ro was beaten seriously (Astley, 91).The poor woman could not escape from domestic violence!

Woman's place was at home and she was not allowed to get out of the family to attend any class, take part in any activity or have her own ideas. Evie advised Ro not to stay with her husband and take a refuge on the coast and she should do something for a change. Evie looked at the ruins of the day, the discarded lunch, the injured woman, the broken but loving attempts to assuage, she was eager to help those four women in her own way but due to the influence of deep-rooted patriarchy, her strength was not powerful enough to save them out of the great misery. The town was so small that everyone knew each other. No one could help women in dealing with the domestic violence, the police wouldn't act and they always took the husband's side in these matters (Astley, 93). Women were possessions of men and they were in an inferior position and they could not protect themselves, nor the police, nor anybody else! That was a vicious circle. Who would be their rescuers? These women could not escape the domestic violence and prejudice against them.

In this story, all of Evie's efforts proved useless and she could not talk Ro into giving her own time to think a way out, learning from her personal experiences in marriage, Evie wanted to save them from their misery, and she was eager to arouse their awareness of self-confidence and self-value, to help them escape the misery and monotony of ordinary life, but all in vain. Finally she had to leave the town. At the end of the story, the five women's efforts ended up a failure and they could not change their fate of being oppressed by their husbands and they had no safe place to escape. All ended in failure.

2.3.3 In the story"Trumped", under the Aboriginal Protection Act, Benny was carried off to live in a reserve outside Brisbane where he grew up without knowing any parentage at all. At thirteen, he was told by an older man at the reserve that his indigenous mother Jilly was still around. At fifteen, Benny began his first escape from the reserve on the long way in search of his mother who was said to work on a big station. During his escape, he worked fencing on a run-down sheep property for survival. His second escape took place the same year when he ran off from the fencing job. He walked and walked to the end of the south-western line where he wandered along the near-empty wide dusty streets of that town. Close by, with the help of the locals, he found his mother who suffered so much from her white boss at a very young age that she gave birth to Benny and was taken away to a remote place. She didn't want to say much of her past. It hurt her too much. Every time when Benny and his mother met, nothing was able to dissolve that tundra of years that had separated them. That's what made them both weep secretly and hopelessly after each parting. Years later, after his mother and wife passed away, Benny decided to return to Drylands where he was born. It was his start, his dream, the start of things.

Benny gave up his job at railway yards and moved out to Drylands to try his hand at subsistence living. All he took from his mother's house was a three-piece lounge suite and a picture of her. He owned little. He had lived for the last ten years in a broken-down shack on a five-acre patch outside town. No one knew for sure his real age, sixty-five or seventy. Because of his old age, he could not be able to work for a living, instead he was on the old-age pension, what was worse, he could not pay all kinds of necessary rates. The town council warned him that they would have to sell up his property for unpaid rates, under their threat, Benny's only shelter was taken away by the council, and he was forced to plan his third escape.

Benny told Paddy his decision to move to a cave, bit of a rockpool, way off the beaten track. He planned to camp there for a bit till he thought out what he wanted to do. On Benny's last day in his home of ten years at Drylands, he crammed all his possessions ——his clothes, six books, cooking utensils and tucker, camp stretcher, in two cardboard boxes. A sagging Genoa-velvet three-piece lounge suite which weighed a ton was left by his mother and it was as good memory of his family, so Benny took great pains to move it on Paddy's truck. It took them half the morning to move the furniture from truck to cave. Benny lived peacefully alone in his "paradise" for a month before he was discovered by a "spy" called Briceland who was Benny's white half-brother. He made up excuses to spread the news that Benny lived in a cave, saying that it was a national park, letting one in and they would have a mob of ferals stuck all over the place with their tin humpies and plantations of pot (Astley,190). "It's the ecology we've got to think about. And tourism. "Benny had to move and he was creating health and fire risks. The parks had not been gazetted for campers. Briceland rang the police sergeant and explained in exaggerated details, called for political intervention for a city transfer. The sergeant drove out to the gorge and threatened Benny with arrest. They took the possession of Benny's all belongings and took them back to town. Benny had no place to escape and his only shelter in nature was taken away. What was his next fate? The author did not give an answer.

2.3.4 In the story of "Taking Five", the main character Lannie Cunneen by name, realized her strong desire for a change in life. She took actions to resist against man's control. According to the story, She was a typical housewife.

Her daily work for twenty years was to take good care of her husband and 6 boys. One day she was fed up with all the boring chores of having prepared 9328 lunches, so she drove all morning and the whole afternoon aimlessly forgetting until she stopped on a small knoll overlooking a beach. She wanted a place of her own without any disturbance. That was a kind escape——an escape from endless family chores, escape from husband Fred's control and escape from children's indifference to her. She made it. She fell asleep lulled by the steady rhythm of water breaking on the sand below. She did enjoy the moment of quietness until suddenly she was woken up by two coppers and was brought back to the police station where she said nothing except keeping giving them numbers in thousands. After her husband Fred came, she was sent to a therapy clinic to seek treatment from a psychiatrist. She was regarded as a neurotic for she kept mentioning numbers. Lannie said, "I have six (boys), all school age. I have made rough estimates of the numbers of dinners, breakfasts, lunches, washings and ironings over twenty years of bliss (here ironic). My husband won't allow boys to give a hand. He says it's women's work. He believes a woman's place is in the home. Permanently (Astley, 212)."

In the case of Lannie, she was not allowed to work and her career came to an end, but from the bottom of her heart, she did not yield to such an unfair fate. She wanted a change in life and wanted to prove her own value and won respect from others.   Lannie first escaped to the beach for a short break, but she was caught by 'coppers', as she called the policemen, and sent to the police station where she was taken by her husband to a clinic for mental treatment. Escaping her husband's domination was her priority. During her treatment in the clinic, Lannie enjoyed the rest of being there. She enjoyed having meals brought on trays. She read sometimes but mostly sat in the small courtyard of the clinic and stared into space. She completely enjoyed her quiet time in the clinic and did not want to go back home (Astley, 218). She lived a life totally different from her past life of twenty years. Please notice that Lannie just lived at the clinic, this being a kind of 'escape' from her ordinary life.

Where she lived, it seemed women were a mere possession to be controlled and owned. Lannie could not break free from the cage set by her husband and six boys. She did not want to surrender to her husband's oppression and realized the necessity of being brave enough to resist his control. Thus, she took more actions to prove her own power. In order to avoid being controlled and 'tamed' by her husband, she left the clinic without telling anyone and lived in a hotel in the town of Drylands in preparation for job seeking. The fact was that she had been out of the workforce for twenty years, although it was impossible to land a job, she persisted in her stubborn way. She degraded herself by getting any kind of paid work even if paid low. "General dogsbody, is that what you want?" Lannie answered "That's what I want." "Me. She thought. Me". It indicated that she wanted to be free from any control and oppression. In other words, she wanted a life, just a bit of life outside kitchen and the wash–house. When she was told by the personnel manager of the radio station she could start work the next day, she was so excited that she could even start immediately. She began to reorganize her life and it proved that she could settle in and work efficiently. From her colleagues she gained her self-confidence and self-respect. Through her painstaking efforts, her escape was successful! That was the only successful escape that was depicted in the novel "Drylands". Her success was the result of a strong determination to have a voice of her own and achieve her economic independence.

Meanwhile in this story, Lannie's husband, Fred, had an affair with a lady called Norma, who happened to be pregnant. Norma went to Fred's office, but Fred was unavoidably away on shire business. She had no choice but to find sanctuary in a church refuge. She had no money, no job, no friends. After she gave birth to a baby, in order to take her revenge, Norma tucked her baby under rugs, put it in a neat bassinet along with feeding bottles and napkins, and abandoned it on the veranda of Fred's front door. A note was attached, saying "Dear Fred, this is yours." Norma fled and tried to escape her responsibility for being an irrational and irresponsible mother. The story did not end there. Fred drove the baby to a hospital, handed it to a nurse, made up a series of plausible lies without giving any useful

information. Then he drove away in a hurry. Although he felt guilt, he escaped his moral responsibility.

Lannie's story tells us that a woman could be successful, independent and free of man's control by working and earning her own wages and living. Economic independence guarantees her independence of personality and helps her win dignity and self-respect that she hasn't enjoyed for the past twenty years.

2.3.4 In the story "Almost there, almost home", Clem and Janet ran a bar called the Lizard. Each day had its predictable contours. To make life more meaningful, Janet learned to paint in watercolors as a soother. Each Wednesday morning for the last month, Janet would drive out miles towards the Rock, her painting gear and a large flagon of water on the passenger seat with a packet of sandwiches. She was there to catch those shifting purples and blues of landscape.

  One day she sang as she drove when she parked the car in her usual spot, set up the easel, hauled out her paints and camp stool and got to work. She felt quite happy. Suddenly it was then that a four-wheel-drive roared into the clearing, did a dust-sprawling 'wheelie' and braked a few miles away. Two bad men—Ray Friske and Clutch Dallow—got out, slammed the car doors and came closer to Janet who forced herself up with trembling legs. She was going to shove everything in the car and leave, but was stopped by Clutch. Ray even destroyed her painting by urinating on it. Janet forgot the easel, the paints, the camp stool, she darted into the car, fast, slippery, locked the door and switched on the motor, revving savagely before swinging round to belt off, bumping and bouncing along the track to the main road. She began her first escape from threat and death. It was thirty kilometers to town. The scene was really like one in a movie. Janet was overtaken before she could get ahead out on the main road. Her hands shook on the wheel. Janet jerked the steering hard right in an attempt to get past and it was nightmare in broad daylight. She drove almost blindly with their four-wheel-drive chasing, overtaking then slowing, forcing her again and again to dodge the menacing rump of their van. The two 'bastards' constantly harassed and skimmed inches apart, howled at Janet through the windows while she struggled to keep control of her car on the loose surface. As she was nearing the outer fringes of Drylands, the two bastards' van accelerated and came rushing towards her, not to pass but to press Janet in and in towards the shoulder and gutter of a dried-out creek. They slammed the side of the car, swing out, slammed again until Janet's car toppled sideways on the bank edge. Janet limped suffering her bruises towards town with blood-smeared face.

After the narrow escape, Janet was frightened and worried about the two 'bastards' who would come to trouble her any time, there was no choice but to leave the bar and her husband.

Janet left the town alone within the week (Astley, 269). She found work behind the reception desk of another hotel for one month, then she changed to do another work at a plant nursery. She was kept busy and exhausted for 2 months, but the bad news was that her complacency was ruptured by a stranger's phone call. She sensed the danger and threat approaching again. It turned out that one night the two bastards came again, broke into her house, lit up the place like a beach fair soon after she stumbled out of her room from the back door. To Janet, this was a replay: the difference was that this time the film darkened, the surface scratched, so the effect was night instead of day except for the sound system (Astley,278). Janet planned to drive away but she could not start the engine, so she had to lock herself in the car like sitting in a jail, while the two bad men rocked her car screeching with laughter. In the nick of time, the engine fired, Janet jerked away from the two drunken 'bastards', and she hid herself in a motel for the whole night. The next morning, she was accompanied by a kind 'copper' to her wrecked house, which was totally destroyed. She suffered so much from the harassment and threat that she dared not work and live at the plant nursery any more. Fortunately, the owner Mr McPhee was a nice elderly man who advised her to stay because the two 'bastards' were charged with

malicious damage and would be held pending trial. Janet stayed until her return to Legless Lizard in the last story.

2.3.5 Villagers' Escape from the town Drylands

There was no hustle and bustle of life in the small town anymore. In the last story, the only character and narrator——Janet who appeared through the whole book watched the empty early morning street and noticed that the town was vanishing before her eyes. She was going to transfer the news agency franchise of her bookstore to someone else. The old good days of the small town were gone forever. The Legless Lizard dangled a FOR SALE sign like a dead flag (Astley, 285). Three of the properties west of the town had been reclaimed by the banks. The cafe down the road had closed for lack of custom. Janet pointed out that "the town, as a town, was being manoeuvred by weather. As simple as that. Drought. Dying stock (Astley, 287)." The town lost its vitality. The empty pub seemed to have stopped breathing. It seemed that everything was in stagnancy. Villagers had been drifting out and on. Farmers were selling up, distraught by lack of water, dying stock and impossible debts. They fled the town. For Janet, this sudden abandonment of sentimental loyalties to the town made her weepy and sad. She had no choice but to escape from this place, and tried to stamp all the memories in her mind for later recollection, what was worse, she had no idea where she might go. Only that she must. The victory would be in leaving (Astley, 293). The small town was going to die.

CONCLUSION

The strong desire for freedom found in above-mentioned characters of Drylands coincides with the influences Astley received from her family who often chose to live outside of society's conventions. The quest for escape displayed in these characters, reflects a mood evolving from individuals' long-standing desire to escape physical and psychological bonds associated with traditional religious, political, material, and personal beliefs. Astley described all types of 'small potatoes' in the small town, each character struggled through various ways to escape from his or her monotonous, boring, unpleasant and unsafe life, but due to various reasons, such as oppression from men, authority, the white, and the whole society as well as the hot and dry weather in the small town of Drylands, most of them could not escape successfully from their ordinary life, nor could they change their destiny. They could not find permanent secure places to flee to. Astley's last novel "Drylands" reflects the general theme of 'escape' in a diasporic nation that Australia has become. It exemplifies the characteristic feature of Australia and Australian life and that this was Thea Astley's intention (conscious or unconscious).

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