NEUROSIS AND IDENTITY CRISIS OF THE WHITE MAN: AMBIVALENCE AND HYBRIDITY IN ANTHONY BURGESS’ SELECTED NOVELS

A THESIS

Presented as a Partial Fulfilment of the Requirements for the Degree of Magister Humaniora in English Language Studies

by

Satrio Nugroho
116332017

THE GRADUATE PROGRAM OF ENGLISH LANGUAGE STUDIES
SANATA DHARMA UNIVERSITY
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ACKNOWLEDGEMENTS

First and foremost, I praise my Lord Jesus for His infinite love and blessings that I have received in my life. I would like to express my deepest gratitude to my thesis advisor Dr. F. X. Siswadi, M. A., for his guidance, advices, and time for consultation to discuss my thesis. I also send my gratitude to Sanata Dharma University that provides me place and facilities to study, all my lecturers, and the administrative staff of KBI department who have devoted themselves to help me during my study in Sanata Dharma University.

My special thankfulness goes to my family, especially to Bapak and Ibu who never cease supporting and encouraging me in my study, and mas Aji and mbak Menik for all their love and prayers.

My gratitude is also due to my wonderful friends, Haryo, Fajrian, Yola, Reza, Aziz, Arya, and Nino, with whom I share meaningful experiences and unforgettable moments. I also thank my friends in Sanata Dharma University, Guntur, Ata, Yeyen, Alex, Vika, Christine and my classmates of 2011 KBI Sanata Dharma University, especially mbak Fahma, Dyah, Dinar, kak Rose, Iriano, Bu Lulu, Ika, Desy, Ina, who were so kind to me and provided me with supports and prayers.

Last but not least, I would like to thank all people that I cannot mention one by one, who have given me supports in finishing my thesis. May God bless them all.
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ABSTRACT


Following the end of the World War II, the colonies of the European empires enter the period of decolonization. This situation creates a problem of identity for both the ex-colonizer and the ex-colonized. It also brings significant impacts to the realms of literature. Many works of fiction written during that era illustrate the problems of identity as a result of the process of decolonization. Anthony Burgess is known as an author whose literary works are focused on exploring those issues. The Long Day Wanes: A Malayan Trilogy is one of Burgess’ literary works which presents the problems of identity. It is intriguing to know how the problems of identity are experienced by the characters in the trilogy because this study assumes that Burgess is also preoccupied by the similar problems.

This study deals with two issues namely the ambivalence and hybridity experienced by the main character, Victor Crabbe, as illustrated in the trilogy and how his experiences are interpreted as the representations of Burgess' own identity crisis. In analyzing the two issues, this study employs postcolonial theories combined with the data taken from biographies and other writings about Burgess. Postcolonial theories are employed to analyze the conflicts in Crabbe’s ambivalence and hybridity. The biographies and articles about Burgess are used as references in exploring how Burgess experiences identity crisis and how it is actually reflected in his trilogy.

This study reveals that ambivalence and hybridity emerge in Crabbe’s ideological perspectives as a result of his close relationships with the ex-colonized people. Crabbe’s ambivalent attitudes in negotiating his hybrid identity lead him to experience an identity crisis. In turn, this identity crisis may serve as a representation of Burgess’ own identity crisis as he apparently suffers from similar experiences. The analysis of Burgess’ personal life shows how Burgess always positions himself as a marginalized person which is derived from the anxiety with his identity as a Catholic. His unhappy marriage is also considered as a crucial factor in the formation of his identity crisis. Burgess’ real-life experiences manifested into the trilogy allows this study to show that the writing of the trilogy signifies Burgess’ efforts to come to terms with his hybrid identity which is always in indeterminate and unstable state. Therefore, Burgess’ trilogy actually contains several aspects of Burgess’ real-life experiences which are not elaborated in other writings about him. It provides a new understanding of how Burgess’ trilogy can be considered to have an important role in the studies of Burgess’ personal life.
ABSTRAK


Studi ini mengkaji dua isu utama yaitu ambivalensi dan hibriditas yang dialami oleh Victor Crabbe, tokoh utama dalam trilogi tersebut, dan bagaimana pengalaman-pengalamannya dapat diartikan sebagai representasi dari krisis identitas Burgess sendiri. Dalam pembahasannya, studi ini menggunakan teori poskolonial yang digabungkan dengan data yang diambil dari biografi dan tulisan-tulisan yang membahas tentang pribadi Burgess. Teori poskolonial digunakan untuk menganalisa bagaimana problem identitas dialami oleh karakter-karakter dalam trilogi tersebut secara detail.

CHAPTER I

INTRODUCTION

A. Background of the Study

The period after World War II sees the start of the dissolution of the European empires when their colonies begin to understand the necessity of releasing themselves from the influence of the colonial authority and finally declare their independences. Their long struggles for independence result in the declining power of colonial government. Practices of colonialism are gradually abolished and the ex-colonized countries enter the process of decolonization. The dismantling of the colonial authority, however, undergoes difficult phase of changes because colonialism proves to leave deep scars in various aspects in the life of both ex-colonizer and ex-colonized people.

Colonialism in many ways has altered the life of the colonized people. The world of decolonization is therefore characterized by the struggles of ex-colonized people to retain what is lost during the period of colonialism. Although they physically gain freedom, the ex-colonized people are mentally still under oppressions. Frantz Fanon is an intellectual figure whose works are argued to be the milestone of postcolonial studies, which try to analyze the legacy of colonialism. Fanon believes that inferiority complex is still in the hearts of ex-colonized people as a result of racial stereotypes labelled them as inferior and primitive. Subjected to the understanding that the colonizer are superior, Fanon’s
writing is centered on the question, “What does the black man want?” where Fanon concludes that the black man, in many ways, wants to be white. Developing resentment over the identity of their culture and even self, colonized people experience what is called identity crisis. Therefore, instead of physical domination, the colonization of the mind proves to be the most enduring legacy of colonialism because its implication is still experienced by the ex-colonized people even after decolonization.

The problems of identity in the era of decolonization continue to attract the interests of other intellectual figures. Taking deeper analysis on the relation between the colonizer and the colonized, Homi Bhabha explains that the relations between the colonizer and the colonized are characterized by the process of ambivalence and hybridity. The ambivalence contain acceptance and rejection, admiration and disavowal towards cultural differences between the colonizer and the colonized which then produce the forms of hybridity. The ways the ex-colonizer and the ex-colonized perceive each other are thus determined by the process of ambivalence and hybridity they suffer during colonialism.

What is interesting from Bhabha’s work is the scope of its discussions, which contains the possibility to include how identity crisis is also experienced by the ex-colonized. The ambivalence and hybridity are not only applicable to the ex-colonizer because it turns out that the ex-colonizer also possesses the same attitudes. The ex-colonizer experiences what is called ‘nervous condition’ from the encounters with the ex-colonized in the era when everything has changed and

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their relationships are no longer understood as the relationship between the master and the subject.\(^3\) There is an ambivalence suffered by people from ex-colonizer countries reflected through the awareness of losing their prestige and superiority. Thus, the problems of ambivalence for the ex-colonizer are as complicated as those of the ex-colonized because the ex-colonizer not only has to perceive the ex-colonized in new situations, but also struggle with its own past.

Analyzing the problems of identity experienced by ex-colonizer people becomes the urgency for this study. In its development, postcolonial studies uncover how the authority of colonial power is not entirely possessed by the colonizer. It is because the ambivalence of colonial discourse stabilizes and destabilizes the position of the colonizer.\(^4\) Colonialism is founded on an unstable domain, and that colonial power is a subject to the effects of conflicting ideologies. When control slips away from the colonizer, as decolonization process takes place, denial to recognize the loss of power occurs. Robert Young points out that there is, in Fanon’s term, a “resulting neurosis” when the colonizer attempts to cope with the changing situations.\(^5\) An awareness of their own decline accompanies the colonizers’ struggles to retain power and authority which becomes the source of their neurosis, which is understood as the conflict between the desire to satisfy the needs and the constraint to repress it because that desire is

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4 Bhabha, *Location*, 126-127.
5 Young, Robert, *White Mythologies* (New York: Routledge, 2004), 188.
impossible to fulfill. There are confusion and frustration over the postcolonial identity of ex-colonizers when they can no longer maintain the power. Therefore, exploration of the roles of such neurosis is considered an urgent matter because they are the determining elements in the psychological condition of the ex-colonizer. An analysis of that issue leads to a profound understanding of how the ex-colonizers should reassess themselves and construct their own identities in a new paradigm. It also serves as a source of reflection where further loss of identity of the ex-colonizers can be recognized and mitigated.

Textual analysis of literary works is set to be the focus of this study. Literature proves to be a significant object in postcolonial studies because “language is a medium of power,” where the continuity or discontinuity of colonial presence can be detected in the languages employed in literary works. Concerning the scope of this study to reveal the problems of identity from the perspectives of the ex-colonizer, the ambivalence and hybridity are argued to be imbedded in the novels produced by authors from ex-colonizer countries. There are certain novels known to present ambivalent attitudes, obscuring the borders between the colonizer and the colonized in which the foundations of hybridity may appear. The examples of such works can be seen in Anthony Burgess’ works. He is a British author known for producing numerous novels such as A Vision of Battlements, A Clockwork Orange, and The Enderby Trilogy. Burgess highlights the issues of ambivalence and hybridity in many of his literary works. They serve

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as the core of the problems confronted by the characters in Burgess’ works. In other words, Burgess’ novels are characterized by the inner struggles of the main characters in dealing with their ambivalence and hybridity.

The unique feature of Burgess’ works has been analyzed in several studies. One of the studies is written by Firestone, which focuses on exploring the conflict and confluence in Burgess’ fictional characters in two novels, *A Vision of Battlements* and *Nothing Like the Sun*. The conflict and confluence suffered by the characters are expressed through the confusion over their identities. Richard Ennis, the main character in *A Vision of Battlements*, is a person who finds himself torn between the two worlds while serving in Gibraltar as a soldier. His identity is that of a European man who is married to a white woman, however he is also severely attracted to his dark Spanish mistress and the local culture. The case is also foregrounded in *Nothing Like the Sun*, where Burgess’ fictional Shakespeare feels attached to the African culture in the form of the dark lady he loves while his identity as an Englishman prevents him to fully embrace the new identity offered to him. He undergoes a process of defining his obscured identity due to the influence of the two cultures of England and Africa. Thus, Shakespeare is in a dilemmatic position where he has to secure an allegiance to one culture in order to define his identity. In the end, Burgess’ works represent the struggles to construct identity in a postcolonial situation.

Considering the previous studies, this study believes that there is a close connection between the issues of identity elaborated in Burgess’ novels and

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Burgess’ own struggles to construct his identity. This assumption drives this study to analyze that idea by employing Anthony Burgess’ *The Long Day Wanes: A Malayan Trilogy* as the source of discussion. Burgess’ trilogy consists of three novels namely *Time for a Tiger, The Enemy in the Blanket*, and *Beds in the East*. They present the story of Victor Crabbe, a history teacher in a public school in an imaginary city located in Malayan peninsula. Born and raised in England, Crabbe moves to Malaya in order to get a better life and ease the memories of his first wife who is killed in a car accident due to his fault. Crabbe eventually finds himself befriend the local people and feels attached to the society that he wants to defend his position despite the obstacles he has to confront, such as the society’s resentment towards him, the oppositions from the fellow Europeans and the crumbling marriage with his second wife, Fenella.

Set during the last days of British colonial power in Malaya, Burgess’ trilogy presents a portrayal of Malayan society with its multiethnic inhabitants. It is indicated by the illustrations on people’s way of thinking, behaviors, interactions, and lifestyle. Burgess wrote the trilogy based on his real experiences when he was assigned to work as a teacher in Malaya. With his profession and status as a colonial official, it can be assumed that Burgess was a part of the colonizer. His life and perceptions were greatly shaped by his experiences of the British Empire, an empire which reached its golden ages at the beginning of the twentieth century and which gradually declined by the time Burgess wrote *The

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Malayan Trilogy. Colonialism plays a significant role in Burgess’ ideology and contributes to his acquired identity when living in Malaya.

However, Burgess’ trilogy proves to be a masterpiece of a work of fiction able to portray the struggles of Europeans and natives living in Malaya in the era of colonial dissolution. The trilogy has gained wide recognitions as an exceptional literary work because it can capture the atmosphere and situations in that era, which are intertwined with the plot to create amusing humor and drama presented in the story.10 Further, Burgess explores much about Malayan culture and language where he is fascinated with Islam and Malayan culture. The example can be seen from the opening chapter from the first novel, Time for a Tiger, which contains a reference to Islam, where there is an illustration of a muezzin in calling people to do their morning prayers. In the first page, there is even a page of dedication written in Arabic.11 With many illustrations concerning Malayan local religions and cultures, Burgess’ trilogy is able to show how deep it delves into the kaleidoscope of Malayan life.

In turn, Burgess’ deep knowledge about Malayan culture and language become an intriguing aspect to analyze. One can see that there are contrasting values behind Burgess’ identity as a colonial official and his deep interest to native cultures. It is as if he stands between the two worlds of the Europeans and the natives. While on one hand he is an appendage of colonial authority due to his

profession, on the other hand he is close to the natives due to his interest to their cultures, resulting in the possibilities that the feelings to be a European living in an alien culture of Malayan society and the influence of the Malayan culture inflicted upon him may be expressed through fictional writing.

As Homi Bhabha argues that identity for the ex-colonizer is as complex as those of the ex-colonized,\(^{12}\) this thesis attempts to bring his idea into the context of literary analysis with the purpose to reveal that the presence of such complexity can be seen in literary works written by authors from ex-colonizer countries, such as Anthony Burgess. The trilogy was written in the moments of crisis in colonial power in Malaya, therefore it covers the significant changes and conflicts in that era. Those changes and conflicts can be detected in the representations of Burgess’ main character in the trilogy, Victor Crabbe. He experiences ambivalence and hybridity as a result of living in Malayan society where he realizes that his identity is not stable and fixed because of the influences of the cultures in the society where he lives. Analyzing the representations of Victor Crabbe reflects the ambivalence and hybridity which construct the trilogy. Further, the analysis is also brought to reveal how the ambivalence and hybridity actually reflect Burgess’ identity crisis.

**B. Problem Limitation**

Employing Burgess’ trilogy, this thesis focuses on the aspects of ambivalence and hybridity. It is argued that there are forms of hybridity in the trilogy as a result of ambivalent attitudes which are developed due to conflicts

\(^{12}\) Bhabha, 130.
with colonial experiences. There is an assumption that Burgess’ trilogy contains ambivalence and hybridity which are represented through the characters and the society in the trilogy.

In revealing how Burgess’ trilogy serves as a reflection of ambivalence and hybridity, this study focuses on the analysis of Victor Crabbe. As the protagonist of the story, Crabbe plays a significant role since it is through his behaviors, conversations, and way of thinking that the presence of ambivalence and hybridity can be revealed. In turn, Crabbe’s ambivalence and hybridity reflect his neurosis which is developed from struggles with his own identity as a part of European society and colonial authority.

Further, Malayan society as depicted in the novel is argued to provide similar ambivalent aspects. Therefore, there are also references to how Crabbe views the Malayan society in the era when Burgess wrote his novel. Understanding the way Burgess illustrate Crabbe and Malayan society in his novel also reveals that there are certain ideologies behind the creation of the trilogy and helps to explain his own identity crisis which results from his experiences with colonial authority.

C. Problem Formulation

In relation to the issues presented in the previous section, a question are raised regarding how the trilogy expresses ambivalence and hybridity which are particularly expressed by the main character Victor Crabbe. The discussion is followed by how Crabbe’s experience can be interpreted as the representation of
Burgess’ own identity crisis. Thus, there are two major problems formulated in this study. They are as follows:

1. How does Burgess’ *The Long Day Wanes: A Malayan Trilogy* express ambivalence and hybridity as seen from the main character Victor Crabbe?

2. In what ways do Victor Crabbe’s ambivalence and hybridity represent Burgess’ identity crisis?

D. Objectives of the Study

This study attempts to analyze the ambivalence and hybridity of the main character in Burgess’ trilogy and how they actually reflect the identity crisis of the author. Therefore, the main objectives are formulated in the following statements:

1. To explain how ambivalence and hybridity are experienced by the main character of the trilogy, Victor Crabbe.

2. To reveal the ways Crabbe’s ambivalence and hybridity are reflected in Burgess’ real-life experiences, which in turn represent Burgess’ own identity crisis.

E. The Significance of the Study

This study may provide benefits to its readers, future researchers, and society. Reading this study allows the readers to gain comprehension about the presence of ambivalence and hybridity expressed in literary works written by authors from ex-colonizer countries. The benefit of this study for future researchers is to encourage them to analyze more on this issue of ambivalence and hybridity in Western literary works. They can also use this study as a reference in conducting their research. The benefit of this study for society lies in the
significance of the issue. The study helps to reveal that the relations of the West and the East, and consequently the ex-colonizer and the ex-colonized, cannot be simply categorized as the relations between the superior and the inferior. Factors such as ambivalence and hybridity are also influential. Exploring those factors helps to increase the society’s awareness that the legacy of colonialism should be treated wisely and that ambivalence and hybridity should not be viewed in negative context but as a foundation to construct a new and better identity.
CHAPTER II
LITERATURE REVIEW

This chapter explains the theories employed in this study and several terms and key points in need of clarifications. It is divided into several sections including review of related studies, review of related theories, and theoretical framework. There is also review of Malayan society and brief information about Anthony Burgess and his writings about Malaya.

A. Review of Related Studies

Postcolonialism has been one of the major issues which play a significant role in the studies of humanity in contemporary era. With its wide application and implication towards many aspects of human’s life, postcolonial studies have attracted scholars and intellectuals to conduct numerous researches. Many of them focus on the development of the relations between nations and how colonialism brings legacies which create differences between distinct kinds of postcolonial situations such as the workings of class, gender, location, race, caste or ideology in the society.

As this study aims to employ Burgess’ trilogy as a source of discussion, previous studies on the trilogy are briefly explained here to provide examples of how the trilogy can be analyzed in postcolonial context. One of the most recent studies Burgess’ trilogy is conducted by Chiu Man Yin in a postgraduate thesis entitled Written Orders: Authority and Crisis in Colonial and Postcolonial Narratives. This study analyzes the works of Leonard Woolf, George Orwell,
Anthony Burgess, and Lloyd Fernando. It examines the representations of colonial authority in the prose fictions written by those authors, which reflect their personal engagement with the crisis in colonial authority and discourses.¹

The analysis in Man Yin’s study reveals that there is a written order in the forms of increasing crisis of colonial authority which shows the decline of the British empire. The written order creates a pattern which can be drawn from the four authors, first detected in Woolf’s novels by presenting the glory of the British Empire in its golden days. The crisis of authority increases in the works of Orwell, which exposes the hollowness at the center of colonialism (*Written Orders*, 2-3). Of Burgess’ writings, this study reveals how Burgess attempts to create Malaya in his writing as a carnival world where both the conflicting presence of empire and decolonization are turned into mockery and farce. Man Yin argues that this carnival aspect becomes a source of escapism for Burgess to voice his attitude towards the period of political turmoil in Malaya through fictional writing. Finally, in Fernando’s novel the decolonization is responded positively by revealing the crisis in British colonial authority as an opportunity to embrace a new post-colonial order. The gradual decline of colonial authority is depicted in the written order of the works of the four novelists, which modify novels in colonial era into the final post-colonial novels about the waning of the British empire (*Written Orders*, 200-206).

Burgess’ trilogy is also analyzed in Torchia’s thesis entitled *Anthony Burgess and God: Faith and Evil, Language and the Ludic in the Novels of a*...

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Manichean Wordboy. The focus of his study is to explore the religious and ethical themes in selected novels by Burgess in order to reveal how Burgess expresses his attitudes towards the world which are manifested through the crisis of his protagonists. The analysis comprises four areas of concern, namely Burgess’ responses to human suffering, his personal autonomy in the face of authority, his views about the roles of the artist in the society, and his problems with Catholicism.

It is concluded that Burgess’ works expose the questions about the reality of evil in the world and the nature and significance of free will which influence how human responses to the problems of suffering. His characters are situated in a position where they must make a choice which outcomes cannot be foreseen. The decision to make a choice, whether it turns out well or not, is made out of compassion and heroism which sometimes result in horrible consequences. For Burgess, an individual’s free will in making a choice is praised regardless of the outcome which often bear the opposite of the expected ones. However, he sees true evil in the form of the system, regime or technique which attempts to take the power of making choices away from the individual. In conclusion, Torchia suggests that Burgess’ works reflect his personal view about the world where he sees it through the perspective of Manichean thought, which distinguish everything into good and evil, purity and corruption, altruism and selfishness. Having accepted the reality of the world, an individual must take control over his own destiny through his free will. Particularly, the individual’s potential to make choices must not be surrendered to the state, the church, or any other forms of
authority regardless of the outcome. The right choice, however, is always based on compassion and not because of its consequences. In the end, Burgess argues that the individual may become a better person when he accepts the responsibility of the choices he makes.²

A chapter in Eddie Tay’s book entitled *Colony, Nation, and Globalization: Not at Home in Singaporean and Malaysian Literature* is dedicated to analyze the symptoms of declining colonial authority in Burgess’ trilogy. Unlike the authors such as Conrad or Clifford who wrote about Malaya as an extension of the British empire, Burgess presents the process of colonial dissolution where Malaya ceases to be a home for its colonizers. There is also a question of Englishness articulated throughout the trilogy, where the European expatriates find themselves compromise their English identities in a country no longer a homely and familiar site open to the construction of Englishness. Tay finds a constant anxiety expressed by the Europeans in Burgess’ trilogy, who are all aware of the collapsing power of the empire.³

Another book written by Douglas Kerr entitled *Eastern Figures: Orient and Empire in British Writing* contains a chapter analyzing Burgess’ trilogy. Anarchy becomes the main focus of this chapter, where Burgess’ writing is considered full of illustrations pertaining the anarchic nature of the East. Kerr argues that there is no figure of rule to fully bring representation, control and order to Burgess’ Malaya. It means that there are no characters endowed with logic and rationality

in the trilogy. Instead, it is populated by Europeans and Asians who are misfits and illogical, with the historical events having little influences to the lives of the characters. System, structure, and regulation are present in Burgess’ Malaya but they are all subject to dissolution, which signifies the illustration of the East as the source of disorder. This aspect of disorder, however, is narrated through the farcical mode, which Kerr finds to be the present in all Burgess’ fiction.4

This present study, while taking the same trilogy written by Anthony Burgess, focuses on analyzing the ambivalence and hybridity of the main character of the trilogy, Victor Crabbe. Seen from the ways Burgess illustrates Crabbe, the discourses conveying Burgess’ ideologies can be identified and analyzed. This study attempts to reveal how the ambivalence and hybridity which results from Crabbe’s psychological conflicts of his neurosis is actually a reflection of Burgess’ own identity crisis. The analysis is then extended to include the exploration of Burgess’ personal life which may reveal his identity crisis. From the analysis, Burgess’ ideology can be derived which may explain how he experiences the identity crisis and how it is manifested through his fictional writing of the trilogy, allowing the trilogy to be seen in new perspectives as a source containing aspects of Burgess’ personal life. It also serves as a basis to provide more understanding to the existing theories. Thus, this study is to investigate the ambivalence and hybridity in a literary work which represent the crisis of identity of the author and to explore how this crisis leads to the formation of new identities under postcolonial context.

4 Kerr, Douglas, Eastern Figure: Orient and Empire in British Writing (Hong Kong: Hong Kong University Press, 2008), 191-196.
B. Review of Related Theories

As this study analyzes the identity crisis experienced by the main character, there is a need to clarify the term. Identity, as Cirese says, can be defined as a person’s sense of who he or she is as a unique individual. In general, identity is the source of meanings and people’s experiences, which is constructed based on cultural or group attributes. Further, Hall in Karkaba’s study suggests that identity is “a kind of fixed point of thought and being, a ground of action, a still point in the turning world.” Hall also points out that identity contains a discourse where the idea of fixity and stability are actually directed by an individual in the society in constructing his identity for the purpose that the individual can remain the same person regardless his life experiences. Seen in this light, identity is a stable subject and it guarantees fixity and stability of the individual.

1. Postcolonial Theories

Taken into postcolonial context, identity is viewed in completely different perspectives. Postcolonialism, as a body of knowledge, is understood as studies generated to observe the continuing effects of colonialism. It responds to the experience and hegemony which underlie the practices of colonization, and also examines the legacies of colonialism after the period of decolonization. The discussions of Postcolonialism consequently involve people’s experience of

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“migration, slavery, suppression, resistance, and fundamental experiences of speaking and writing.”

In relation to the identity, Postcolonial studies bring a new understanding of identity by acknowledging the instability and fragments which affect the concept of identity. Said in his book *Culture and Imperialism* states that instability is a major characteristic of identity. Identity is always in progress and undergoes a process of questioning and changes. As it develops, the Self embraces different identities and constantly shifts from one identity to another due to the diversities within identity. No attempts may allow the Self to adopt only one particular and fixed identity. In practice, people’s identity cannot be restricted to include only one aspect. Instead, it is inevitable that identity opens out to embrace countless possibilities of changes.

Postcolonialism concerns itself with how identity, in Fanon’s understanding, is actually constructed “all defined in relation to the whites.” That concept results in the obliterating of the colonized people’s pre-colonial cultures and identities. The colonized subjects no longer have an identity that they can recognize as their own because their identity is constructed by the colonizers. Identity formation in colonial era dehumanizes, as revealed in Sartre’s words, not only the colonized people but also the colonizer. The practices of colonialism causes the identity crisis for both the ex-colonizer and the ex-colonized. This crisis culminates as a result of their inability to come to terms with the changing situations around them in the era of decolonization. Fanon’s ideas are taken to explain that identity crisis

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involves the failure to completely recover the past and the difficulties of separating from the cultures which formerly influence them. This can also be detected in Sartre’s preface to Fanon’s work here.

Let us look at ourselves, if we can bear to, and see what is becoming of us. First, we must face that unexpected revelation, the striptease of our humanism. There you can see, quite naked, and it’s not a pretty sight. It was nothing but an ideology of lies, a perfect justification for pillage; its honeyed words, its affectation of sensibility were only alibis for our aggressions.  

In Sartre’s statement, addressed particularly for European readers, there is a recognition of the ex-colonizers’ identity crisis. It is a confusion over identity which shows how neurosis operates in the ex-colonizers’ psychological conditions, apparent from the self-loathing of the truth about colonialism and the awareness about the condition of Europe in its decline. Voicing the feelings of people from ex-colonizer countries, Sartre “does not try to come to terms with contemporary history by lamenting the decline of the West, nor does he merely acknowledge the violence of the history of European domination.”  

In the end, the ex-colonizers can only distance themselves from the attempts to cope with the changing era. This alienation from the Self puts them in crisis as to struggle with the reconstruction of new identities under postcolonial context.  

With this constantly shifting nature of identity in mind, the psychological conflicts of the ex-colonizer are argued to involve ambivalent attitudes directed to the Other. The ambivalence, containing resentment and acceptance towards the Other, characterize the relationship between the colonizer and the colonized.

Homi Bhabha’s theory is essential in explaining this ambivalence. Bhabha points

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10 Fanon, *Wretched*, 24-25.
11 Young, *Mythologies*, 160.
out that ambivalence is always intertwined with the notion of mimicry, which can be understood as actions of imitating the Other. For both the ex-colonizer and the ex-colonized people, the operation of mimicry results in the contradictory and ambivalent effects. This operation of mimicry generates the ambivalent attitude where there is “the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite.”¹² This desire and fantasy to become similar to the Other therefore involve the process of identification and disavowal. People choose what they admire and reject what they resent, and in doing such mimicry they create hybrid forms of identity. Thus, mimicry is a reproduction of people’s subjectivity in a postcolonial context which results in an ‘impure’ or ‘hybrid’ form because it can never be able to imitate the original form of the identity of the Other or the identity of the Self from pre-colonial era. The results of actions of mimicry can be seen from the hybrid forms, which contain the mixture of cultures and identities.

In the history of colonialism, there are efforts to bring the light of civilizations to the colonized. It is in such actions that the process of Othering takes place, where the colonizer creates its Other by positioning itself in an unequal relationship between the colonizer as the master and the colonized as the subject. However, the relationship turns out not to be that simple. Bhabha argues that ambivalence disturbs the clear-cut relationship between the colonizer and the colonized.¹³ For colonized people, ambivalence is marked out by the duality in their feelings, when there is resentment directed to the ex-colonizers due to their

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¹² Bhabha, 86.
¹³ Bhabha, 129.
past exploitations and race segregations. However, there is also a desire to be identical or equal with the colonizers which eventually, through the process of mimicry towards the cultures of the colonizers, ambivalence creates forms of resistance and mockery directed to the colonizers.

Bhabha also explains that the problem for the colonizers is not less complex. Mimicry of the colonized is situated to produce obedient subjects able to reproduce the colonizers’ habits, values, or beliefs. The colonizers follow the concept that they are the ones with the rights to construct the identities of the colonized. However, it is in this concept that the colonizers actually realize their identity can only be constructed by Othering the colonized. They form their own identity when they define the identity of the colonized. The problem will be more complex when the Other is no longer the same as experienced in the past. The conditions in the present drive the ex-colonizer to perceive the ex-colonized in a different context. Robert Young, in line with Bhabha’s theory, point out that this is the problem of identity for the ex-colonizer which is manifested in “the refusal to recognise its overall historical inevitability even as the decolonisation process was taking place.”

The effect of colonialism does not stop in the difficult relationship between the colonizer and the colonized, however it endures and expands long after colonialism is abolished. The practices of colonialism result in the disruption of local culture and the increasing anxiety about racial difference and

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14 Bhabha, 130.
15 Young, 125.
amalgamation. 16 This dislocation of people and culture further creates the situation where the two different entities of the culture of the colonizer and the culture of the colonized are situated to become a single hybrid entity. In this case, hybridity appears in an ambivalent space like what is described by Robert Young.

Hybridity is a making one of two distinct things [...] Hybridity thus makes differences into sameness, sameness into differences, but in a way that makes the same no longer the same, the different no longer simply different. [...] Hybridity thus operates within the same conflictual structures as contemporary theory. Both repeat and reproduce the sites of their own cultural production whose discordant logic manifests itself in structural repetitions, as structural repetition.17

In suggesting the idea, Young follows the concept that hybridity is always in constant modification as it repeats itself in many different ways. In particular, hybridity shows the connection between the colonial influence imposed by the colonizer and the resistance shown by the colonized. Behind the impact of hybridity in generating the hybrid form which is same but not quite same and different but no longer simply different, there lies the attempts to maintain colonial dominance. The culture of the colonized is replaced by the culture of the colonizer, either consciously or not. However, in imposing the changes to the culture of the colonized, the culture of the colonizer also takes risk of losing its cultural purity. Therefore, it is in this action that the status quo of hybridity is stabilized because the attempts of globalizing a certain culture cannot be achieved without the acquisition of the elements of other cultures, which means the imposed culture experiences inevitable changes upon contact with other cultures

17 Young, Colonial Desire, 25-26.
and is disrupted in such a way that the purity of one culture cannot be achieved and maintained.

If explored further, sexuality in the context of colonialism also plays important roles in the formation of ambivalence and hybridity. While foregrounding how inferior the colonized compared to the colonizer, there is actually a keen interest to the colonized considered as exotic and alluring. The self-affirmation of the colonizer includes a set of fundamental notion which emphasizes that the colonizer embodies the advanced reasoning and wisdom manifested in their behaviors and scientific achievement. On the other hand, the colonized is seen as a primitive race indulging themselves in sexual dalliances full of superstitious belief. Therefore, colonial authority is obsessed with providing strict prohibition of relationships between the Europeans and the natives due to the fear of degeneration of European race should they fail to assure social protocols which limit the contacts between the two races.18

Ironically, as Stoler points out, the colonizer’s self-affirmation emphasizing their virtues in reasoning proves to be the opposite of it in the practices of colonialism. Restricted and suppressed in terms of sexuality, European men thus direct and release their need of sexuality to the native women. They see the opportunity to project their desire to the colonized territories where they can get the sexuality unobtainable in Europe. However, the desire is hidden behind the colonial discourse of dominance and power. In practice, intimate contacts between European men and native women are not prohibited to the extent that concubinage

is allowed although not legalized formally, considering that it is justifiable particularly for single men to be provided with the services from local women as part of the rewards for their colonial services.\textsuperscript{19} In the end, colonialism can actually be seen as expressions of desire which is repressed in Europe, modified and distorted to resurface in civilizing missions to enlighten the natives from their barbaric practices.

In contrast to the sexual freedom enjoyed by the European men, there are strict regulations which assert the behaviors of European women particularly those living in colonies. They are given the roles as the protectors of the family who nurture the next generation of superior race. Stoler views the attempts of pacification directed towards European women where “women were seen as crucial to civil society not as a participatory citizens in the public sphere, but as those who would insure that marriage, sexual morality, and family provided the natural foundations for civil life.”\textsuperscript{20} While the roles given to them seem crucial, it is only a pretext to repress their sexuality because they are expected to behave in the upright manners as regulated by the colonial authority. Further, close relationships between European women and native men are considered to be unnatural and indecent. In the colonies, European women are supposed to perform their national services by guarding the families from the touch of lesser races, devoting themselves to their husband, children and family.

Therefore, it is true when Hyam, in Stoler’s book, concludes that “the colonies are the site for the ‘revenge of repressed,’ an open terrain for European

\textsuperscript{19} Stoler, \textit{Desire}, 177-179.
\textsuperscript{20} Stoler, 131-132.
male ejaculations curtailed in the West21 where the European women are expected to be a guardian of sexual morality while native women are conceptualized as exotic and erotic. Native men, prohibited from building close contacts with European women, are also repressed psychologically and sexually since their images are associated with primitive and animal-like people having uncontrollable sexual urges. European men emphasize their virtues of advanced reasoning which guarantee their civilized behaviors, however in practice there is a contrastive treatment showing the sexual desire projected particularly to women of lesser races. Such treatments characterize the power relation between European men, European women, and native people in the colonial era.22 Colonialism seen from the perspective of sexuality therefore involves the enforcement of the superior European men in imposing control over sexuality in order to maintain their dominance.

2. The Brief Biography and Literary Works of Anthony Burgess

Anthony Burgess was born John Burgess Wilson in Harpurhey, Manchester, on Sunday 22 February 1917. His mother, Elizabeth Burgess, was a singer and dancer on the music-hall stage in Glasgow and Manchester. His father, Joseph Wilson, played the piano in music halls before taking a job as a cashier at a shop in Manchester. As the followers of Roman Catholic Church, Burgess’ family belonged to minor group in England. His family was known as devout defenders of Catholicism since the era of Reformation of Christianity in England. The Wilsons were proud to have martyrs in their family, who were sentenced to death

21 Stoler, 175.
22 Stoler, 180-181.
due to their resistances towards Protestant authority. This family background left impacts on Burgess’ life, because since he was a child Burgess always had difficulties as an English Catholic among the majority of Protestant people in England. He underwent a crisis of religious faith and considered to renounce his Catholicism at the age of sixteen. Burgess expresses this crisis in his autobiography *Little Wilson and Big God* along with his view of Catholicism.

I say that I lost my faith, but really I was no more than a lapsed Catholic. Catholicism is, in a paradox, a bigger thing than the faith. It is a kind of nationality one is stuck with forever. Or, rather, a supranationality that makes one despise small patriotisms. A lapsed Catholic feels he has a right to sneer at devout Anglicans and Presbyterians. In Stephen Dedalus’ words, he has rejected a logical absurdity, and he can feel nothing but contempt for an illogical one (*LWBG*, 148).

In the end, Burgess’ renunciation did not give him peace of mind. Although he describes himself as a ‘lapsed Catholic,’ he still had firm beliefs of his Catholicism. Even after he was introduced to Islam teachings when living in Malaya, which fascinated him, the thought of completely abandoning Catholicism was still beyond his capabilities to do.

In addition to his spiritual struggles, Burgess also had problems with his family. Burgess’ mother and his sister, Muriel, died in the influenza epidemic of 1918. Thus, the young Burgess spent much of his childhood without knowing his real mother. His father then married a pub landlady named Margaret Dwyer, who had two grown daughters. The family lived above a pub they owned in Manchester. When Burgess was seven years old, his parents sold the pub and the family relocated to a tobacconist’s shop in the Moss Side district of Manchester.

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23 Burgess, Anthony, *Little Wilson and Big God: Being the First Part of the Confessions of Anthony Burgess* (London: Heinemann, 1987), 7. All subsequent references to this work, abbreviated *LWBG*, will be used in this thesis with pagination only.
Burgess admitted that he did not receive comfort from other members of his step-family since he felt that their attitudes for him “did not include the bestowal of love.”\(^{24}\) In her essay, Singleton emphasizes Burgess’ childhood experiences as determining factors in shaping Burgess’ attitudes.

Roger Lewis, who wrote the definitive biography of Burgess, states that Burgess “believed himself to be oppressed, and he believed himself to be different. He was animated by a dark pride and rage…” (56). Burgess felt isolated from the rest of society at a young age due largely to a childhood full of “passive affection” from his family. The already-disgruntled Burgess felt even more repulsed when he returned to Britain in the late 1950s after years abroad to discover that he was no longer familiar with British culture, which he felt had downgraded.\(^{25}\)

The loss of his mother and sister, the unaffectionate treatments he received from his father and stepmother augmented by his inferior feeling as an English Catholic, formed Burgess to be a quite man who distanced himself from people around him. He developed a sense of exile since he was young, and this made him become restless and uneasy about living in England.

Burgess was sent to local Catholic elementary school. Burgess scored high enough on the examination to earn two scholarships to Xaverian College. It would guarantee that he could attend school for free until he was at least sixteen year old. After graduating from Xaverian College in his hometown, his teacher Brother Martin suggested him to take another year for a special series of courses that would enable him to take state scholarship exams for university study. Burgess did well on the exam, but he did not succeed in receiving a scholarship. Thus, he went home and helped his parents in their tobacco shop. Burgess seemed to have

\(^{24}\) Biswell, Andrew, The Real Life of Anthony Burgess (London: Picador, 2006), 64.
passion for music just like his father, Joseph. Although playing the piano with the orchestras earlier in life and then resigned to play in the pubs and film theaters, Joseph played the piano with limited skills and never had a professional career as a pianist. He was trained in to become a shopkeeper. Burgess, on the other hand, dreamed to become a professional musician and he clearly did not want to follow his father’s path.

But Burgess had little or no interest in following his father into the tobacco trade. He was determined to find his own profession, and completing his education offered the best hope of breaking free from the small world of shopkeeping. 26

Burgess’ ambition was to become a music composer. However, failure to pass the test kept him out of music department. Luckily, he also developed interest for literature since he was young. Burgess especially admired the poetry of Hopkins and the works of Ezra Pound, T. S. Eliot and James Joyce. This interest drove Burgess to choose English language and literature as his major. During his study in the university, he became the editor of the university magazine and joined the dramatic society. Burgess also wrote several symphonies and plays and worked in various places to support himself.

After graduating in 1940, Burgess served as an education officer in the army during the Second World War. He played and composed music in a band to maintain the morale of the army. It was in 1938 when Burgess met Llewela Isherwood Jones (Lynne), whom he married in January 1942. In that same year his father died. Burgess’ marriage with Lynne was full of conflicts. According to Burgess, Lynne was known to have sexual passions for a number of men both

26 Biswell, Real Life, 41.
European and non-European. Some of Burgess’ close friends were even seduced by Lynne. She never confessed, but Burgess had knowledge of her extramarital affairs during their marriage life. Ironically, Burgess himself also pursued extramarital affairs with several women especially when Lynne was hospitalized due to her alcoholism (LWBG, 211). In the end, both Burgess and Lynne are unfaithful to each other, yet they still persists in defending their marriage which is probably influenced by Burgess’ family background as Catholic which never allows a divorce.

In 1942, he applied for a transfer to the Royal Army Education Corps, which allowed him to study music, teaching and writing. He was assigned to Gibraltar where he remained until 1946. Burgess began to produce literary works inspired by his life experience in Gibraltar. His first and second novels, A Vision of Battlements and The Worm and the Ring, were completed under the pseudonym Joseph Kell. 27 Four American soldiers attacked a pregnant Lynne during an attempted robbery on April 1944. Due to this attack, she had a miscarriage and doctors ordered her never to get pregnant again. Burgess always believed that the attack on Lynne led to her descent into alcoholism and eventually her death. It was argued to be the source of an event in one of his novels, when he transforms her real-life experience into the fatal attack on Mrs. F. Alexander by Alex and his three droogs in A Clockwork Orange. 28

After the war, England was still in the process of recuperation. The rate of unemployment increased due to the inability to recover from the damage of war.

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27 For the reasons which led it to publish novels under a pseudonym and the choice of it, see Andrew Biswell, The Real Life of Anthony Burgess, 2006, p. 187.
28 Biswell, 240-243.
The fear of another invasion limited the social progression of England. Many aspects of life were altered due to the new kind of everyday life forced upon them during the war. In this difficult time, Burgess was discharged from the army in May 1946. He began to work in various places, such as playing piano in a jazz band in London and teaching in a grammar school in Banbury, Oxfordshire, but he still had trouble supporting himself and Lynne. Due to the very low salary he received from teaching at the grammar school, Burgess tried to search for a job outside England. In 1954, at age 37 and in a drunken state, Burgess mailed an application to the Colonial Office for a Civil Service in Malaya. He did not remember this until he was shown the application.

Answering an advertisement in *The Times Educational Supplement*, Burgess applied for a teaching position on the Channel Island of Sark. He later discovered that he had mistakenly applied for a position in Malaya. Before leaving England, he submitted *A Vision of Battlement* to Heinemann, who agreed to publish the book, but only as a second novel.29

His first novel was rejected by the publisher. An interview between Burgess and Carol Dix reveals the reason of the rejection, which according to Burgess it was due to personal reasons. Additionally, the second novel also received negative responses because it was alleged as defamation to the secretary of the grammar school, who was strikingly identical to one of the characters in the novel.

Question: You have written in *Urgent Copy* that *A Vision of the Battlements* was the first novel you wrote while in Gibraltar in 1949. Why was it not published until 1965?

Burgess: It was rejected as a first novel by Heinemann, but they wanted it as a second novel. However, for personal reasons I held it a long time before it was published. They took *Time for a Tiger* in 1956 as my first novel; though I'd offered them *The Worm and the Ring* as the first. It was accepted as a fifth.

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Question: Why was *The Worm and the Ring* almost immediately out of print, until it was re-issued in 1970?
Burgess: When I came back to England, from Borneo, I was teaching at a grammar school in Banbury, Oxfordshire, and *The Worm and the Ring* was based on my teaching experiences there. The secretary of that school believed that she had been libeled. Any grounds for such action were removed from the new edition, which I haven't seen yet.30

Man Yin’s study, however, points out another factor which stresses that it is the characteristics of Burgess’ writings which made the novels rejected by the publisher. Man Yin explains how Burgess’ attempt at inventing a new style of narration was not suitable if it was intended to be his first published novel. The effort of creating an experimental writing is considered too bold and thus was rejected by the publisher.

When Roland Grant, a Heinemann reader, first read the manuscript of *A Vision of Battlements*, he was appreciative but thought it unsuitable as a first novel. Burgess was then asked to go back and write a “first novel.” What probably put Grant off *A Vision of Battlements* was the experimentalism of the novel. Burgess had attempted what he perceived Joyce had done with *Ulysses*: thicken the text with a mythical substructure, a process he calls textual inspissation. For Joyce’s Homeric parallels, Burgess substituted the *Aeneid*. Burgess’s second attempt at a first novel, *The Worm and the Ring* also had a mythical underpinning (Wagner’s *Ring of the Nibelungs*) and was also rejected (*WO*, 104-105).

The two novels were finally published after the positive public receptions of the three novels which later formed *The Malayan Trilogy*. In America, the three books were compiled under the title *The Long Day Wanes*, which is taken from a line in Tennyson’s poem “Ulysses.”31 After the experimentalism Burgess applied to his two novels, it seemed there was a compromise found in *The Malayan Trilogy*, which is expressed in straight storytelling from the third point of view in

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31 For the full analysis of the meaning of the trilogy’s title, see Kerr, *Eastern Figures*, 192.
consideration that the form of narrative is already known and well-received by the public. In this case, Burgess abandoned the narrative experimentalism to follow the conventional form of popular bestsellers, which showed his efforts to get his works published.

Between 1954 and 1959 Burgess lived in Malaya with his wife. He was a teacher in a school for the elite Malayans in Kuala Kangsar, the northwest Peninsula. The Malayan society where he lived was the source of inspiration for Burgess’ novels which became to be known as *The Malayan Trilogy*, published in 1956 under the pen name Anthony Burgess. He was drawn to the local cultures and religions in Malaya because the multiethnic people and the confluence of cultures in Malaya were something he considered romantic and interesting. As Biswell says that “Malaya fascinated, repelled, exasperated, and enthralled him,” Burgess’ interest to Malayan culture developed into a serious contemplation to be a part of the local society. It was serious enough that Burgess considered conversion into Islam, because for him “this was a gentle and permissive Islam, and there were times when I thought of being converted into it” (*LWBG*, 407), since Burgess was always in constant struggles with his Catholicism and thus he hoped to find a solution to the crisis of his religious faith by becoming a Muslim. However, Burgess eventually did not convert into Islam. What finally made Burgess rejected Islam was a realization that Malayan Muslims, who seemed to lead a carefree life, were actually intolerant, cruel and hypocritical. When he was transferred to Brunei, Burgess found “what he saw as an even more hypocritical

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32 Biswell, 168.
form of Islam practiced there” which later compelled him to reject the conversion. In the end, Burgess remained to be a ‘renegade Catholic’ for the rest of his life. Although renouncing Catholicism at young age, Burgess still cannot be free from his religious attachment of his past life in England.

Following his transfer to become a teacher in Brunei, Burgess’ health began to deteriorate. He collapsed when teaching a morning class and was suggested to return to England to undergo neurological tests. Burgess was diagnosed as harboring a brain tumor and the doctor predicted that Burgess did not have long time to survive.

Returning to England in 1959, Burgess was released from the colonial service. Doctor’s diagnosis – brain tumor. Although the suspected tumor ended his career with the colonial service, it sparked a new career; given a year to live, he set out to write a legacy for his wife, producing five novels in one year. To make things worse, Burgess found himself unemployed. Not wishing to leave his widow impoverished, Burgess began to write to earn his living. Starting to write at the age of 42, Burgess surprisingly turned himself into a professional writer in a brief time. Encouraged by the critical success of his Malayan novels, Burgess was able to complete several novels between 1959 and 1961, including Honey for the Bear, A Clockwork Orange, and Mr. Enderby. In 1962, he published One Hand Clapping and in 1963 Inside Mr. Enderby. He also wrote essays, reviews for newspapers, TV, drama, and several translations.

35 Burgess, Anthony, “Death Sentences”, The Wilson Quarterly, Vol. 15, No. 2 (Wilson Quarterly, Spring 1991), 117-118. All subsequent references to this work, abbreviated DS, will be used in this thesis with pagination only.
Burgess always wanted a child but due to the attack on Lyne in 1944, they were unable to have children. This event casts a shadow over their marriage which is argued to be the reason of Lynne’s descend to alcoholism. During the later years of Burgess’ marriage with Lynne, he developed a relationship with Liliana Macellari, an Italian translator who taught linguistics at Cambridge. In 1964, they secretly had a son named Andrew Burgess Wilson. In 1968, Lynne’s health began to deteriorate rapidly and she died from cirrhosis of the liver. Within a few months after his first wife’s death, Burgess married Liliana. The couple decided to leave England to live in Malta, displeased by the tax laws applied to writers by the government. After moving to Malta, Burgess and his family were also known to move again to Bracciano, Rome and then to Monaco in 1976, and finally in Lugano, Switzerland before returning back to England in 1993 when Burgess was seriously ill. There were also frequent visits to the United States where Burgess performed as a guest professor at various universities, and in some occasions, participated in the adaptation of his novel *A Clockwork Orange* into a movie by Stanley Kubrick.  

In 1987, Burgess wrote the first part of his autobiography *Little Wilson and Big God* and in 1990, he wrote the second part *You’ve Had Your Time*. Burgess died of lung cancer in November 22, 1993. His son, Andrew, died in London in 2002 and Liliana still lives in Monaco. With friends, she has established a Foundation in Burgess’ honor in Angers, France and Manchester, England.

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3. Catholic Irish Identity

Considering how crucial the issues of Catholicism and race in influencing Burgess’ personal life, a closer look on Catholic Irish identity is elaborated here. Ethnically, Burgess’ position is interesting as he was born from a Catholic Irish father and a Protestant British mother. Burgess was born and raised in England, having the nationality as English. However, Burgess also got Irish ancestry from his father’s Catholic family which can be traced back to the origin of the family as immigrants from Ireland. This indeterminate position characterizes the psychological condition of a person labelled as Catholic in England as experienced by Burgess.

Historically, the Irish has continued to be excluded from the construction of English notion of national community. Hickman and Walter supports the fact that the Irish as an ethnic group in England is “racialized as inferior and alien Others.”\(^\text{37}\). When it comes to constructing the idea of English nation, the Irish encounters racial and religious prejudices from the more dominant group. As Benedict Anderson says, a nation is pictured as a community which provides a sense of belonging through the individuals’ feelings of connectedness to their fellow members of community. They are parts of one collective body which exists in an idea, suggested by Benedict Anderson, as “imagined community.”\(^\text{38}\) The imagined community of England is a Protestant community which has struggled to resist the influence of Roman Catholics since the sixteenth century. The Irish,


however, is always associated with strong traditions of Catholicism. The image of the Irish as the followers of Roman Catholics in British perspectives thus become crucial because it involves both the discourse of the colonized subjects and the religious resentment. Therefore, anti-Catholicism reinforces the feelings of anti-Irish which then contributes to a complex categorization of the Irish as a social and political threat.

An interesting account is given by Hackman and Walter, which shows how the Irish in England experiences oppressions stemming from Anglo-Irish relations which construct the Irish (Catholic) as a historically significant Other of the English/British (Protestant). Typically, skin color is taken as the only determining factor to exclude or include an ethnic group into the imagined community of England because “colour has become a marker of national belonging and being of the same ‘colour’ can be equated with ‘same nation’ implying ‘no problem’ of discrimination.”

As shown in Hickman and Walter’s study, anti-Irish racism in England comprises two elements of colonial and cultural which, interestingly, does not take the matter of skin color into consideration. Rather, it foregrounds the cultural differences between the English and the Irish and therefore, “…racism is not a paradigm which is appropriate to explain Irish experience.”

In the light of Anglo-Irish relations, the narrations of history exploit the recurring conflicts of culture and religion between the dominant English and the minor Irish in England as the major cause of how the Irish came to be racialized

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40 Hickman and Brownen, 6.
as inferior. The English attempts to impose cultural superiority which began after their colonization of Ireland in 12th century. The laws designed to repress the native Irish were introduced, and the Irish suffered from the racial stereotypes labelled to them, according to Mullin, as inferior almost comparable to the Africans, “…the stereotype of the belligerent Irishman meets the stereotype of the happy slave. Irish were called “White Negroes.” Mullin, James, The Great Irish Famine (New Jersey, 1996), 42. However, it became worse after the Reformation era when the English decided to reject the influence of Roman Catholics.

In the 1530s England’s King Henry began the process of breaking with the Catholic Church of Rome. This split led to the eventual foundation of the Church of England. The Reformation divided the Irish, who remained Catholic, from the English, who became Protestants. [...] Over the next 30 years the other Penal laws followed: Irish Catholics were forbidden to receive an education, enter a profession, vote, hold public office, practice their religion, attend Catholic worship, engage in trade and commerce, purchase land, lease land… Mullin, James, The Great Irish Famine (New Jersey, 1996), 42.

The Irish suffer the same experiences as colonized subjects such as Africans or other races. Although racially indistinguishable from the English, the Irish are still subjected to the same forms of oppressions. This helps to confirm that the case of Irish colonization is not based on the racial issues but on the resentment over the differences of cultures and religions.

However, although the oppressions are conducted in similar manners, the Irish occupy slightly different position compared to colored races. Although oppressed in their home country, the Irish is somehow still a part of the colonizers. Ignatiev’s study analyzes how the Catholic Irish, as an oppressed

41 Mullin, James, The Great Irish Famine (New Jersey, 1996), 42.  
42 Mullin, Famine, 5-6.
group in England, becomes part of an oppressing group in colonized territories. The systems of the Empire, particularly its racial and class structures, contribute to this matter.

The hallmark of racial oppression [is the reduction of] all members of the oppressed group to one undifferentiated social status, a status beneath that of any member of any social class within the dominant group. It follows, therefore, that the white race consists of those who partake of the privileges of the white skin in this society. Its most wretched members share a status higher, in certain respects, than that of the most exalted persons excluded from it.\(^{43}\)

Although oppressed as inferior group, the Irish still carry the privileges of the white races when there are encounters with colored races. It makes the position of the Irish unique because their oppressed conditions are comparable to those of colored people, however the Irish can claim to have superiority over the colored people. While the Irish suffer from the feelings of inferiority due to oppression and colonization, they still enjoy the privileges of belonging to the white races.

The notion of white races as the colonizers are thus actually problematic. The idea of the colonizers as a group of white races holding superior qualities is actually not monolithic, that there are oppressions inflicted upon ethnic groups within that domain of colonizer, such as the Irish, although they share the same racial features such as the characteristic of complexion and physical statures. When the Irish come to a society in which color is a determining social position, they are considered as a part of the dominant group of white races. However, within the structures of the white races, the Irish is colonized and oppressed, resulting in their position to be indeterminate and ambiguous and problematizing the concept of European prestige and superiority.

C. Theoretical Framework

The theories elaborated in this chapter are employed to support the analysis in the next chapters. In order to answer the problems formulated in this study, deconstructive literary criticism and postcolonial theories are employed. Deconstruction as a mode of reading helps in dismantling the text to see the representations and meanings built behind the text. It also assists to reveal the ideologies imbedded within the text. Taking Bhabha’s concept to this study allows the analysis to include how ambivalence and hybridity also works even in literary works written by authors from ex-colonizer countries. In other words, those authors trying to create literary works which depict Asian society experience ambivalence due to encounters with people from ex-colonized countries whose power relations between them have changed. Such conflicts of ideologies involve a complex network of identities and discourses, which is argued to influence the creation of literary works which contain hybrid forms.

Considering that the discussions also cover the issues of power relation, theories generated by Fanon and Stoler are also employed. Their theories deal with the ideologies working behind the relationships between white races and colored races. Particularly, they explain the power relations between white men, white women, and women of colored races. The psychoanalysis approaches of those theories are therefore helpful in explaining the dynamics of the interracial relationship in colonial and postcolonial contexts. Theories of Catholic Irish identity are also taken into consideration to show how people categorized as
Catholic and Irish in England occupy a unique position in the ideology of racism and hierarchy of society during colonial era.

Burgess’ trilogy is analyzed as the source of discussions. Employing psychoanalysis seen from postcolonial context, the ambivalence and hybridity in Burgess’ trilogy are revealed from the interactions between the main character and others. The attitudes and behaviors of the main character Victor Crabbe towards the changes in the society also become an important point to analyze. The interpretations of the actions and events illustrated in the trilogy help to explain the ambivalence and hybridity of Crabbe. Further, Crabbe’s ambivalence and hybridity are seen as a representation of identity crisis suffered by Burgess himself. Close readings of biographies, interviews, articles, and works about Burgess are conducted in order to reveal that Burgess, just like his character Crabbe, also undergoes similar experiences in dealing with the problems of his identity.
CHAPTER III
CRABBE’S AMBIVALENCE AND HYBRIDITY

Dealing with the first question of the problems formulated in this thesis, this chapter analyzes the ambivalence and hybridity as shown by the colonial experiences of the main character Victor Crabbe. In accordance to the focus of this chapter to reveal the ambivalence and hybridity expressed in the trilogy, the analysis of the main character is emphasized on his thoughts, conversations, and actions since they give details on how the ambivalence and the forms of hybridity can be reflected. This chapter will be divided into four sub-chapters, which consist of Crabbe’s significance as the main character and his conflicts with colonial ideologies.

A. The Alignment with the Natives

Situated at the time when British colonial power begins to lose its influence over Malayan Peninsula, the characters in Burgess’ trilogy serve as representatives of the various races living in Malaya during 1950s. In the trilogy, the attitudes and behaviors of the characters symbolize the relationship between the various cultures of the East and between the East and the West.

Among the characters presented in Burgess’ trilogy, Victor Crabbe deserves special attentions. As the main character that goes to the full distance of the three novels in the trilogy, the life and death of Crabbe becomes the central concerns for the development of the story. Burgess’ trilogy chronicles his life as an Englishman driven to leave his country due to his immense feeling of guilty after
the death of his first wife in a car accident. The memory of the accident where their car plunges into an icy river instills a traumatic experience to Crabbe, which becomes his refusal to drive again and fear of cold climate and water. Crabbe then decides to live in Malaya with his second wife, Fenella. Building his career in the field of education, he takes a position as a history teacher in a private school in a fictional town in Malaya. His career gradually rises from House Master to Headmaster and then to State Education Officer.

What makes Crabbe different from his fellow Europeans is his alignment with the natives. Crabbe is indulged in his images of living in Asia as an ideal life. In love with the native cultures, Crabbe tries hard to embrace the local culture of Malaya. In other words, he is in the process of ‘going native’. The concept of ‘going native’ itself refers to one’s absorption into native life and customs, which include “lapses from European behavior, the partaking of native rituals and the practice of local customs such as food, dress, and entertainment.”

Robert Young in his book *Colonial Desire* provides ample supports to the source of anxiety related to the concept of ‘going native’, which is centered on the notion of transgression. To transgress means to eliminate differences and create the potential for producing hybrid form. When transgression takes place, Otherness turns into Sameness, giving birth to hybridity. The same process of ‘going native’ is experienced by Crabbe. In the trilogy, he is a representative of the Europeans who is in the process of ‘going native’ through absorption of local

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2 Young, 180.
cultures. It allows Crabbe to be a hybrid character. He is shown as a European who tries hard to mingle with the natives in order to be accepted as a part of their society.

While commonly white expatriates are not drawn by the desire to go native, Crabbe is one of the exceptions. Since coming to Malaya with his wife, Crabbe has the determination to be a part of Malayan people. He is interested in the culture and the life of Malayan natives, which is expressed by immersing himself in local culture and having close interactions with native people to the point that his actions displease the colonial authority. One example which shows his efforts to learn native culture can be seen in his eagerness to study local languages. Under the guidance of Inche Kamaruddin, he applies himself to the transliteration of Malay and Arabic scripts every Thursday.

Tonight was the night of the first meeting of the Film Society in Timah. He had refused to go, saying that he could not cancel his Malay lesson. She had said it was pointless taking Malay lessons, pointless taking Government examinations when they did not intend to stay in the country. He had said that he did not see why they should not stay in the country. He liked the country and, if she wished to be a dutiful wife, she should try to like it too.3

This passage shows how Crabbe studies with great enthusiasm that he refuses to go to the Film Society with Fenella. Even when his refusal leads to the quarrels with his wife, Crabbe still cannot cancel his lessons. The lessons become so important for him because if he wants to stay in Malaya, knowing local languages is necessary. From the beginning, Crabbe has motivation to stay in Malaya because he loves the country. Crabbe is determined on having a career there, and

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3 Burgess, Anthony, The Long Day Wanes: A Malayan Trilogy (Harmondsworth: Penguin Books Ltd, 1984). The first novel of the trilogy is entitled Time for a Tiger. All subsequent references to this work, abbreviated TFAT, will be used in this thesis with pagination only.
he expects his wife to support his decision. Crabbe’s motive to learn local languages is also revealed when Inche Kamaruddin tells that Crabbe is considered as a nuisance by the colonial government while the natives are quite pleased with his work.

‘Dey are getting reports about you not doing de tings Mr Boodby asks you to do. And dere is a story about you being friendly with de Malay women. But you must not worry about dese tings. U.M.N.O. is quite pleased wid you and when U.M.N.O. is running de country dere will be no difficulty about you getting one of de good jobs. But first,’ Inche Kamaruddin tried for a moment to look very grave, ‘first,’ his face gradually lightened, ‘you must get your examination. Dey will want Englishmen who can speak de language.’ Inche Kamaruddin banged the rattan table with his neat brown fist. ‘Misti lulus. Misti lulus. You must pass de examination. But you will not pass de examination if you make dese stupid mistakes.’ (TFAT, 89)

Behind Crabbe’s efforts to learn local languages lies the need to get a good job. Crabbe wants to join the examination in a purpose to get attention from the Malayan government. If the native people consider him as a useful person, he will be allowed to stay in Malaya after the independence. Crabbe’s true motive therefore is not only due to his love for the country, like what he admits to Fenella, but also because he sees an opportunity to have a good career in Malaya. Crabbe’s love for Malaya is not an unrequited love, but it is also augmented by his economic needs. Crabbe has desires to become a successful person in Malaya. This factor should be taken into account when analyzing Crabbe’s willingness to embrace the native culture. In his attempts to become a part of native society, Crabbe tries to eliminate the language barrier which may hinder his understanding of the native cultures. As he wants to blend into the native society, he tries to learn their languages and study their cultures. It shows that Crabbe does not have any
resentment towards the native cultures. Crabbe is not a typical native-shunning colonialist because he does not feel that he will lower himself if he studies the native cultures. Instead, he clearly states that he wants to align himself with the natives. However, it should be noted that this alignment does not purely come from Crabbe’s sympathy to the natives but also from his personal objective to lead a life of comfort and security. Behind the sympathy shown to the natives, Crabbe has ambition to secure a position for himself so that he may live comfortably in Malaya after the independence.

Further, the information from Inche Kamaruddin also reveals that Crabbe is considered as a rebellious teacher always in conflict with Boothby, who is the headmaster in the school where Crabbe works. Both Crabbe and Boothby serve as the officials of the colonial government. While Boothby works in accordance to the regulations implemented by the colonial government, Crabbe chooses to work in his own way because he finds that the books used in the lessons are useless for the students. The example can be seen when Boothby gives the new Malayan History book for the school to Crabbe.

‘Those are the copies of the new Malayan History for Schools. Cooper at K. L. wrote it. Awwwwww! You’ll be using it next year.’

‘I don’t know whether it’s any good yet. Cooper’s a woodwork specialist, isn’t he?’ Crabbe looked at the first chapter. ‘This Malaya of ours is a very old country. It is a country with a very long history. History is a sort of story. The story of our country is a very interesting story.’ Crabbe closed the book quickly. (TFAT, 60)

Seeing how the colonial government gives such learning materials for the native students, Crabbe prefers to teach the native students differently. His disagreement with how the colonial government educates the native students leads to the
different methods on how Crabbe teaches his students where he tries to give them the authentic and factual material and engage them in lively discussions about history and politics. Crabbe’s disobedience to Boothby’s rule in the school therefore expresses his challenge to Boothby and, indirectly, to the way the colonial authority educates the natives. However, the local authority represented by UMNO (UMNO: United Malays National Organisation) is satisfied with the way Crabbe works and behaves. Crabbe’s efforts to please UMNO therefore can be interpreted as his alignment with the natives. While it is true that Crabbe has a personal ambition to have a career in Malaya, he does not merely want to take advantage from the natives. Crabbe teaches his students well that they admire him and even in one demonstration the students ask him to take Boothby’s position as the headmaster of the school. Thus, one cannot say that Crabbe’s sympathy for the natives is not sincere because Crabbe honestly shows them the real situations and conditions in their country, which is different from the attempts of pacification and manipulation of the colonial education.

A fine example of Crabbe’s alignment with the natives is also illustrated in Hamidin’s case in Time for a Tiger. Hamidin is a student who lives in the dormitory where Crabbe is appointed as its housemaster. A prefect named Puspanathan gives report that Hamidin is seen in house-boys’ room with a woman, committing fornication. Hamidin’s friends think he is framed and demand more evidences. However, Boothby the schoolmaster expels Hamidin at once and send him home, while actually “expulsion had to be confirmed by the Mentri Besar of the boy’s own state” (TFAT, 52) which means Hamidin is wrongly
expelled. The students appeal to Crabbe about this case. Knowing it, Crabbe does not hesitate to confront Boothby.

‘It seems a very considerable punishment for a slight offence.’
‘You call fornication a slight offence? On School premises, too?’
‘Puspanathan said he was kissing the girl. That may or may not be true. Anyway, you can’t call kissing fornication. Otherwise, I shall have to admit that I fornicated with your wife last Christmas. Under the mistletoe.’
Boothby killed a yawn at birth. ‘Eh?’
‘Expulsion’s a terrible thing.’
‘Look here,’ said Boothby, ‘I know the facts and you don’t. Their clothes were disarranged. It’s obvious what was going to happen. You haven’t been here as long as I have. These Wogs are hot-blooded. There was a very bad case in Gill’s time. Gill himself was nearly thrown out.‘
‘I didn’t realize that Hamidin was a Wog. I thought he was a Malay.’
‘Look here, Victor, I’ve been here since the end of the war. I tried the bloody sympathy business when I started teaching at Swettenham College in Penang. It doesn’t work. They let you down if they think you’re soft. You’ve got to take quick action. Don’t worry.’ He yawned. ‘They’ll forget about it. Anyway, tell them that from me: I am perfectly satisfied my decision was the right one.’ Boothby began to look for a file.
‘You’ve got only Puspanathan’s word for it.’
‘I trust Pushpenny. He’s a good lad. He’s better than most of them.’
‘Well, you know how the form feels. You know how I feel. Presumably there’s nothing more to be said. Except that I think you’re being damned autocratic.’ (TFAT, 60-61)

The situation depicts two different perspectives, one is from Crabbe’s sympathetic view of the natives and the other is from Boothby’s stereotypical attitudes. Boothby, the headmaster, is a typical colonialist who believes that discipline must be maintained in its strictest form towards the native students because that is the only way to make them understand. Boothby holds the colonial ideology that the natives are primitive and savage in needs of Western education to make them civilized. His attitude is apparent from the way he calls the students Wogs. The term Wog, which was popularized during the colonial period of the British
Empire, is a label given to the natives of India and Africa. Gradually, it was applicable to include native people from Asia and Middle East. It originated from a character named Golliwog in a children book by Florence Kate Upton in 1895 and was later created as a toy. Golliwog, the black-faced toy with ragged costumes and messy hair, was quite popular during that time. It was not long before the toy began to be associated with European view about a native, where the characteristics of the toy were deemed identical to the natives and used as a term to call them. This racial reference thus led to the term Wog carrying negative connotations and should not be used when addressing someone, unless it was a native.4

In the conversation between Boothby and Crabbe, one may see the opposing sides where Crabbe tries to be fair and objective in investigating the case, while Boothby does not bother to give a harsh punishment without strong evidence. It shows his actions are based on prejudices. This prejudice can be particularly seen from his reference to the term Wog. While Boothby calls the students such as Hamidin as Wogs, Crabbe defends Hamidin by saying he is not a Wog, but a Malay. This little debate about calling someone a Wog actually reflects significant meaning. The label used by Boothby signifies his rejection to acknowledge native people with their real identity. Instead, he associates them with Wogs, which implies derogatory meaning. It shows his prejudices and generalizations about the natives, whom he sees as primitive people. Crabbe, on the other hand, takes the position of defending Hamidin. He wants the case to be investigated thoroughly

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not only because he is responsible towards Hamidin due to his position as the housemaster where Hamidin resides but also because Crabbe feels there is an injustice done in that case. Crabbe dares to question Boothby’s decision because he knows how it feels to be treated unjustly. It means Crabbe identifies himself with the natives. If Crabbe does not have sympathy towards his native students, surely he will not put himself on the trouble with the headmaster. It is because Crabbe has motivations to be accepted by the native people around him that he is willing to confront Boothby. Crabbe’s alignment with the natives can be seen from that situation, where he positions himself as a defender of the natives against the injustice inflicted upon them.

Another example of Crabbe’s effort to mingle with the natives is shown in the second novel, *Enemy in the Blanket*. When Crabbe is appointed as a headmaster to a local school, he is given a house in the middle of a *kampung*. Crabbe and Fenella soon realize that it is not easy to live among native people since they do not really understand the concept of privacy. The natives are curious about their new European neighbor and are always seen sitting in Crabbe’s veranda, waiting for Crabbe to tell stories about distant places, asking Fenella to give them discarded ornaments or clothes and even using the spare room for reciting their prayers without permission. Fenella is clearly not accustomed to living that way and she complains about it all the time, however Crabbe seems to enjoy their new life with their native neighbors. When Fenella complains, Crabbe

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5 Burgess, Anthony, *The Long Day Wanes: A Malayan Trilogy* (Harmondsworth: Penguin Books Ltd, 1984). The second novel of the trilogy is entitled *Enemy in the Blanket*. All subsequent references to this work, abbreviated *EITB*, will be used in this thesis with pagination only.
will cheer her up by saying that they should endeavor more to be accepted by their
native neighbors.

‘Take it easy, darling,’ he would say. ‘We’ve got to be absorbed into these
customs. We’re still too tough to be ingested quickly, but we’ve got to try
and soften ourselves to a bolus, we’ve got to yield.’
‘What lovely metaphors you choose.’
‘I mean what I say. If we’re going to live in Malaya, work for Malaya, we
must shed a great deal of our Westernness. We’re too ready to be shocked
and we’re too reserved.’ (EITB, 273)

What can be analyzed from this conversation is Crabbe’s attempt in convincing
Fenella to abandon their former identities as Europeans. Crabbe argues that they
still carry too much of their Englishness and as long as they do it, they can never
understand the native cultures and become a part of their society. Due to the
differences between their European cultures and the native cultures, they feel
uncomfortable with the way the natives treat them. In order to reduce such feeling,
Crabbe and Fenella must change. They must be willing to be absorbed by native
cultures, and lead their lives to go native. Different from Fenella who is still
reluctant to change, Crabbe is ready to live like a native. His sympathy towards
the natives leads to his willingness to be absorbed by native cultures, and in this
behavior one can detect Crabbe’s alignment with the natives. He is prepared to
abandon his former identities as a European and adopt new identities similar to
those of the natives.

If Crabbe’s sincere sympathy towards the natives cannot clearly show his
motivation to be a part of the native society, Crabbe’s efforts to abolish the
segregations among the various ethnic groups in Malaya may support his
alignment with the natives. The third novel of the trilogy, *Beds in the East*, is dominated by Crabbe’s efforts to eliminate racial segregations and create a racial harmony among ethnic groups in Malaya. In one occasion, Crabbe invites people from various racial backgrounds to attend his party, which is arranged in a purpose to bring together those people into more intimate interactions. In those efforts, one can see how Crabbe is committed to abolish racial segregations and bring harmony in Malayan society. He gives a speech which expresses his feelings towards the racial issues in Malaya and his hope for the future Malaya.

‘But,’ said Crabbe, ‘apart from the Communist, I don’t think we can doubt that the component races of Malaya have never made much effort to understand each other. Old superstitions and prejudices, complacency, ultraconservatism – these have perpetually got in the way of better understanding. Moreover, the idea of a community – a single community, as opposed to many distinct communities – never seemed very important during the period of British management. [...] There never seemed any necessities to mix. But now the time has come.’ [...] ‘There must be inter-marriage, there must be a more liberal conception of religion, there must be art and literature and music capable of expressing the aspiration of a single unified people’ (*BITE*, 486).

Crabbe’s speech expresses his hope to see the unification of people from various ethnic groups in Malaya. He sees the unification as a necessary action in order to build Malaya after the independence. In his speech, there is a message given to the natives to help them realize the importance of harmony in life. This spirit of togetherness always occupies Crabbe’s mind and in many occasions he tries to promote it. It helps to explain why Crabbe is happy when he is with his native

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*B Burgess, Anthony, The Long Day Wanes: A Malayan Trilogy* (Harmondsworth: Penguin Books Ltd, 1984). The third novel of the trilogy is entitled *Beds in the East*. All subsequent references to this work, abbreviated *BITE*, will be used in this thesis with pagination only.
students or when he mingles with the native neighbors in the *kampung* even when the behaviors of those people are rather annoying.

Further analysis leads to a conclusion that Crabbe’s motivation in asking the natives to put aside their differences is also a projection of his longing to be accepted into their society. Crabbe realizes he is an appendage of colonial government since his job as a teacher reflects his affiliation with British colonial government. Although Crabbe thinks and acts differently from typical colonialists, people will still see him as a colonialist due to his complexion and physical appearances of a European. Thus, Crabbe’s persuasion to see things in a new perspective actually contains his desire to be seen differently by the natives. He cannot eliminate the fact that he is physically a European, therefore he asks the natives to open their minds to new concepts because in doing so, hopefully they will begin to see Crabbe not as a hated European and colonialist but as an equal friend. In this case, Crabbe’s alignment with the natives can also be revealed.

Crabbe’s efforts in having close interactions with Malayan people signify his process of ‘going native.’ There is an increasing sense of belonging in Crabbe’s mind, that he has sincere sympathy for the natives and wants to be a part of their society. In helping native people around him, Crabbe wants to be seen differently by the natives. He does not want the natives to consider him similar to his fellow Europeans. Moreover, he wants to distinguish himself by being useful for Malaya because he has desire to stay in that country. To some extent, Crabbe feels that he is gradually becoming a part of native society. However, this process
of ‘going native’ is not free from conflicts which later result in Crabbe’s ambivalence towards his identities.

B. The Conflicts with Colonial Ideologies

Written by a British author who attempts to portray the kaleidoscope of Malayan life in the eve of its independence, Burgess’ trilogy displays detailed knowledge of multiethnic life in Malaya. Illustrations of local life in the trilogy reveal how the interactions between the multiethnic populations in the trilogy correspond to the dissolution of colonial power and authority, which becomes an aspect considered to be authentic among other novels written in that era. The declining colonial power will create difficulties in reconstructing a culture following the end of colonial occupation, which involve the inability to completely recover from the past and move away from the former domains as the colonizer and the colonized. This problem emerges because a culture never repeats itself perfectly away from home, which means that contacts between one’s culture and other culture will lead to a process where both cultures reciprocally influence each other regardless the power relation between them. This is to show that even a dominant culture takes risk of losing certain cultural elements as a result of the encounters with other cultures. There will be compromises over the colliding cultural elements which eventually create an identity which is a combination of the conflicting cultures. This situation, in turn, generates the hybrid elements in the construction of identity of people and their nation. This hybridity, as Bhabha points out, is established from any attempts of cultural

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7 Young, 174.
dissemination, where the transfer of ideas and knowledge between the colonizer and the colonized increasingly resists any separatism to nation and cultures.

Such idea becomes the anxiety for colonial authority and power. It is because colonial authority and power rely on a discourse based on racial differences between the colonizer and the colonized with the colonizer residing on the privileged position above the colonized. For authority and power to work, this discourse must be constantly reproduced. Any declines on racial difference, as in forms of hybridity, must be resisted and rejected.\(^8\) From the perspectives of colonial authority and power, there must be no contamination of the prestige of the colonizer. Consequently, the colonized must be kept at a marginalized space because, as Man Yin suggests, attempts to bridge the gap between the colonizer and the colonized are seen as a violation to colonial authority because such actions disrupt the discourse between the superior colonizer and the inferior colonized.

Seen in this light, Burgess’ trilogy is able to hold its claim as a work of literature which departs from the tradition of colonial discourse. In structuring the plot of the story, Burgess rejects and breaks colonial taboos. In Burgess’ trilogy, one can see the efforts to dismantle the prestige of colonial discourse through introducing a range of multietnic characters who display hybrid identity outside the simple dichotomy between the colonizer and the colonized. The symptoms of hybridity can be detected in the illustrations of those characters who express ambivalence over the identification of their culture and yearn for an idealized living space.

\(^8\) Man Yin, 80.
This study believes that Crabbe is a model of ambivalence and hybridity in Burgess’ trilogy. Despite the privilege of his esteemed profession as a colonial official and status as a white expatriate living in Malaya, Crabbe does not enjoy being in the company of fellow Europeans. Those expatriates always talk about their isolation from their motherland due to the duties they have to fulfill as officials, soldiers, lawyers, or rubber planters. They yearn for a return to their home and the touch of Western civilization. Crabbe, however, shows a contrasting desire since he feels comfortable living in Malaya. His attitudes and behaviors, in turn, lead him into conflicts with both European and Asian people around him.

A point worth mentioning here is how Burgess’ trilogy presents a portrayal of conflicting ideologies inserted in the interactions between the characters. Those people serve as the media to which the ideologies can be articulated beneath the surface of the narrative. The efforts to bring together characters with such conflicting ideologies and put them into situations where their ideologies can be challenged become a proof of how the trilogy expresses its ambivalent attitudes. In *Time for a Tiger*, it is expressed in the characters of Victor and Fenella Crabbe. The occasional quarrels between married couple are situated in the discursive context where Fenella’s ideology encounters the rejection from his husband. Different from Crabbe who does not bother much about what people may talk about them, Fenella is very keen on keeping their image as respectable people. She expresses disagreement when Crabbe employs an effeminate cook, Ibrahim. She does not want people to laugh at them because
they keep such kind of servant in their house. More importantly, she insists that they should have a car because without a car life is impossible in Malaya.

It was too ridiculous that they hadn't a car and that Victor seemed unwilling to be friendly with any European in the place, for all Europeans—except the Crabbes—had cars. She felt that in Timah there must be people of her own kind, people who would discuss books and ballet and music. If only they could join this Film Society. But what was the use if they hadn't a car? It was about time Victor got over this stupid nonsense of refusing to drive again. She herself could not drive, but why should she have to do what was her husband's job? She should be driven. Perhaps they could afford a driver—say, eighty dollars a month (*TFAT*, 64).

Having a car becomes an obsession for Fenella because a car may symbolize many things. Despite its physical function as a means of transportation, a car also symbolizes wealth and prestige. Fenella feels trapped in the world of the natives, where she is surrounded by people whom she considers as uncivilized. Thus, the car serves as a bridge to give her access to the civilized world of the white expatriates, where she can talk to people equal to her. She thinks that she should mingle exclusively with the fellow white expatriates since they are the only people who understand her. In turn, it reflects Fenella’s ideology which shares similarities to what is expressed by typical colonialists. She seems to follow the concept of European superiority over the natives, that the image of a European must be sustained through sheer display of power and authority. Foregrounding the whiteness and Englishness, the image should also be accompanied by symbols which enhance European superiority. The car becomes the symbol to differentiate and separate the superior and the inferior. Thus, the connotation behind having a car also helps to confirm the notion that white people possess qualities surpassing the natives and that white people must distinguish themselves from the natives.
In this case, Crabbe’s rejection towards Fenella’s demand may signify other meaning. It is known that Crabbe does not want to drive again due to the accident which kills his first wife back in England. This traumatic experience becomes Crabbe’s reason for his refusal to drive and thus he usually walks to work when living in Malaya. However, considering how Crabbe wants to get close with the natives, the rejection can also be read as an expression of allegiance with them. If he drives a car, Crabbe evokes the images of a typical European in the eyes of the natives around him. In doing that, Crabbe creates a distance between him and the natives. Instead of showing that he is different from his fellow Europeans, Crabbe will look just the same as them and he does not want that since he actually attempts to become a part of the native society. Therefore, Crabbe’s refusal to buy and drive a car can also be explained in that context, where he declares that he is on the side of the natives by conducting behaviors similar to them instead of doing what a European usually does. It also shows Crabbe’s rejection to colonial ideology.

In *The Enemy in The Blanket*, one can see another example of such ideological conflict from Fenella’s view that the natives are dirty people. Since the first time they move to Malaya, Fenella resents the company of her native neighbors. After she catches the Abang’s attention, Fenella is sometimes invited to the Sultan Palace which is populated by nobles and people from high-class society. This provides an opportunity for Fenella to escape from the tiresome life surrounded by her native neighbors since Crabbe chooses to reside in a *kampung* among common people.
“No.” Crabbe drank, brooded a moment, and said, “We had a bit of trouble. Apparently she made some damned silly arrangement about having lunch at the Istana. I wouldn't let her go. I think I did the right thing.”

“Oh, yes, you did the right thing.”

“But then she started saying she never had any fun, that she was stuck out here with nothing to do, surrounded by a lot of half-washed peasants.”

“They're a very clean people.”

“That's what I said. Anyway, she accused me of carrying on with women, and that she was expected to be the good little stay-at-home, having no fun” (EITB, 308).

Two contrasting discourses can be found in that conversation, one is taken from Fenella’s idea of the dirty natives and the other is Crabbe and Hardman’s rejection that the natives are actually very clean people. Behind the literal meaning of ‘the dirty natives’ lies the ideological construction which associates the natives with primitive characteristics. As the white people must remain pure and dignified, ‘the dirty natives’ should be avoided. There lies the anxiety of the colonial superiority over the natives, that the colonial prestige may be tainted if the native ideology is given space to articulate itself among the white people. This concept recalls the result of the study conducted by Man Yin’s. It provides information to explain how the idea of the dirty natives helps to maintain the prestige of colonial discourse and minimize the contacts between the two sides.

The idea of the dirty native, then, is really an anxiety over contagion, over the breaching of boundaries and the subsequent loss of purity and the perceived superiority (prestige) that goes with it. Since prestige is essential to imperial dominion, the necessity of upholding racial purity and maintaining social exclusivity forms an important component in the mechanism of colonial order.9

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9 Man Yin, 77.
The natives are given an accompanying image as dirty people to signify that they must be avoided both in literal and philosophical sense. White people must not mingle and share something in common with the natives because they are seen as pure and superior. It is augmented by the idea that Europeans’ whiteness is a testament to their purity, and it must be maintained by keeping their distance from contagious natives with all their dirtiness. Fenella’s idea which represents colonial ideology collides with Crabbe’s belief that the natives are very clean people, which actually signify his rejection to the colonial ideology. Placing the protagonist of the story on the side of the natives, it gives the message that the trilogy articulates its rejection towards colonial discourses.

In deeper context, the attitude shown by Crabbe and Hardman which is in contrast to Fenella’s opinion actually expresses the imagery of colonial domination directed to the colonized. The colonized suffers from the gendered and eroticized imagery, especially the native women who are the subjects of colonial fantasy and desire where they can be easily (dis)possessed by European men. This study also recalls how Said notes that the Orient serves as “place where one could look for sexual experiences unobtainable in Europe.”10 The empire provides sexual opportunities for European men because, as Vicinus in Stoler’s book points out that “sex is always something to be released or controlled; if controlled it is sublimated or deflected or distorted,”11 therefore the repressed sexuality of European men is then projected to the eroticized native bodies. Hyam also confirms this evidence when he argues that “the colonies are the site for the

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11 Stoler, 173.
‘revenge of repressed,’ an open terrain for European male ejaculations curtailed in the West.”\textsuperscript{12} The eroticized image of native women in the eyes of European men thus leads to a set of beliefs which legitimates the intimate relations between Europeans and those Asian women who come in contact with them to the point that it is right and even necessary for European men to keep native women as mistresses or concubines. It is because, in addition to their sexual and domestic service, they can serve as a symbol of European male domination over native female.

Crabbe’s statement about the cleanliness of the native people, including the native women in it, thus can also be seen as justification over his own desire to possess native women. Behind Crabbe’s and Hardman’s defense lies the repressed sexuality projected to the native women. Due to their desire to possess native women, they judge their desired native women to be ‘clean’ from all degrading characteristics attributed to the natives. While declaring that he is different from the rest of colonial officials, Crabbe in the end shows the same attitude because he keeps a native mistress named Rahimah. At first, Crabbe appears as the protector of the marginalized and silenced native because he takes care of Rahimah, who is a divorcee compelled to support herself and her son by working as a club hostess. However, Crabbe later maintains an extramarital affair with her. In doing that, Crabbe conducts the same behaviors as what his fellow Europeans do. If Crabbe’s behaviors in keeping a native mistress can be included as the signs of colonial fantasy and desire, Crabbe cannot say that he has sincere

\textsuperscript{12} Stoler, 175.
sympathy to the natives since his behaviors also reflect his desire for domination over a subject, in this case a native female named Rahimah. It shows that there is ambivalence in Crabbe’s ideology where he retains a sense of superiority over the natives despite his seemingly sincere sympathy to them.

Fenella’s resentment over the native people can also be explained in the context of colonial discourse. From what Crabbe says about her accusations to him, a sense of jealousy can be detected. As a wife, Fenella feels that she is compelled to behave dutifully to Crabbe. When she detects something unusual in his husband’s behaviors, she can only express them in silly accusations because if she wants to become a good wife, she is expected not to delve too much into Crabbe’s activities including his leisure ones. As a result, Fenella is repressed both psychologically and sexually because in addition to what is expected of her as a wife, she must also devote herself to her husband in terms of sexual fulfillment while, contrastively, Crabbe may indulge himself in businesses Fenella should not know much, which may include the possibility of having affairs with other women. In this case, the image of a husband who can do anything he wants while his wife is compelled to be dutiful at home is best raised in Stoler’s work, where she analyzes the discourse underlying the relationships between men and women of the same or different races. The stressed point in this issue is the treatment towards the European women in colonial context.

We know the received, official script, that white women were encased in a model of passionless domesticity, mythologized as the desired objects of colonized men, categorically dissociated from the sexual desires of European men and disallowed from being desiring subjects themselves. As custodians of morality, they were poised as the guardians of European
Civility, moral managers who were to protect child and husband in the home.\textsuperscript{13}

While women such as Fenella are repressed by forcing them to be dutiful if they want to be considered as a ‘good wife,’ in which the duty of a good wife includes how she must give the fullest devotion and shows desire only to her husband, European men such as Crabbe is justified to be unfaithful. In this situation, Fenella’s jealousy speaks more than the jealousy of a wife towards her husband who is possibly adulterous or unfaithful. It seems to take root not only in that but also to the yearning to desire the equal position in sexual fulfillment. The fact that Crabbe actually maintains extramarital affairs with other women strengthens Fenella’s resentment not only to protest the injustice but also to take revenge due to her husband’s infidelity. As a result, she also maintains an affair with the local political leader, the Abang. Her idea is expressed in her mind when she makes an appointment with the Abang without Crabbe’s permission.

How dare he indulge in such nasty insinuations! The Abang had been charming, attentive, a model of propriety. Whatever his reputation was, it was something of a change to receive such attentions after all these months, nay years, in which she might as well have been a dirty clothes basket for all the notice her husband took of her. Plenty of time to chase other women, no time at all for his own wife. And for all his promises, it was still going on.

[...]

Oh, she wasn't such a fool. She saw what was happening under her very nose. Making eyes at Anne Talbot, she recognised all the symptoms. If he was going to live his own life she was going to live hers. Did he not realise that he had not evinced the slightest desire to make love to his own wife for months now? She had been losing confidence in herself; now at last a little of it was being regained. If he didn't think she was attractive there were others who did (\textit{EITB}, 331).

\textsuperscript{13} Stoler, 183.
It is clear from her statements that Fenella knows about her husband’s philandering and she definitely will not just accept it. Losing confidence because her husband does not desire her anymore, there is a repressed sexuality shown from Fenella’s behaviors. Therefore, when there is a man interested in her, Fenella’s repressed feelings are then converted into that man although it is apparent that the Abang belongs to the native race. It is known before that Fenella harbors resentment over the native people because she considers them to be primitive, but since she gets the attention from the Abang it seems Fenella changes her antipathy to the natives. While she still expresses the same resentments to common natives, Fenella openly admires native people with power and authority such as the Abang. This study concludes that the same ideology which drives the European men to possess a native mistress may also work in European women who are in intimate contacts with native men. Thus, it is possible that Fenella also feels superior if she is desired by a native man like the Abang, who is an influential political figure and certainly has power and authority. It means she has qualities desired not only by European men but also native ones, with the emphasis of the desiring natives must have power and authority such as Abang.

In \textit{Beds in the East}, such conflicting ideologies are even more ironically depicted through the two characters, Crabbe who is a European in a process of ‘going native’ and Lim Cheng Po, a Chinese businessman with English education rooted strongly in him that “to Crabbe he was a breath of home, an unalloyed essence of Englishry… Only the eyes were lashless and small and the nose
slightly squat. But the English voice and the English gestures swallowed up these details” (BITE, 446). Thus, Cheng Po with his accent, identification with the British, and desire to return home to England exhibit his Occidentalism. Here one can see the irony of the situations, where Cheng Po’s Occidental attitudes find a challenge through Crabbe’s alignment with the native culture. In this context, Cheng Po’s ideology serves to counter the desire to go native shown by expatriates such as Crabbe. One event reveals such conflicts when Crabbe asks Cheng Po’s opinion about the racial riots in Malaya.

‘Who starts it all?’ asked Crabbe.
‘My dear chap, that’s rather a naïve question, isn’t it? It just starts. Some blame the Malays, others the Chinese…. The fact is that the component races of this exquisite and impossible country just don’t get on. There was, it’s true, a sort of illusion of getting on when the British were in full control. But self-determination's a ridiculous idea in a mixed-up place like this. There's no nation. There's no common culture, language, literature, religion. I know the Malays want to impose all these things on the others, but that obviously won't work. Damn it all, their language isn't civilised, they've got about two or three books, dull and ill-written, their version of Islam is unrealistic and hypocritical.’ He drank his tea and, like any Englishman in the tropics, began to sweat after it. ‘When we British finally leave there's going to be hell. And we're leaving pretty fast.’

‘I didn't know you thought of leaving.’
‘Yes. Back to London, I think. I have my contacts there, and my friends’ (BITE, 447).

This conversation is then followed by Cheng Po’s statement that the natives are hopeless and that their chaotic nature will get them nowhere in uniting Malaya. It gets response from Crabbe’s defense that there can be discussions to initiate racial harmony. When Cheng Po says that Crabbe’s liberal idealism will not do any good and it is better for them to leave Malaya to sort out its own problems,
Crabbe retorts back by saying that Cheng Po’s problem is his lack of allegiance or responsibility except for his own family’s welfare.

‘Pale tea under the mulberries. A single flower in an exquisite bowl. Ideograms, painted with superb calligraphy, hanging on the walls,’ mocked Crabbe.

‘If you like. Cricket on Sunday. A few martinis between church and luncheon. Gladioli by the open window. That’s your world as much as mine.’

‘You’ll never understand us,’ said Crabbe. ‘Never, never, never’ (BITE, 449).

While Cheng Po tries to convince Crabbe that life in England is the ideal one, Crabbe scorns it. If one notices how Crabbe chooses the word ‘us’ in his rejection to Cheng Po’s idea, one can assume Crabbe in that conversation tries to identify himself with the natives. This is interesting because Crabbe is an Englishman, however he chooses to include himself as a part of the natives. It shows that in his unconscious ideology, there is a desire to take side with the natives. Crabbe also believes that people such as Cheng Po who admire the Western world and disdain the native world will never understand the goodness of the natives. Taken into ideological context, one can see the conflicts between Crabbe’s ideology and Cheng Po’s. Crabbe is the protagonist where his existence and behaviors become the central concern of the story. Thus, his ideology serves as a foundation of the ideology in the trilogy. Due to Crabbe’s rejection to colonial ideologies, it can be concluded that the trilogy also sees colonial ideology as something to challenge and reject. With the portrayal of the conflicts of ideology in the story, one may know what voices carried by Burgess’ trilogy. It shows allegiance to the natives and attempts to break colonial ideology.
1. Compromised Identity

The confrontations of ideologies in Burgess’ trilogy, particularly those experienced by Crabbe, reveal the formation of an identity as a process of transgressing the Self to embrace the element of the Other. Robert Young points out how this process is seen as a threat to the purity of European cultural identity, and particularly colonial authority where “…racial difference became identified with other forms of sexual and social perversity as degeneracy, deformation or arrested embryological development.”14 To transgress is to accept otherness into sameness. It is in this sameness that the symptoms of hybridity appear, where hybridity is viewed as impure, undesired, and therefore not appropriate. It is because, quoting Man’s conclusion, hybridity in colonial perspective is a form of contamination.15 As a result, there are inevitable conflicts of accepting and rejecting the elements of identities encountered by them.

Through the acceptance and immersion to the native cultures, habits, and languages, an individual such as Crabbe may transgress to become a part of the natives. Due to his alignment with the natives, Crabbe applies himself to conduct behaviors similar to those of the natives. Consequently, there are conflicts which emerge in his process of assimilation. Crabbe constructs his identities based on his alignment to the natives, which is why it proves to be ambivalent since his origin as a European still preoccupies a substantial portion of his ideological concept. In one event, Crabbe reveals his feelings for Malaya and his true motivation to stay there.

14 Young, 180.
15 Man Yin, 74.
Crabbe thought, 'I should want to go home, like Fenella. I should be so tired of the shambles here, the obscurantism, the colour-prejudice, the laziness and ignorance, as to desire nothing better than a headship in a cold stone country school in England. But I love this country. I feel protective towards it. Sometimes, just before dawn breaks, I feel that I somehow enclose it, contain it. I feel that it needs me. This is absurd, because snakes and scorpions are ready to bite me, a drunken Tamil is prepared to knife me, the Chinese in the town would like to spit at me, some day a Malay boy will run amok and try to tear me apart. But it doesn't matter. I want to live here; I want to be wanted. Despite the sweat, the fever, the prickly heat, the mosquitoes, the terrorists, the fools at the bar of the Club, despite Fenella' (TFAT, 63).

While it is known that Crabbe has sincere sympathy for Malaya, his feeling can also be interpreted as another expression of colonial attitude. Declaring his love, he states that he feels needed by Malaya. He also feels protective towards it. Behind this seemingly genuine compassion, actually Crabbe still possesses the colonial ideology which expresses the general prejudices about the natives as primitive people. Crabbe still cannot see the natives without the associated image of their ignorance and savagery. While he declares that he is on the side of the natives, inside his heart he still sees the natives as a hostile group who are ready to run amok. Further, he also believes that he can teach the natives how to think and give some idea of values (TFAT, 313). In Crabbe’s way of thinking, the old concept of Orientalist attitude can be revealed. His motivation, which in the surface seems to be originated from his pure love for Malaya, actually contains the need to protect it, which can be seen as another excuse for colonial desire to gain dominance. Teaching the natives how to think is also a colonial expression to bring the light of civilization to the primitive natives. Thus, Crabbe eventually cannot claim that he has a sincere sympathy for Malaya since his feeling does not
merely emerge from his pure love for the natives. Beneath his feelings, there are shards of his colonial ideology which still linger due to his European origin, which is the cause for Crabbe’s ambivalence.

Moreover, Crabbe’s deep interests in Malayan culture and sympathy for the natives trigger a question about diminishing segregation of the colonizer privileges over the colonized and thus is seen by fellow Europeans as unnatural and unacceptable. To some extent, Crabbe realizes this and feels that he betrays his own race. In this case, his confusion and ambivalence towards his own position among the natives and fellow Europeans begin to take shape in his feeling of guilty. This feeling can be seen when Crabbe gets a report that the colonial authority is not pleased with the way he teaches students and he is considered to be too friendly with the natives.

The side had been let down. He had broken the unwritten laws of the white man. He had rejected the world of the Club, the week-end golf, the dinner invitations, the tennis parties. He did not drive a car. He walked round the town, sweating, waving his hand to his Asian friends. He had had an affair with a Malay divorcee. And of course Fenella was no better. She had rejected the white woman's world—mahjong and bridge and coffee parties—for different reasons (TFAT, 91).

This passage reflects the conflicts in Crabbe’s feelings, showing how Crabbe leads himself to go native with full awareness of the consequences. When he gets involved closely with the natives, there are things he neglects, such as the expectations from his fellow Europeans. The colonial authority feels that Crabbe abuses his position as a teacher to inform things he should not teach to students, such as the need to decolonization. Fenella is also said to reject the white woman’s world because Crabbe refuses to accompany her to socialize with the
Europeans, and she must stay at home because they do not have a car. The experiences of living in two different worlds result in his predicament, as Crabbe finds it more and more difficult to get along with his fellow white expatriates. While in the end Crabbe chooses to go to the path of the natives, he somehow feels guilty towards his decision. In his statement that the European side has been let down, Crabbe seems to feel guilty due to his behaviors and it is as if he still tries not to be a disgrace to his fellow Europeans. This feeling actually signifies his lingering attachment to his European identity because he thinks his actions are not in accordance with how white people should behave.

Crabbe thus is always in constant wavering between identities. In other words, he experiences transgression from his original identity as a European to his acquired identity in Malaya. The big leap of this transgression can be detected in Crabbe’s divorce with Fenella. In the events prior to their divorce, Crabbe still maintains friendship with Europeans such as Nabby Adams and Hardman. In the first novel, he is known to visit the club and play piano for the police officers, and he makes quite an impression that Flaherty praises his performance (TFAT, 13). In the second novel, Crabbe makes acquaintances with some Europeans, such as Talbot, to advance his job career. However, Crabbe gradually develops an extramarital affair with Talbot’s wife, Anne. In the end of the second novel, the affair is revealed and Fenella comes to conclusion that a divorce cannot be avoided anymore. Thus, she goes back to England with the Abang and Crabbe begins to isolate himself from the social circles of the white expatriates.
In this case, Fenella can be seen as an element of Crabbe’s identity as a European. Her status as Crabbe’s wife, where she is arguably an influential figure in his life, allows her to become a part of Crabbe’s identity as a European man. When she leaves Crabbe, the process of his transgression takes further step to a higher level. With the last fragment of his original identity is lost, Crabbe can fully absorb the native cultures as he feels no more sense of belonging to his European origin. The evidence can be seen from Crabbe’s efforts to avoid more contacts with white people. In the third novel, it is shown that Crabbe does not have any more social connections with Europeans despite his job position as the State Education Officer. He maintains close relationships exclusively with the natives. Reducing contacts with fellow Europeans and creating stronger bonds with the natives can be considered as forms of transgression. With his efforts to show stronger rejections to European touch, Crabbe has taken a further step to transgress into becoming a part of native society.

Crabbe’s European identity is reinvented and reconstructed due to colonial contacts with the native cultures. He has willingness to be a part of the native society, which means that Crabbe’s process of transgressing to the native identity is done with full awareness of his actions. However, in the end Crabbe is still unable to assume the identity of a native. In every aspect, Crabbe’s origin as a European hinders his full commitment to go native, showing that he cannot get free from his ideology influenced by colonial concept. He becomes a cultural hybrid product mixed from the European culture and the Asian culture, who shares the ideology of both worlds. As Homi Bhabha points out that the concept
of mimicry revolves around an individual’s compromise to embrace or reject the elements of the cultures he experiences, the individual becomes a replica of the Self who is also recognizable as the Other.\(^{16}\) He achieves neither the complete identities nor the qualities of the cultures he absorbs. Displaying ambivalence as a result of his immersion in local culture, Crabbe fits into the category of a mimic man.

In Bhabha’s theory, mimicry involves the duality of feelings when acceptance and disavowal are intertwined when one attempts to imitate. While mimicry is typically experienced by the colonized or ex-colonized people, it can be situated to the context of the colonizers. While argued to be the one defining the identity of his colonized subjects, the colonizers actually has problems in forming their own identity because they actually realize their identity can only be constructed by Othering the colonized. It explains why the colonizers suffer from ‘nervous condition’ when situations change because, in addition to losing their former identities, they have to treat the ex-colonized in new ways.\(^{17}\)

In the trilogy, this nervous condition is apparently expressed by the people living in Malaya in the eve of its independence. Everywhere in Malaya, there are shifts of power where the Europeans gradually leave Malaya and hand over its essential departments to the natives. European characters in the trilogy are shown to have no desire to stay in Malaya, with the exception of Crabbe. In the first novel, there is Nabby Adams the police officer who leaves Malaya. His departure is followed by Rupert Hardman and Father Laforgue in the second novel. It is in

\(^{16}\) Bhabha, 86.

\(^{17}\) Bhabha, 129.
this novel that Fenella also decides to leave Crabbe. In the third novel, there is Mr. Godsave, the only one white man left in the Police Department who says that “he himself would soon, with many other of his fellow-countrymen, be leaving this land” (BITE, 411). Lim Cheng Po, with his Orientalist attitudes and his acquired Englishness, can be included among those people as he also prepares to leave Malaya, which he calls “a madhouse” (BITE, 498). With such descriptions, there seems to be an awareness of the end of European dominance and that Malaya ceases to be a homely place for Europeans. The atmosphere in that era may be best described by Talbot, the Chief Education Officer whose position will be replaced by Crabbe. Before going to Kuala Lumpur, Talbot has this to say to Crabbe.

‘You’re taking over. I’m going to K.L. I don’t suppose you’ll be more than a temporary fill-in until they’ve found a Malay to take your place. This State’s being Malayanised pretty fast, and all the top jobs are going to Malays. The Indians and Chinese aren’t going to like it, but there it is. This is a Malay State. I suppose you’ll be following me fairly soon, into the citadel. All the Europeans will be drawing into the centre. The end is nigh.’

‘The night in which no man can work.’

‘I wouldn’t say that, you know. Nothing’s permanent, there’s always enough time if you make enough time. I’d say we’ve got to work now as we’ve never worked before’ (EITB, 392).

Talbot tries to describe the situation at that time when white men are not welcomed anymore in Malaya. Those who want to stay must distinguish themselves to prove that they are useful for the country. Crabbe may be proud of himself because he has deep knowledge of Malayan culture and speak local languages quite fluently thanks to his study with Inche Kamaruddin. He also teaches his students to be patriotic, which pleases the UMNO (TFAT, 89).
However, his desire to stay in Malaya after its independence means that he will be alone there because practically every European he knows, from his second wife to his friends, leave Malaya. It helps to explain that this situation compels Crabbe to do what is necessary to survive in Malaya. In this case, he tries to imitate the native cultures in order to be able to mingle with the local people. Thus, Crabbe’s efforts can be considered as mimicry. He is a mimic man in reverse, since his origin as a European positions his as a part of colonizers while the situations in that era drive him to mimic the native cultures. His efforts to become a part of the native society are considered as his efforts to survive.

2. Thirst for Acceptance

To be able to understand Crabbe’s reason for his persistence to integrate himself as a part of native society, one must look at Crabbe’s past life in England. Even before he joins Communist party as an active member, Crabbe already suffers inferiority complex. It is highly possible that, considering Burgess’ obsessions with Catholicism, Crabbe is given backgrounds as a Catholic which he later renounces when he becomes a Communist. This action signifies an inferior feeling stemming from the fact that Crabbe is a part of the oppressed group in England. When living in Malaya, Crabbe begins to identify himself as a part of the similarly oppressed native people of Malaya. Although his physical features determine his race as European, deep inside Crabbe knows that he is not equal with other white people. His behaviors thus shows the signs of an inferiority complex. It becomes interesting that Crabbe’s condition helps to confirm this study’s assumption that the problem of identity for the colonizer is as complex as
that of the colonized, and that the division between what is called the colonizer and the colonized is actually not that clear.

The inferiority complex Crabbe develops can be explained through Fanon’s concept of cultural trauma. In order to know an individual’s peculiar behaviors, it is necessary to observe the past experiences of the individual, such as his childhood history. In psychoanalysis term, it is called infantile trauma. Fanon suggests that the basis of inferiority complex indeed stems from infantile trauma, however this trauma “can be shared and cultural rather than simply intrapsychic and individualistic in nature”\(^\text{18}\). Therefore, feelings underlying the sense of belonging, connectedness, and identity are constructed upon shared experiences. The inferiority complex is suffered not only by the individual but the whole community sharing the same experiences. It explains why people who are not directly oppressed by the more dominant groups still share the same resentment or inferior feelings. Crabbe’s inferiority complex thus develops because of the cultural trauma of being a part of the oppressed Catholic community in England rather than the actual oppressions he gets from Protestant people.

However, although cultural trauma enables oppressed European people like Crabbe to develop inferiority complex, colonialism somehow provokes a sense of superiority through stereotyping the others. Although they suffer inferiority complex, the oppressed European also feels they have qualities which enable them to be recognized as superior compared to the non-European colonized.

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\(^{18}\) Hook, Derek, *Psychoanalysis*, 119.
people. To be able to understand this peculiarity, one should refer to Hook’s analysis on Fanon’s ideas.

Rather than recognise what they have in common, rather than identifying what their shared burden of oppression is, the European working classes instead look down upon this other oppressed grouping and scapegoating them […] Fanon refers to this condition as the ‘racial distribution of guilt,’ the assertion of a ‘hierarchy of prejudices,’ as McCulloch (1983) phrases it, as a way of attempting to compensate for one’s own experiences of oppression.¹⁹

Through stereotyping the non-European colonized people, the oppressed Europeans are able to find an opportunity to project their own colonial fantasy and desire. The ambivalence which underlies their status as ‘oppressed,’ however, prevents the oppressed Europeans to fully take the privilege of being a part of white races. As Hook explains that, “the systematic racism, dehumanisation, and inferiorisation of this group means that, within the colonial environment, there is no other group to whom they might turn to scapegoat,”²⁰ in the end the oppressed Europeans find themselves in the position of belonging and not belonging to the part of the colonizer.

With that issue in mind, this section attempts to reveal Crabbe’s ambivalent views towards both the colonial authority and the natives by considering his status as a part of colonial authority and a part of oppressed people. Commonly called “white leeches” (TFAT, 127) by the natives, European expatriates are not welcomed particularly by the time Crabbe lives in Malaya. However, the natives also do not want to show an open hostility towards the Europeans. Although having resentment for them, the natives still consider

¹⁹ Hook, Derek, Psychoanalysis, 126.
²⁰ Hook, 127.
Europeans as powerful people who should be feared and held in high regards. An example of natives’ treatment to Europeans is illustrated through Crabbe’s experience in the airport. Due to the arrival of the much awaited pilgrims from Mecca, the situation becomes quite uncontrollable because the Malays behave frantically out of their euphoria seeing the pilgrims. They begin to treat the Chinese officials and the Custom officers harshly.

The official went to the wall, in a posture of crucifixion. His fellow leaped the documentation counter to help, shouting: “Back! Back!” He was entangled in Malays, and one fisherman thrust him aside like a curtain. The bar-boy ran out for a policeman. Now Crabbe was among them, shouting too. Him they would not harm. Englishmen being, though infidel, yet the race of past District Officers, judges, doctors, men perhaps, in their time, more helpful than otherwise, powerful but mild (*BITE*, 428).

Although the natives hate the Europeans, they do no harm to Crabbe. Deep inside they are still afraid of their former colonialists. They still see Europeans such as Crabbe as powerful people that belong to superior race. The important point derived from this ambivalent view is how the natives see Europeans both as the object of their hatred and as the sources of enlightenment to whom they should go if they need guidance. Thus, it becomes clear that the natives, to some extent, continue to see Europeans as their superiors although they reject their presence.

In this case, Crabbe seems to be an exception because native people around him treat him nicely. It is because Crabbe in many occasions tries to help the natives. For example, Crabbe promises Robert Loo, the Chinese boy with musical talent, to get a scholarship for Loo so that he can go to Europe to pursue his study of music. When Syed Omar is thrown out of his job, Crabbe also promises to allocate a position for him in Crabbe’s department. With such
promises, it is no wonder that the natives consider Crabbe as a powerful person and it leads to their respect for him. Unlike other Europeans who are resented by the natives, Crabbe seems to be welcomed due to his eagerness and capability to help them.

The real reason for his eagerness to help the natives, however, does not emerge from Crabbe’s sincerity and sympathy for the natives. What he does is actually an effort to get acceptance from the natives. When people feel discomfort with his surroundings, as in Crabbe’s condition where he resents the people of his own race, they begin to look for recognition from those considered to share similar conditions with them. Developing Fanon’s idea, Antony suggests that the thirst for acceptance is always present for people suffering identity crisis. They are in need of acceptance from other people of similar backgrounds where they can share and belong to.  

With this feeling in mind, Crabbe distinguishes himself from his fellow Europeans by mimicking the culture and behavior of the native people. He becomes a hybrid person because his identity is built from the combination between European and native culture, where he is originally and physically a European but he lives among natives and conducts behavior similar to them. His motives therefore become clear because Crabbe actually seeks recognition and acceptance from the native people. It explains his willingness to go native and his resentment over his fellow Europeans.

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However, while showing his sympathy and care to the natives, at the same time Crabbe also looks down upon them. This attitude eventually makes Crabbe alienates himself from both European and native society. While he feels close to the natives, Crabbe cannot regard them as equal partners because somehow he still considers himself superior to them. Crabbe also feels out of place to be in the company of Europeans. His behaviors considered as unusual and unacceptable cut him off from the touch of European social life. Crabbe is a source of suspicion as a result of his alignment to the native cultures and religions. He is not fully welcomed by the native society. They do not trust him since he is basically a European and thus belongs to the race of the colonialists. When Crabbe becomes a sponsor for Robert Loo, the boy with great musical talent, the local people doubt his sincerity to help Loo. Instead, they think Crabbe may commit homosexual relationship with him given their close interactions. There is also one case when Syed Hassan is arrested by the police after a foolish attempt to threaten a Tamil officer who has conflicts with his father, Syed Omar. Crabbe, as Syed Omar’s friend, tries to show an act of kindness. He sends bail to free Syed Hassan from the jail, however it results in Syed Omar’s suspicion to him. Believing that Crabbe is “a member of the tribe of the prophet Lot” (*BITE*, 512) Syed Omar thinks Crabbe makes advances to his son and his act of kindness is seen as a means of making Omar’s family obliged to Crabbe. Thus, Crabbe does not belong to the white expatriate circle anymore and he is still an outsider to the native society. He becomes an ambivalent figure who stands between the white world of the expatriates and the brown world of the natives.
Crabbe’s position in the society, therefore, can be explained by Bhabha’s concept. It is parallel to the term the “in-between” space pointed out by Bhabha to explain how ambivalence results in the undefined position of a mimic man who undergoes a process of repeating, duplicating, and mocking. With those actions, the identity of a mimic man cannot be categorized into one space. He occupies a vague domain between the identities he tries to achieve, because “mimicry repeats rather than represents.”22 This undefined domain is understood as “in-between space” because it does not stand in one space and does not fully abandon that space. It tries to be a bridge between spaces therefore it cannot be said as a representative of one space. The mimic man only repeats what he tries to mimic, and still he cannot represent what he attempts to mimic because as a mimic man he is always “almost the same, but not quite.”23 He cannot be a representative of one identity or one space of position since he does not have the qualities nor the identities required to represent one space. Similar situation is experienced by Crabbe because one cannot say he is a native even after observing how close he is to the natives and how similar his habits and behaviors to them. However, one also cannot say he is a European although he originally belongs to European race. Crabbe’s identities and position remain undefined and unclear. He lives in the two worlds of the natives and the Europeans, yet he does not belong to any of them.

Although the identity Crabbe strives to achieve proves to be ambivalent since it is constructed from his assimilation to the local society through studying its culture and religion, his emotional alignment clearly defines his position. It is

22 Bhabha, 88.
23 Bhabha, 86.
interesting to know that Crabbe, at some point, begins to get annoyed by being a white man. A quarrel with a Tamil teacher Jaganathan results in Crabbe’s rejection to the colonial idea which regards white complexion is an indicator of one’s superiority.

‘You’d better start realizing that some of us are out here to work for Malaya, and that the work we do requires some sort of specialist knowledge, and that we don’t regard our white skin as any qualification at all. Sometimes I wish to God I weren’t white, so that I could get people to stop looking at my face as if it were either that of a leper or a jackbooted tyrant and start thinking of what I am, what I am trying to do, not a mere accident of pigmentation’ (EITB, 275).

Crabbe’s anger is provoked by Jaganathan due to his accusation that Crabbe’s position as the Headmaster is achieved through the sheer display of his white complexion and not because of his academic qualification or competence. The privileges of having white skin and status as an Englishman does not bring satisfaction or pride to Crabbe. Instead, he feels somewhat ashamed of his skin color because it symbolizes the color of the colonialists and invaders. It also means that Crabbe does not want to be identified as a white expatriate like his fellow Europeans. He wants to be seen different from the rest of European society in the eyes of the natives. This is to show the extent of Crabbe’s alignment to the natives, that he wants to belong to the native society despite the rejections he receives. This emotional alignment creates a big difference to how one can define Crabbe’s ambivalent position. Although he stands at the ‘in-between’ space of the European and the native societies, Crabbe makes it clear that he has the sense of belonging to the natives. Crabbe’s alignment remains with the natives.

C. The Sexual Anxiety
As previously stated, Crabbe stands in the ambivalent position between identities he tries to achieve and the ones he wants to retain. In a sense, he is granted unusual characteristics compared to his fellow Europeans. This quality, with the conflicting ideologies resulted from the ambivalence which always characterizes every action he commits, allows him to assume a special role in the story.

When Crabbe’s sexuality is analyzed, particularly concerning his relationships with women, a new understanding emerges in which his actions signify a form of sexual anxiety of the colonizer. In Fanon’s concept, the sexual anxiety comes from the stereotypes claiming the sexual capacities of the black men. There is a form of envy underlying this stereotype, that the white men actually desire the sexual prowess of the black men. It creates a sense of insecurity to the white men, regarding his own sexual abilities. In concealing their insecure feelings, the white men thus project their own sexual anxiety “in the form of exaggerated claims of the sexual powers, abilities, and intention”24 onto their colonized subjects. This dominance seems to be emphasized more when the power relation is established between the white man and the native woman. In conquering the native woman with such sexual abilities, it is as if the white man is acknowledged as being virile and powerful. Therefore, possessing the native woman symbolizes a prestige for the power and authority of the white man. When that possession is lost, a nervous condition follows where the white man becomes obsessed with regaining his lost power and authority.

24 Hook, 132.
It is interesting to see that Crabbe is described as a man with weaknesses, the most apparent one is his philandering. Crabbe has extramarital affairs with several women although he gets married to such a beautiful and educated woman like Fenella. In the first novel, he has an affair with a local waitress named Rahimah. Later, the affair is revealed when Fenella intercepts a letter from Rahimah to Crabbe. Seemingly insensitive to Fenella’s devotion to him, Crabbe continues to have another affair with Anne, the wife of State Education Officer Herbert Talbot. When Talbot suspects Crabbe, he cunningly blames everything to Banon-Fraser to get free from the situation. In the end, Crabbe’s infidelity leads to the end of his marriage with Fenella, prompting her to leave him and return to England.

Although he is a symbol of educator whose duty is teaching people about ideas and morality, Crabbe is not a good man and husband. He betrays the connotation of his profession. A teacher who is expected to become a model of values and morality for the people around him turns out to be the one who commits adultery. In the distorted image of a teacher, who has affairs with many women instead of giving good examples to his students through his attitudes and behaviors, one can see that Crabbe is the antithesis of an ideal husband and teacher.

However, a closer look at the peculiarity of Crabbe’s attitudes and behaviors reveals different understanding on his philandering. It is worth mentioning that the reason behind Crabbe’s actions is actually derived from his inability to erase the memories of his past. The death of his first wife leaves a traumatic experience for
Cradle, which drives him to leave England and experience the life in Malaya as chronicled in the trilogy. In one conversation between Cradle and Hardman, this trauma is revealed.

‘I thought there must be something like that. I puzzled about it quite a bit. There was that dark girl, the one who did music, wasn’t there? You were always pretty thick, and I remember someone telling me during the war that you’d got married. I’m sorry.’

‘Oh, one gets over it. It was a ghastly business. A car smash. That damn thing went into a river. I got out all right. It was January, a very cold January. Then I married Fenella. I’d known her before: she was a post-graduate student when I was lecturing. I just couldn’t get warm again. I used to shiver in bed. It was partly accident my coming here – you know, answering an advertisement when I was tight – and also a kind of heliotropism, turning towards the heat. I just can’t stand the cold’ (EITB, 278-279).

The car accident, in which Cradle blames himself since he is the one who loses control of the wheel and the slippery road makes the car crashes into the river, is the starting point of his trauma. The death of Cradle’s first wife leaves a hidden wound which cannot be healed and is later reflected in many aspects of Cradle’s life. Even behind his best attempts to move to a new place in order to abandon his former life, the ghost of his past still haunts him and Cradle cannot completely run from it. Thus, the dark girl turns out to be a really influential figure for Cradle.

The proof of his inability to come to terms with his own past is expressed in Cradle’s statement that he cannot get warm again. Beyond the literal meaning of “getting warm,” it can be interpreted as his yearning to his first wife which means he cannot love someone else beside his first wife. Cradle is unable to feel the warmth of love again, including from Fenella. It shows the extent of the influence
of Crabbe’s first wife over him. It also helps to explain why he expresses those cold attitudes towards Fenella despite all that she does to him, because Crabbe considers that “in a sense, infidelity to one’s second wife was an act of homage to one’s first. His dead wife was in all women” (TFAT, 42). Since the beginning of the trilogy, Crabbe is already doubtful about his decision to get married to Fenella.

I married again to quieten my nerves. I think it was a mistake now, but it was a natural one. Perhaps that’s where the sense of guilt is really coming from. It’s not been fair to her. The remembered dead wife and the palpable living wife must, to some extent, be identified. Or, at least, those well-worn tracks of the brain identify them. Then one is seeing her with the wrong eyes, judging, weighing, comparing. The dead woman was brought to life, and it was not fair, it was unnatural, to give life to the dead (TFAT, 43).

Clearly, the marriage between Crabbe and Fenella is far from harmonious. While it is true that Fenella regularly complains about how difficult it is to live in what she considers as a primitive country, she always tries to be a good wife. She is quite apprehensive about Crabbe’s fear of driving a car and cold climate, thus obediently follows Crabbe to Malaya. Consequently, she sacrifices a great deal of her former lifestyle back in England since she has to adjust to Crabbe’s eccentric behaviors in avoiding his fellow Europeans and instead trying to mingle with the natives. Fenella also supports whatever Crabbe does in his job and does not ask too much about his occasional meetings of the Historical Society or the school debates, which actually do not exist since they are only Crabbe’s excuses to visit his mistress. However, her devotion does not take into account in Crabbe’s mind because he is occupied with someone else.
In the first novel, Crabbe has an extramarital affair with Rahimah. He maintains his affair with the realization that what he does to Rahimah somehow reflects his feelings for Malaya. Crabbe tries to display the compassionate and gentle face of a European in maintaining intimate relationships with the natives. In doing so, he positions himself as the protector of Malayan people. Indeed, behind this sympathetic attitude lies an expression of colonial fantasy and desire. Crabbe’s affair with Rahimah is actually an expression of power and authority from the perspective of white man domination over his native female subject. It shows that Crabbe cannot be free from his unconscious ideology.

The important point to note in this issue is Crabbe’s feelings seen in relation to Fanon’s concept of sexual anxiety. What is raised is not only sexual fantasy of superior male domination but also a set of psychological conditions of European man who tries to retain his power and authority when possessing a native woman, referring to Crabbe’s deceased wife. Crabbe is motivated to maintain an extramarital affair with Rahimah due to the characteristics shared by Rahimah and his first wife. Again, Crabbe’s inability to come to terms with his own past is reflected in his affair with Rahimah because what lies beneath their relationships is the memories of Crabbe’s first wife which he somehow insists to retain through that affair.

Even after it is revealed that Crabbe cheats on Fenella, he does not regret his action and continues to have another affair with Anne, the wife of Chief Education Officer Herbert Talbot. Contrastively, in this affair Crabbe is not attracted to a native woman but a European one. The affair is also initiated by
Anne, who gives signals of seduction to Crabbe during their first meeting even when her husband is also there. It is completely different from Crabbe’s preference of a mistress because Anne seems to be the opposite figure of Rahimah. While Rahimah is feminine and timid, Anne is described as a thin woman with the face of a boy gang-leader and somewhat bitter and vulgar both in manners and words. She is a heavy smoker and likes to draw bizarre paintings for her own amusement.

Her eyes were small and her lips thin, her black hair parted demurely in Madonna-style. Her voice was faint, as if her vocal cords had been eroded by some acid. Crabbe suddenly heard the voice of a Malay girl who, a year ago, had enticed him from a lonely roadside: ‘Tuan mahu main — main?’ But Tuan had not wanted to play: in the strained whisper spoke the aristocratic disease of love (*EITB*, 241).

From the description given to Anne, it seems there is no characteristic in her which can be associated with the picture of a beautiful woman. The image of a feminine woman is also not applicable to describe her. Anne appears to be a dark figure in the story augmented with her manly appearance and her habit of smoking and getting drunk. Since the first time, Anne makes use of her affairs with Crabbe only to appease her sexual needs because she is disgusted by her fat husband who indulges himself in culinary pleasure and she does not desire his touch. She maintains the affairs for the purpose of sexual fulfillment only.

Crabbe’s motives in maintaining an affair with Anne, therefore, becomes interesting to discuss. Apparently, Anne is by no means beautiful in every sense due to the illustrations of her appearances and habits. In other words, she is not a typically desired woman, however Crabbe seems to be enchanted by her and dare to take the risk of ruining his marriage by committing an affair. This peculiarity
can be revealed in their first meeting as mentioned in the passage quoted above. Notice how Crabbe shows the first interest when he hears Anne’s voice, which reminds him of a Malay girl (referring to Rahimah). After hearing the voice similar to Rahimah’s, Crabbe begins to have desire for Anne, a woman with seemingly no desirable characteristics. Her voice reminds Crabbe with the voice of Rahimah, thus the voice of a native woman. The source of Crabbe’s desire to Rahimah, in turn, is derived from the memories of his first wife after he realizes how similar Rahimah is with his first wife. He admits it in his contemplation when he sees that his dead wife is in all women.25 A line can be traced here, where Crabbe’s infatuation with the women in his life, with the exception of Fenella, is actually derived from the way he sees his deceased first wife. The memories of the dark girl, which Crabbe is unable to forget, become the foundations of his desire every time he commits an extramarital affair. Even when the woman with whom Crabbe maintains an affair is completely different from his image of a desirable woman, as long as she carries even the slightest resemblance with his first wife, Crabbe will have desire to that woman.

Crabbe’s failure in maintaining an extramarital affair with Anne Talbot (who turns out to have another affair with Banon-Fraser and in the end prefers him to Crabbe) opens his eyes towards his infidelity, admitting that Crabbe “saw his unkindness to Fenella, the demon that urged him on to believe that it was all a mistake, that she, in some way, was the usurper. One could not spend one’s life being loyal to the dead.” Realizing that, Crabbe promises to Fenella that he wants

25 See page 82-83.
to start a new life with her. However, one event in a beach denies this promise and instead reveals Crabbe’s true feeling.

Dejected, Crabbe lay on his stomach, absentmindedly tracing capital letters in the sand. Suddenly, with a shock, he saw what name he had been writing. He swiftly passed his fingers over the weak inscription, obliterating it, but not obliterating her. Fenella knew. But she must believe that he was prepared to try, that perhaps in time the past would have no more power over him. After all, no man could give everything (EITB, 372).

What can be interpreted from Crabbe’s action in instinctively writing the name of his first wife is that Crabbe’s true love is still given only to her. Behind his attempts to abandon his past, there lies the unforgettable image of his first wife. His fear of cold climate, which also includes his refusal to swim, is tested by Fenella when she pretends to drown. This is actually Fenella’s trick to know whether Crabbe is ready to start a new life with her. What happens is that Crabbe looks helpless because he still cannot swim even when it is apparent that Fenella is in danger. It means Crabbe cannot fight his fear of water and thus showing that he still cannot free from the trauma due to the death of his first wife, whom he still loves. In the end, Fenella comes to a conclusion that their marriage should end.

‘When you thought the bandits had got us you were able to drive the car. You seem able to exorcise demons when you yourself are concerned. It’s the old instinct of self-preservation. But, if my life only is involved…’

‘That’s not fair. You know it’s not fair. Water’s elemental, it’s an enemy, it’s different…’

[…]

‘That doesn’t matter. I’m really sorry for you, Victor. I should have had the sense to see before. You’ve never really been unfaithful to me, because you never started to be faithful. All that stupid business with the Malay girl, and then this affair with Anne Talbot. It didn’t mean what it seemed to mean. And now I know what I have to do’ (EITB, 373).
When Fenella suggests him to arrange a divorce, Crabbe is surprised to feel relief with that. It reflects that the divorce is something Crabbe also unconsciously wants deep inside his mind. In the end, Crabbe still chooses to remain loyal to his deceased wife rather than to Fenella. Her position in Crabbe’s heart is still irreplaceable even when it costs him the divorce with Fenella. He sacrifices everything just to keep the memories of his deceased wife. It shows how significant the figure of the dark girl for Crabbe.

However, despite her significance, the presence of Crabbe’s first wife throughout the trilogy is not accompanied by a list of her identity that even her name remains unknown. The few illustrations concerning Crabbe’s first wife mention that she is possibly not a European. In the second novel *Enemy in the Blanket*, Hardman recalls his first meeting with Crabbe and Fenella after they move to Kuala Hantu.

So it had been at the University, when Hardman, in his first year, had gone to hear Crabbe talk to the Communist Group, Crabbe the well-known and brilliant, for whom everyone prophesied a First. Crabbe had had no interest in the coming revolution, no love for the proletariat, only an abstract passion for the dialectical process, which he applied skillfully to everything. But Crabbe, as Hardman remembered, had been interested in a girl: a dark girl, small, usually dressed in a jumper and a tweed skirt, animated, talented, a student of music. Surely Crabbe had intended to marry this girl? Yet, the woman whom he had met today, introduced as Mrs Crabbe, was tall and fair and vaguely patrician. Not, thought Hardman, really Crabbe’s type at all (*EITB*, 226).

Mentioned only as ‘a dark girl,’ Crabbe’s first wife remains a mysterious figure whose existence turns out to greatly influence Crabbe and becomes the determining factor in shaping his life. If the skin color can be associated with the image of a native, then it can be assumed that Crabbe’s first wife belongs to the
native society. Even before living in Malaya, Crabbe is already in love with a native woman. It explains the reason why Crabbe has a tendency for philandering with native women. They share similarities with Crabbe’s first wife, Rahimah, Crabbe’s mistress in the first novel, is described as “small, light brown, short-haired, wearing a European frock, she was amiable, complaisant, very feminine” (*TFAT*, 46). Further, Anne Talbot who maintains an affair with Crabbe in the second novel shares similar appearances with the dark girl and Rahimah since she is also slim, small, with black hair and faint voice which reminds Crabbe of Rahimah’s voice (*EITB*, 241). With such similarity, it is possible that Crabbe sees something in Rahimah and Anne which reminds him to his first wife. Unable to express his love for his deceased wife, Crabbe’s feeling is converted into the love for other women who share similar characteristics and appearances with his first wife. In the end, Crabbe still insists on somehow reviving his deceased first wife through maintaining relationships with other women.

In turn, Crabbe’s behaviors which are thought to be unusual and undesirable from the perspectives of his fellow Europeans seem to be originated from the deep feelings he harbors for his first wife. Crabbe’s love for her enables him to express ambivalent attitudes to everything he faces in life because his love is developed not only to his first wife as individual but also to everything she is connected with. As she belongs to non-European race and culture, Crabbe finds himself in love with the culture of his first wife. This is when Crabbe begins to shape a new identity out of intimate interactions with his first wife, eventually producing an identity which, borrowing Bhabha’s term, is ‘almost the same but
not quite’ mixed from his identity of origin and the acquired identities from his surroundings.

What can be concluded from Crabbe’s relationships with his first wife is the extent to which their marriage leaves significant meaning for Crabbe’s life. His insistence of preserving the past may be viewed as his sexual anxiety in the form of his ambivalent attitudes every time he experiences changes in his life. Crabbe’s ambivalence is the process of self-questioning when his identity is compromised as he experiences new things around him, and is related to the sense of displacement and dislocation Crabbe suffers as an individual living in a postcolonial world where he must come to terms with a hybrid identity, an identity which links him with more than one culture. Throughout the trilogy, Crabbe’s identity is constantly evaluated, moving away from his former identity as an oppressed European in his home country to a part of the colonizer when he lives in Malaya. The identity he builds from relationship with his first wife also allows him to experience the prestige of a superior male. When losing it, Crabbe desperately tries to regain that superiority through involvements with the native, which result in him being a mimic man of hybrid identities. It is in this process that he finally finds a crisis which leads to the resolution of his conflicts with identity.

**D. The Power Relation**

The discussions so far analyze how Crabbe experiences ambivalence and hybridity, with the emphasis on how his identity is shaped by indeterminate and constantly changing processes in postcolonial context. Shifting between identities,
Crabbe does not seem to be aware of the hybrid nature of his identity. What he feels, however, is the restlessness of living in two worlds, of belonging and not, of occupying the in-between space in society. With such experience, Crabbe is in a state of, in Bhabha’s terms, mimicry and menace. To understand the complexities of the characteristics of mimicry and menace, Bhabha’s explanation is quoted here.

The ambivalence of colonial authority repeatedly turns from mimicry – a difference that is almost nothing but not quite – to menace – a difference that is almost total but not quite. And in that other scene of colonial power, where history turns to farce and presence to “a part” can be seen the twin figures of narcissism and paranoia that repeat, furiously, uncontrollably.26

Mimicry and menace therefore are always intertwined and subjected to identification and differentiation. While mimicry attempts to imitate the Other which means it involves acceptance or approval, menace works differently in the sense that the attempts to imitate is challenged by a desire that reverses the colonial appropriation by rejecting the discriminatory identities constructed through partial representation. The identification and differentiation therefore are always in a constant struggle which leave the Self in a state of instability. In the end, identity is never in a stable domain.

The unstable nature of identity has been acknowledged as the major element of how hybrid identities are experienced. The ambivalent attitude people express when they undergo a certain process results in the hybrid identity when people can finally come to terms with their struggle. The identity born from such struggle therefore requires people’s acceptance towards changes and differences.

26 Bhabha, 131.
Identity cannot be restricted to only one thing. In other words, identity always integrates countless elements because “no one today is purely one thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only a moment is quickly left behind.”  

These integrations which result in hybrid identity are constructed through either conscious or unconscious processes.

The concept of unstable identity in turn helps to further analyze Crabbe’s hybrid identity and his attempts to cope with it. Prior to moving to Malaya, Crabbe lives in England. It should be taken into account that Crabbe’s identity is always derived and shaped from the interactions with people and culture around him. Due to his Catholicism, it means Crabbe’s originally belongs to the oppressed group. His identity of origin is that of an oppressed European.

The drastic changes in identity occur due to his relationship with the dark girl. It has been explained that his first wife, the dark girl, is a really influential figure in Crabbe’s life. When he studies at the university, Crabbe meets the dark girl, who studies music. Considering her background as non-European, it may be possible that she gets a scholarship to study in England. Throughout the trilogy, there are references of how the dark girl is good at music. In addition to Crabbe who, in certain moments of contemplation, remembers how she can play music skillfully, there is also Hardman who says the dark girl is talented in music and also Costard who admits to Crabbe that “I knew a girl who played that marvellously. A fragile little thing, to look at, but the strength in those wrists”

(BITE, 587). The dark girl also composes a musical piece stored in a gramophone record, and it is said that she records it only once, suggesting that the song is special. This piece eventually becomes crucial in revealing the truth about Crabbe’s marriage with the dark girl.

Crabbe, who is a well-known student of History and the leader of Communist Group in his university, is attracted to her and they seem to share interest in Communism, as Hardman recalls. Although not elaborated in the trilogy, it is possible that Crabbe and the dark girl get married after the war. In this case, Crabbe’s marriage with the dark girl signifies an important phase because that is the moment when Crabbe begins to compromise his original identity as an oppressed European. He undergoes an identity change as he absorbs the fragments of the dark girl’s non-European status. In addition to gaining power and authority as a white man able to dominate a native woman, Crabbe also develops sense of belonging to the society the dark girl belongs to. It explains why Crabbe is able to express such sincere sympathy to the natives when he moves to Malaya because he already develops deep feelings for a ‘native,’ referring to the dark girl, when he lives in England. Crabbe’s identity of origin as European is compromised by the elements of non-European identity. It can be concluded that in this stage, Crabbe is already on the path of constructing a hybrid identity mixed from his original identity and the people and culture he closely interacts, such as the dark girl.

The marriage ends with the dark girls’ death due to a car accident in which Crabbe feels responsible because he is the one who drives the car. The traumatic experience becomes the reason of his fear of cold and driving a car. In his
loneliness, Crabbe meets his former student Fenella and they get married. The problems emerge since Fenella, beyond Crabbe’s expectation, is a woman with European identity. Consequently, she carries with her the touch of European identity which Crabbe rejects because he is already comfortable with his current identity acquired from the mixture between his original identity and the dark girls’ non-European identity. Seen from the ideological perspectives, Crabbe rejects Fenella due to the fact that the power relation will change compared to when he is with the dark girl. The marriage is seen as an interruption to Crabbe’s already established identity. It is shown that Crabbe does not even know the reason why he gets married to Fenella, 28 suggesting that there is a kind of rejection from Crabbe’s part which still tries to cling to his current identity. He wants to remain the same.

Crabbe’s peculiar behaviors in Malaya therefore can be explained as his attempts to retain and preserve what is possibly lost in his identity. Different from his fellow Europeans, Crabbe is able to develop such sincere sympathy to the natives because he sees something in them which reminds him of the dark girl. In addition to that, he is comfortable with the native cultures because they are already influenced upon him by the dark girl, which also help to construct his hybrid identity. Particularly, Crabbe’s philandering can be seen as his repressed desire to retain the power and authority he gains when he is with the dark girl through other women of similar appearance and race. When the philandering is revealed and Fenella feels the marriage is unbearable, she gives the last chance to
prove Crabbe’s love to her. One event in the beach illustrates how Fenella asks Crabbe to swim.

Crapbe turned on her in passion. “Why are you asking me to do this? What’s the point of it?”
She sat up and said evenly, “I want to see if you really love me. If you do love me you'll put the past out of your mind. I want you to break with the past. I want there to be only one woman in your life, and that woman to be me. Come on” (EITB, 371).

Crapbe still rejects Fenella’s demand, meaning that he is not ready to abandon his past which contains his identities constructed together with the dark girl. Fearing the possibility that his identity may change, Crapbe insists on retaining it. A struggle in Crapbe’s mind can be seen here, where he admits that he is unable to live in the present because he is fully occupied with the past.

Fenella knew. But she must believe that he was prepared to try, that perhaps in time the past would have no more power over him. After all, no man could give everything. But she wanted him all, wanted every sullen pocket of his memory turned inside out, wanted to fill him with herself, and with herself only. But the past was not part of him; he was part of it. What more could he do? (EITB, 372)

In the end, the whole event can be interpreted as Crabe’s inner struggle to apprehend the conflicts in his identity. The clashes between identities eventually results in Crapbe’s persistence to retain his hybrid identity. He rigidly sticks to rejecting the elements of his original identity as an oppressed European, which he apparently resents. As he is already comfortable with the identity constructed from his marriage with the dark girl, Crapbe rejects changes. The divorce suggested by Fenella is also something Crapbe actually wants because it means he can finally break free from the influence of the identity carried by Fenella. He
wants to remain a white man possessing prestige and authority displayed through his relationship with a native woman.

E. The Neurosis of the White Man

What Crabbe does not know is that the dark girl actually maintains an extramarital affair with another man named George Costard. It happens when Crabbe meets him in a remote estate. This event is interesting to discuss as it presents the clashes between two conflicting ideologies which, in turn, will help to reveal how colonial condition creates a neurosis not only for the colonized but also the colonizer. Generated by Jung to explain a condition of mental disorder, neurosis is the result of severe psychological conflicts between the need to appease one’s desire and control that impulse. Working at the unconscious mind, an individual suffering neurosis experiences emotional distress which are manifested in peculiar behaviors. Neurosis contributes to what is called nervous condition, which is “a poor ability to adapt to one’s environment, an inability to change one’s life.”

When losing control over the need to repress the neurosis, it sometimes leads him to perform irrational behaviors.

While theorists such as Fanon elaborates the concept of neurosis in postcolonial context as typically suffered by the colonized, in practice it is also experienced by the colonizer. In decolonization era, the colonizer is situated in a nervous condition, understood by Young, as “the refusal to recognise its overall historical inevitability even as the decolonisation process was taking place.”

This concept of neurosis explains Crabbe’s psychological conditions in the

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29 Hook, 116.
30 Young, 125.
trilogy. As previously discussed, Crabbe’s personality is unique in the sense that he stands on the side of the natives, where he attempts to identify himself as a part of their society. His original identity as European is compromised by the elements of his first wife’s identity, resulting in the hybridization of Crabbe’s identity as an ambivalent man. He is far from being the representative of European identity, and consequently, colonial ideology. Instead, he should be considered as the fusion of European and non-European identities.

Costard is depicted as the antithesis of Crabbe. He is the epitome of colonial ideology. Prior to meeting Crabbe, Costard runs the Union Jack Society and a music club, possibly in a remote place in Malaya because he admits he does not mind isolation since he is occupied with his books and music records. His familiarity with high culture such as poetry and music, his education at Oxford and a distinguished career as Captain of the British army during the Second World War reflect his backgrounds as a person coming from a conservative European family. This is emphasized by the fact that Costard’s most notable characteristic lies in his views of traditions as the source of order in every aspect of life. An argument with Crabbe reveals his admiration to traditions, particularly colonialism;

“I suppose I am a bit old-fashioned, really,” admitted Costard. “But I'm enough of a realist to know that those days are over. The Empire's cracking up, they say. Well, some of us must keep the traditions alive. That's the meaning of Conservatism, as I see it. Some of us have got to conserve.”

“But you're not an Empire-builder,” said Crabbe. “You're a rubber-planter. You're a commercial man.” […] Costard looked at Crabbe with heeded brows and a pout of distaste.
“That's where you're wrong,” he said. “Do you think the money matters to me? I'm in this game to keep something alive that's very, very beautiful. The feudal tradition, the enlightened patriarchal principle. You people have been throwing it all away, educating them to revolt against us. They won't be happy, any of them. It's only on the estates now that the old ideas can be preserved. I'm the father of these people. They can look up to me, bring me their troubles and let me participate in their joys. Don't you think that's good and beautiful? They're my children, all of them. I correct them, I cherish them, I show them the way that they should go. Of course, you could say that it's more than just an ideological matter with me. I suppose I'm really the paternal type.” He looked it, big and dark and comely, his large knees comfortable stools for climbing brats lisping “Daddy” (BITE, 589).

Positioning himself as the father of the lesser natives, Costard attempts to preserve the old values of colonialism. Leaving his homeland, isolated from fellow Europeans and the touch of civilization, Costard moves to Malaya for one objective, which is to ‘keep the tradition alive.’ He does not even show the slightest care to take economic advantages when staying in Malaya. His only desire is to preserve conducting the civilizing mission to native people. Costard is true to the traditions of the Empire, and this attitude positions him as a real conservative colonialist.

At first, Crabbe and Costard do not recognize each other when they meet in the estate. Costard is happy to meet a fellow Englishman and tries to be a good host because he knows Crabbe suffers due to a scorpion’s bite on his ankle. Ordering his servant to randomly play musical pieces on gramophone, Costard engages Crabbe in a warm conversation. Costard tries to pour his heart to Crabbe while listening to music, saying that music reminds him of a girl he loves deeply. However, their love ends tragically and she is a part of the reason why Costard
moves to Malaya. Suddenly, the music changes and both men are shocked to hear the music composed by the dark girl.

“There was only one of those,” said Crabbe. “She only made one. She said she'd lost it.” The music tinkled on, a gay brief satire on Scarlatti or Galuppi. “You stole it, you stole it from her!” Costard gazed at Crabbe, his plump English face a mask of loathing. “So it was you, was it?” he said. “You were the man. You the bloody murderer.” “What do you know about it? What's it to do with you?” “You saved your own bloody skin, didn't you? You let her drown. I know it all, I know the whole filthy story. You wanted to be rid of her, didn't you? Why couldn't you tell her like a man? I wanted her. I wanted her, do you hear?” “No,” said Crabbe. “No, no, no. It's not true. It can't be true. She would have told me. There weren't any secrets.” “Oh yes, there was one. That she loathed your guts. That she was going to be with me. With me. For ever, do you hear? (BE, 590-591).

The truth is revealed that the dark girl turns out to be an adulterous woman committing an extramarital affair with Costard. The dark girl actually does not love Crabbe and she is going to run away with Costard, however the car accident ends their plan. It is in this final event that Crabbe realizes the shocking reality that his first marriage, in which he dedicates his life so much, is built from lies and deception. Everything Crabbe struggles to preserve is meaningless. His persistence in keeping the balance of his hybrid identity, which consists of establishing his identity of origin while accommodating other identities of the dark girl, is broken. As a result, Crabbe experiences a severe emotional distress.

Indeed, Crabbe always dwells in the past due to his relationship with the dark girl. Although he realizes things are no longer the same since the dark girl is dead, he still insists on doing that because the dark girl is a part of his identity which he holds firm. She is the symbol of Crabbe’s virility and authority, which
makes him desire her so much. The insistence is seen as Crabbe’s neurosis where he struggles to keep his overwhelming desire for the dark girl out of his conscious mind, resulting in his inability to cope with the reality. When the truth is revealed, it is as if Crabbe’s status as a superior male is questioned, leading to a crisis where he expresses denial to everything he knows about the dark girl. Consequently, his neurosis suffers the most severe phase where it leads him to a self-interrogation.

In the open air, under the afternoon blast furnace in the empty blue, Crabbe stood, saying quietly: “She just couldn't do that. It's all a trick. He's mad, that's it. That wasn't her piece on the gramophone. It was something like it. We're talking of two different people. I'll go back and we'll talk quietly and everything will come right.” He turned, thought of the weary stairs, the miles of parquet. It was too far. Too far for this foot (BITE, 593).

Trying to overcome the sense of loss, Crabbe tries to question everything in a struggle against anger and confusion. At first his reasoning denies that the whole event is just a trick, but it is dulled by the fact that there is convincing evidence in the form of her musical piece. When his self-interrogation does not result in anything acceptable for Crabbe, he begins to see no other possible explanation. His surrender to the truth is shown when he thinks of “the weary stairs, the miles of parquet” which is “too far” for him, which reflects the end of his insistence to deny the truth because it is too late and unreasonable for him to keep denying.

The process of self-interrogation, where Crabbe inadequately accommodates his neurosis, in the end expresses itself in violence out of frustration and desperation. In that event, Crabbe’s inability to face the reality leads him to resolve his neurosis in violence as he sees no other possible
solutions. Leaving Costard’s estate, Crabbe stands on the waiting launch for the boat to come. This event is witnessed by Vythingam, a veterinarian.

With only the mildest interest he saw Crabbe approach the waiting launch. There was nobody else about. Crabbe looked left and right, leaning on his stick. Jungle, river and sky.
Vythingam saw Crabbe try to board the launch. He put his foot clumsily on the gunwhale. The foot seemed to crumple underneath him. Still carrying his stick and his bag, he faltered in the air for an instant and fell. Vythingam saw water, green and white, shoot up long fingers of protest as a weight crashed the surface. He heard faint human noises, and then animal noises, and, hearing the animal noises, he rose to his feet in compassion. He stood undecided. And then, as noise subsided and the river settled and the launch moved in again, he sat down on the grass once more. Human lives were not his professional concern. Humanity? Yes, humanity, but humanity was altogether a different matter. He sat for a time thinking about humanity, seeing the great abstractions move and wave in the fronds of the jungle over the river (*BITE*, 592).

Analysis of Crabbe’s suicide leads to an intriguing fact that the event is depicted from the eyes of a spectator who narrates it in indifferent ways. There are no words given to express Crabbe’s anger and confusion. The conflicts in his feelings are not elaborated and Crabbe becomes a silenced figure in that event. Crabbe, who is the main character whose life events become the foundation of the trilogy, in his final moment is not given any significance over his death. What should be the climax of the story is narrated in such indifferent manners, implying that there must be something hidden beneath the text.

…the presentation of the hero, Crabbe, who is brought eventually (like all Burgess’ heroes) to some sort of reckoning. Typically, the reckoning involves a sexual humiliation; in this novel, Crabbe learns a shocking fact about his first love, then slips into the water while trying to board a launch. We view this event through the impassive gaze of a Malayan doctor who lets him drown, deciding that “Human lives were not his professional concern.” There is no other significant comment on the scene. Although it
is perfectly well to say that Crabbe is essentially a device for holding together loosely-related characters and episodes, he is also allowed an inner life we must take seriously – his psychological anxieties are given full expression. When it comes to ending the trilogy, the author doesn’t seem to know how seriously he wants to take that life, so it is easier to show up the Malayan doctor’s sophistry (if it is that), than to assign significance, however minor, to Crabbe’s end.31

Pritchard concludes that Burgess’ indecisive action in diminishing the illustrations of Crabbe’s end comes from the fact that the trilogy is basically a comedy of humors where “with the exception of Crabbe’s story, the narration is external and detached.” Events in the trilogy are therefore full of irony and farce. In this case, probably the suicide should also be viewed from the perspective of irony and farce.

In different conclusion, Tay points out the symbolization of the event leading up to Crabbe’s death which is supplied with elements taken from Conrad’s work. The trip to the jungle by boat seems to be the reminiscence of Conrad’s Heart of Darkness and in both Burgess’ and Conrad’s novels, it is a crucial event for the main character as “this line foreshadows Crabbe’s encounter with Malaya, in contrapuntal relation to Marlow’s “inconclusive experiences.”32 After all he does to himself and Malaya, in the end Crabbe must face the bitter reality that his struggles are futile.

Later, Crabbe is seen to be embracing this living reality of the jungle: “There was nothing to believe in except the jungle. That was home, that was reality. Crabbe gazed in a kind of horror mixed with peace at the endless vista of soaring trunks, lianas, garish flowers” (Burgess Malayan

32 Tay, 57.
Subsequently, he loses his footing and drowns while trying to board a launch. The death of Victor Crabbe may be read as an allegory of the end of the British presence in Malaya: “the twilight [is] here ... Malaya didn’t want him” (Burgess *Malayan Trilogy* 325). Crabbe is Burgess’ Marlow, yet, unlike Conrad’s famous character, Crabbe did not survive to tell the tale of his journey.\(^{33}\)

The significant point in Tay’s analysis lies in the association of Crabbe’s death with the final moments of British colonial authority in Malaya. As a European, he symbolizes the colonial authority and his death by drowning is seen as the end of colonial authority in Malaya, where decolonization drowns the old concept of colonialism. Crabbe is a representative of colonial authority and his demise signifies the decline of colonial power and authority.

However, to some extent, Tay’s findings remain debatable. While it is true that Crabbe can be seen as a symbol of colonial authority, he is not by any sense a ‘true’ colonialist due to his ambivalence and hybrid identity. Originally an oppressed European due to his Catholicism who is gradually compromised by the fragments of non-European identities, Crabbe cannot claim himself as a colonialist. Instead of seeing him as a representative of colonial power and authority, Crabbe symbolizes the struggles to cope with multiple identities in a world filled by political, cultural and religious conflicts between communities. He should be viewed as a psychological figure with ambivalent attitudes who undergoes a process of never-ending integration and rejection resulted from his self-interrogation into the in-between space of identity. Developing hybrid identity, Crabbe suffers from ambivalence of living in the white world of the

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\(^{33}\) Tay, 58.
Europeans and the brown world of the natives. The hybrid part of his identity is personified by his efforts to maintain affairs with the native women, driven by the desire to embrace the power and authority originally not possessed by him as an oppressed European. While doing so, he also suffers from the loss of his original identity as European as he begins to sympathize with the native identity. It leads to an identity crisis which culminates in his final submission to the destructive forces of the river. His drowning marks the end of his innermost identity conflicts between the elements of his original identity as European and the acquired components of his hybridity after mimicking the native identity.

**Concluding Remarks**

In the final events of the trilogy, the clash between Crabbe and Costard becomes an interesting case to discuss in relation to how Bhabha’s and Stoler’s theories, to some extent, are complement in explaining the problems of ambivalence and hybridity and how Fanon’s psychoanalysis concept may explain the phenomena behind Crabbe’s traumatic conditions. The illustrations of his characterizations present Crabbe as the opposite of Costard in cultural and ideological senses. A former Communist leader harboring deep sympathy to the natives, Crabbe betrays his origin as an Englishman and a part of colonial authority. He cannot be said to belong to European society anymore, and instead should be considered as a hybrid man due to his non-European elements in him. Costard’s conservative views of traditions positions him in a differing domain from Crabbe. The concept of colonial domination remains pure in Costard’s ideology. They are shaped to be the individuals with such personalities due to the
influences of the cultures in the society they live. Cultures are what makes them different.

Bhabha’s concept of ambivalence and hybridity highlights the phenomena of cultural differences between the colonizer and the colonized. For Bhabha, ambivalence occurs from individuals’ certain experiences related to their cultural performance, such as “the history of postcolonial migration, the narratives of cultural and political diaspora, the major social displacements of peasants and aboriginal communities, the poetics of exile, the grim prose of political and economic refugees.”34 In addition, the impacts of cultural differences in “in-between” spaces produces hybridization of identities, because ““It is in the emergence of the interstices – the overlap and displacement of domains of differences – that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated.”35 Put in the context of culture, Bhabha’s concept reveals the deconstruction of individuals’ ambivalence and hybridity.

The peculiarity of Crabbe’s characteristics is revealed through the perspectives of Bhabha’s concept and it confirms the accuracy of his analysis of ambivalence and hybridity. Crabbe holds the ideology which drives him to treat the natives as equal partners, highlighting his sense of humanism to them. However, when exploring Crabbe’s ideology from the perspectives of sexuality as pointed out by Stoler, a different picture emerges. It generates an assumption

34 Bhabha, 5.
35 Bhabha, 1-2.
saying that no matter how different the ideologies he holds compared to Costard, in the end Crabbe still expresses the same colonial ideology within himself.

The emphasis of Stoler’s concept about the sexuality in colonies is the assertion imposed by colonialist men towards women. Both European and native women become silenced figures upon which European men designate meanings and apply stereotyped images. There seems to be a parallel between the natives, both men and women, and the European women where they are to be viewed and interpreted by the European men. In this case, the standards regulated to native women involve the racialized sexuality which consider them as “both “beautiful” and “lazy,” “elegant” and “deceitful,” “finely-modelled,” and intellectually lacking at the same time.”36 Thus, native women appear as sensual, erotically charged females, driven by passion in ways that European women are not capable of doing. Under the condescending images as alluring and exotic females, native women are set to be colonized subjects. Native women are subjects of desire and subjugation whose submission to European men signify their dominance over the natives.

Throughout the trilogy, Crabbe is in a constant engagement with psychological conflicts arise from his anxieties due to his hybrid identity. He is committed to build a hybrid identity based on his original identity as a European and the identities he acquires from the dark girl and the native people he feels belong to. His sexual anxieties, related to the trauma due to the loss of the dark girl, are somehow projected through his philandering with native women and

36 Stoler, 188.
close relationships with the natives. It results in Crabbe’s rejection towards Fenella’s affection to him and his persistence in keeping the dark girl alive even if it is only in his memories. In conclusion, he values the dark girl much more than Fenella, which shows the symptoms of neurosis working at his unconscious mind, revealing his true desire directed to the native woman with whom he may construct an identity as superior in a male-female power relation with the prestige of a white man.

What typically happens in colonial situations is a portrayal of a European man who takes a native woman as his mistress for his pleasure and is ready to abandon her when he no longer needs her. What happen in the trilogy is the opposite of such image. From the beginning, it is the dark girl who takes initiative in deceiving Crabbe and Costard. While acting as a loyal wife to Crabbe, she tells Costard that she resents Crabbe and plans to live with him, thus asking him to commit adultery which Costard deliberately consents. This is the extent of the dark girl’s manipulation to them and this fact strengthen their confusion and frustration that, in regards of her assumed images as a woman of lesser race, she is capable of conducting such manipulations. Crabbe is crushed by the fact that the dark girl is in love with another man. The profound level of the neurosis which Crabbe carries results in the trauma of her death, which renders him to be completely helpless to move on with his life. Knowing the dark girl’s manipulation to him therefore becomes unbearable for Crabbe.

The dark girl is crucial for both Crabbe and Costard because she symbolizes their dominance. She is desirable due to her exotic and erotic
stereotyped images as a native woman. Possessing her means conquering an exotic object and thus confirms their male-centered view which acknowledges the superiority of European men over the native women. As a woman, the dark girl in Crabbe’s mind is constructed as occupying the lower position in their marriage. The truth of her adultery is a shocking revelation for Crabbe. His initial thought that he is the one holding the superior position in the power relation between him and the dark girl is reversed in such surprising truth which does not make sense for him.

However, if explored further, it is the dark girl’s racial identity which leaves a more significant impact. Beyond the cultural and racial concepts underlying the construction of idealized images of a native woman, there is a shocking truth that a native woman characterized as timid and docile can play with European men’s affection. The fact that the dark girl is a native woman enhances the irony of the situation where the colonized subject is able to control the European colonial master. This is the source of Crabbe’s desperation which leads to his demise. He never realizes that a woman of lesser race is capable of doing such neat manipulation to him. Crabbe’s ideology therefore reveals its true nature in that final moment. Although ideologically driven by the sincere sympathy to the native, in the end Crabbe reveals the same feelings when confronted with Costard, the epitome of the imperialist holding the colonial ideology and preserving the tradition of European superiority thus rendering him to be the opposite of Crabbe. In conclusion, Crabbe still harbors the latent colonial ideology as expressed by Costard. Hidden beneath the surface of his sympathy to
the natives and acknowledgement to his equity with them, Crabbe’s ideology still contains the elements of colonial superiority which can be seen from his feelings for the dark girl.

Further, while this study agrees with Pritchard’s idea that there is a sense of inconclusiveness in Crabbe’s death since it is told from the indifferent perspective of a Malayan spectator, there is something more than what appears in the surface as irony and farce. It does not stop that way as suggested by Pritchard. Instead, another factor should be taken into account. That factor is derived from the analysis of author’s personal life which refers to the psychological condition of the author. The way Burgess constructs such scene, which is possibly influenced by factors beyond his conscious attempts, remain unexplored. In addition, seeing how Crabbe develops ambivalent attitudes which eventually result in his hybrid identity, it is intriguing to know whether the experiences also occur on Burgess as an individual. Therefore, this aspect will be the focus of the following chapter where there are discussions on how the exploration of Burgess’ life events will lead to the discovery of truths about the ideologies behind the creation of the text carried by the author, particularly the inner conditions of Burgess’ personal life.
CHAPTER IV

BURGESS’ IDENTITY CRISIS

This chapter is dedicated to analyze the second research question, which attempts to explore that the ambivalence and hybridity of Victor Crabbe, the main character in Burgess’ trilogy, actually reflect Burgess’ own identity crisis. This chapter will be divided into the analysis on how Crabbe represents Burgess’ ideology and how the representations can be deconstructed to reveal Burgess’ identity crisis.

A. Burgess’ Personal Life

Throughout his career, Anthony Burgess has given great contributions to the realm of literature through his works. He wrote numerous novels, poems, movie scripts, and translation. He was also known as a composer of music. However, his works remained unpopular in his country of origin, England, where “it’s impossible to find all his books in any one library and only two or three are in print in the bookshops.”1 It was only after a successful adaptation of his novel A Clockwork Orange into a film by Stanley Kubrick that Burgess and his works began to be widely recognized by the public.

Since the beginning of his career, it seems that Burgess always set himself to form an uneasy relationship with his surroundings. Although he was a brilliant student at school, Burgess had difficulties in socializing with his friends, which prompted them to call him ‘mardy,’ which means a person who is unsociable.

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1 Dix, Anthony Burgess Interviewed, 183.
After graduating from the university, he was conscripted to join the Army and stationed in Gibraltar during the Second World War. Burgess hated the Army since it was full of “the illiterate…along with the ill-nourished” (*LWBG*, 283) and there were many clashes with his superiors that Burgess was branded as a rebellious soldier. Clearly, military life was not suitable for Burgess. Even when Burgess applied for a job as an education officer of British colonial government in Malaya, he also behaved unusually compared to other colonial advocates. Considered as a crypto-communist by most of his fellow Europeans, Burgess was known to avoid socializing with Europeans and instead developed close friendships with the natives. When Burgess went back to England after his contract abruptly ended, he tried to pursue a career in literature and made a success with the publication of his *Malayan Trilogy*. In 1956, however, Burgess left England to live in Malta because of the super-tax imposed by the government to writers in England. As writing became his main trade, he found it impossible to live in that country. A tax exile who led a kind of nomadic lifestyle, Burgess journeyed across Europe to live in various places such as Monaco, Malta, New York, and Italy until his death in 1993.

Analyzing Burgess’ life experiences, one can conclude that Burgess always positioned himself in the role of a marginalized person. Everywhere he stayed, Burgess seemed to be constantly preoccupied by his preference not to mingle with the major group. In other words, Burgess exiled himself from the rest of his surroundings. He was ill at ease particularly with his country of origin,
which conditions he observed with disdainful feelings. Behind this resentment, however, an ambivalent attitude towards England was expressed.

I am still a child of cold England, but only in the sense that I love its language and literature. I cannot go back there to live, and, on brief visits, I see myself as an outsider. The rift of religion, region and class should have been healed a long time ago, but it is not. Like a colonial, I have a sense of exclusion, a chip on the shoulder.  

The marginality to which he referred quite regularly was derived from his discomfort with the cultural and religious gap in England, which is why it becomes interesting to delve further into the analysis of Burgess’ personal life in order to understand Burgess’ ambivalent attitudes and the impacts of such attitudes in the formation of his crisis of identity. This analysis later provides new findings of how several aspects in Burgess’ life experiences actually find a way to insinuate themselves into the trilogy. Therefore, Burgess’ trilogy in certain context contains the aspects of Burgess’ life experiences which are not elaborated anywhere in biographies, autobiographies, or other works dealing with Burgess’ personal life.

On many occasions in his fiction, biographies, autobiographies and interviews, Burgess foregrounded his self-exile as an inevitable result of the conditions he must live since he was young. Raised as a Catholic in a country ruled by the Anglican Church, the young Burgess found his marginality at early age, when he realized the history of his father’s family was remarkably unusual. In somewhat bitter reminiscence, Burgess expressed how his family background as supporters of Catholic Church led them to be treated with injustice.

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Whatever land the Wilsons originally had they lost. Having no land, achieving no distinction in the public life which was barred to them, they merit the silence of history. All we have is shaky myths told by the fire. They did odd jobs, sang and danced, joined foreign armies and disappeared into Belgium, migrated to Dublin, came back again with Irish wives. There was a regular tradition of marrying into Ireland, which meant often into Irish families that had taken the boat from Queenstown to Liverpool and wandered inland to Manchester. I end up more of a Celt than an Anglo-Saxon (LWBG, 9).

This characteristic was still held by the generation of Burgess’ parents. His father, Joseph Wilson, was a man whose trade could not be defined precisely. Although declaring himself as a pianist, he was also known to be a door-to-door encyclopedia salesman. There was also an occasion when his family mentioned him as a cashier. When Burgess was sent to school, he stated that his father worked as a tobacconist. Joseph met Elizabeth Burgess, a dancer and singer whose origin is also mysterious. Burgess only gave a short explanation that she came from a Protestant family and her father worked as a journeyman blacksmith.

It was not clear whether Joseph and Elizabeth were married properly due to the lack of surviving account of a marriage certificate. What is clear is that she gave birth to two children, Muriel and John.

A fateful event happened when John was 2 years old, a flu epidemic attacked Manchester and caused so many deaths. His mother and sister fell victims to the disease, however John somehow survived. The motherless John, who grew up to be Anthony Burgess, was taken by father and left in the care of his aunt. After his father got married again with a pub owner named Margaret, Burgess moved to live with them. It turned out that Burgess was never in friendly terms with his stepfamily. Burgess’ early life, which was characterized by
suffering and death and bad relationships with his stepfamily, damaged Burgess’ emotional development and later provided impacts on other aspects in his life.

Living with a new family was therefore the beginning of Burgess’ struggles with his identity and how he attempted to compromise the crisis which emerged out of his discomfort with his surroundings. Of those unique backgrounds, two important elements are taken to be the focus of the analysis in this study. They are derived from Burgess’ struggles with his religious faith and sexual experiences.

1. Religious Life

Religion poses a constant interests and problems for Burgess, and it offers a revealing inquiry through which his exploration of Catholic faith in the end led to his disbelief in the legitimation of holy sacraments. Looking back at Burgess’ childhood period, one can see how Burgess was preoccupied with religious problems even since he was a child. Manchester, Burgess’ hometown, was a city divided by religious and cultural gap. Protestant and Catholic people populated the city along with a small community of Jews. Moss Side was the district where Burgess lived which was a place for working-class citizens. As Burgess called it “the other Manchester,” the place where he grew up was far from the image of a prosperous area with decent housing although located near the city center development. Slum streets were known to exist in Moss Side which increased the risk of burglary and other criminal actions. The inhabitants also mostly came from Anglican Welsh community with different traditions from people of minor groups such as Burgess’ family that held Irish Catholic religion.
Clearly, that neighborhood was not the best environment for children of minor community to grow up. Burgess resented it because he was bullied by his peers. He still remembered that in one occasion he was knocked out by some children in the park. Leaving that place seemed to be Burgess’ motivation when he admitted that he did not want to follow his father’s career. The reason behind that attitude is revealed in this statement.

For Burgess, getting an education, acquiring the literary culture which a university degree offered, was also a way of moving beyond these seed-looking flats above shops. He was keenly aware that Catholics like him had been barred from attending English universities until 1829 (just a few generations ago, from his point of view), and that higher education was a way of transcending his class origins. Since his early age, Burgess already realized his social standing and how inferior he felt compared to other people. The differences in religions and social classes motivated him to be free from that place which makes him uncomfortable. It also drove Burgess to pursue education because he saw it as the only way to increase his social class and made other people acknowledge him.

Burgess’ family maintained a strong tie with their Catholic traditions and seemed to socialize exclusively with other Catholic families. Burgess was sent to Catholic schools which disciplinarian systems were well-recorded by Burgess even into his adult life. He gave descriptions that the Sisters at his schools beat students randomly and tried to shape them into submissive people who were always in fear of sins and hell.

In general terms, he remembered childhood as ‘a matter of being frightened – frightened of hellfire, frightened of sex, frightened of sensuality.’ But this was in the nature of a Catholic primary education:

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3 Biswell, 21.
catechisms and multiplication tables were ruthlessly beaten into the young.4

The impact of strict religious education was seen in how Burgess was obsessed with a struggle to behave like a devout Catholic. Such treatments also influenced Burgess to be a bookish boy who did not take interests at all to sports and other physical activities. Avoided by his friends, Burgess indulged himself in reading books and learning music. An important event during this period came when Burgess got a scholarship to secondary school at Xaverian College. Burgess met a subversive teacher named Bill Dever who introduced him to the works of Joyce, considered to be controversial and thus were banned at that time. He loved to be engaged in a heated debate about literary works. When Burgess was accepted as a student of Victoria University of Manchester, he became close to L. C. Knights, a Marxist scholar who applied a progressive step in analyzing literary works. Burgess also befriended Jack Allanson, a student of engineering and prominent member of Socialist Society.

However, reading Joyce’s Ulysses and A Portrait of the Artist as a Young Man was the first factor which contributed to his increasing conflicts with his Catholic faith. Joyce’s books were thick with the questions about Catholic dogma. Burgess eventually began to identify himself with Stephen Dedalus, the hero of Joyce’s novel, who had intellectual difficulties with Catholicism. Burgess’ self-identification with the hero of Joyce’s novel intensified into a real inner conflict because Burges himself had doubts about Catholicism. He felt there was an increasing loss of faith in his religious life, particularly to his doubt about the

4 Biswell, 22.
superficiality of sacraments. His doubts were centered around the question whether a Catholic who deliberately stops receiving sacrament and communicating with Church is still allowed to practice his religious faith.

Eventually, Burgess tried to express his doubts to the priests of the Holy Church in a purpose that they might console or enlighten him about his understanding of the matter. What he expected was an intelligent response to answer his skeptical reasoning. However, Burgess received an opposite responses from the priest.

When I said that the sacraments seemed to me to be a superficial excrescence on the faith, which was essentially about love and right living, he blew up and cried “heresy”. He seriously enjoined me to give up for the moment my schoolwork and spend all my time praying for grace. Then he sent me away. Afterwards, I heard, he told somebody that it was a sad business, a matter of “little Wilson and big God.” I prayed for grace, but big God was at some major archangelical conference and had no time for little Wilson (LWBG, 140).

Burgess’ logic gave birth to his skepticism about Catholic dogma, thus leading him to question it. Burgess expected to be involved in a discussion which might give him a satisfaction to his intellectual curiosity about the Catholic notion of sacrament, however it turned out that he received a blind rage from the priest. The priest’s banishment was a serious blow to Burgess’ already diminishing faith. His doubts about Catholicism, rooted from his critical view about the dogma of Catholic and inferior feeling of being a marginal person, already put him in a state of losing his faith. To make it worse, it received a shock which indicates how blind a religious faith could be when rejecting human reasoning. Rebuked by the church and disappointed with that, Burgess renounced his faith.
Being a lapsed Catholic, Burgess possessed an ambivalent attitude towards Catholicism. Although he declared that he was a Catholic renegade, he was still far from completely abandoning his faith. Even when Burgess was married to Lynne, who came from a Protestant family, he chose not to convert to be a Protestant. When Burgess lived in Malaya, he was interested in the teachings of Islam. Given his loss of faith with Catholicism, it was natural that Burgess might consider practicing another religion to replace the one he deliberately abandoned. Harrington provides an argument of Burgess’ reason in converting to Islam.

The other related to Burgess’ difficult relationship with his own native Catholicism: ‘Perhaps, I thought, if I worshipped Allah the God of the Catholics would leave me alone’. Becoming Muslim thus seemed to offer Burgess, according to his own account, a means of short-circuiting his inner spiritual struggles. Neither of his reasons has much to do with the teachings of Islam itself, a position consistent with his view of the Islamic religion (at least in its Malayan form) as a matter of outward observance rather than inward intellectual or spiritual conviction.5

What is interesting to note from Harrington’s article is how Burgess interpreted a conversion to Islam as a means of escape from his Catholicism. From Burgess’ point of view, becoming a Muslim was a matter of developing habits in regards of what is taught by Islam. It did not concern spiritual conviction or inner struggles to achieve serenity, which shows how Burgess was misled by his own understanding of another religion. Notice how Burgess treated Catholicism differently in that he was engaged in a serious contemplation about his spiritual struggles, showing how committed he was with Catholicism before he renounced it. His unwillingness to be involved spiritually with Islam therefore proved to be a shallow interest to it. Eventually, it reflected Burgess’ unconscious rejection to

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fully embrace Islam as his religion because he still could not replace his strongly rooted religious faith with the dogma of another religion.

Cancelling his conversion to Islam, Burgess remained to be a lapsed Catholic still haunted by the ghost of his faith. Years after Burgess declared his loss of faith, in many occasions he was still drawn to be concerned about Catholicism. It shows how Burgess could not fully abandon the influence of his childhood religion.

With hindsight, he represented himself as a more secular young man than he seemed to those who knew him at the time. Although he considered himself to be a lapsed Catholic after 1933, he retained a keen interest – Mason calls it an ‘obsession’ – with the Church which he had rejected. Hence his self-identification with Joyce’s Stephen Dedalus, who finds himself infected by a similar nagging guilt.6

In the end, Burgess concluded that rejecting the Church is a betrayal for his Self when he says he is not happy about his own conditions. He was helpless and did not know how to overcome his loss of faith because he could not fight this rejection to Catholic dogma. His intellectual mind hindered his full commitment to embrace Catholicism the way it is. Contrastively, the Catholic traditions which Burgess received from his surroundings since he was young kept him from completely abandoning his faith. From this ambivalent attitude towards Catholicism, one can see Burgess was torn apart by his religious and intellectual sides which allowed him to experience an identity crisis out of his discomfort with his religious faith and marginality as a member of minor group. This problem is analyzed further in the next section. What can be concluded here, however, is how Catholicism played a significant role in shaping Burgess’ formation of his own

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6 Biswell, 52-53.
identity which unfortunately did not lead him to be at peace with himself. Despite being raised in strong Catholic traditions, Burgess developed a serious doubt about Catholic notions and in the end renounced it. The ambivalent attitude to that matter and the following restlessness to solve it, however, continued to plague Burgess’ psychological conditions. Therefore, it became intriguing to be able to reveal the actual reasons for his difficulty with Catholicism and how he designed a medium which allowed his intellectual side to get along with his spiritual conviction, which is the highlight of the next discussions.

2. Marriage Life

Burgess and Lynne were known to develop eccentric behaviors during their marriage. Their friends and family described the couple as vulgar and remorseless when it came to sexual matters. Burgess’ marriage with Lynne was unusually open, meaning to say both of them conducted extramarital affairs during their marriage. The surprising fact was that sometimes both Burgess and Lynne knew that they cheated on each other, yet they still continued doing it. Voicing Lynne’s opinion, Burgess in his autobiography gave comments on the extramarital affairs which she considered as an expression of sexual freedom.

To Lynne the fact of engagement meant a kind of sexual passacaglia. That is, there was to be a strong ground bass of unassailable love and free variations of philandering above it. She did not understand the image: she was not musical. Putting it without metaphor, she said that she and I knew where we stood with each other, and this gave us both, though especially her, license to exercise curiosity elsewhere and widely. Whatever love was in her room at Ashburne Hall, it was not to be thought of as two people locked in a cell of conventional fidelity. There were plenty of attractive people around and it would be a shame and waste not to find out what they were like with their clothes off (LWBG, 211).
In articulating this, Burgess somehow revealed his own bitterness about Lynne’s affairs. He apparently blamed and scorned Lynne for her adulteries when they were already engaged. Although he was also committed to multiple affairs during their marriage, Burgess himself was still jealous of Lynne’s sexual dalliance. In this case, it seems Burgess closed his eyes towards his own infidelity.

To some extent, Lynne was indeed far from the image of a loyal and well-behaved wife. She expressed free spirit particularly to romantic relationships with other men. Every time an opportunity presents, Lynne would attract men to have sexual intercourses with her even when those men were Burgess’ friends and associates. While there were no surviving written records of Lynne’s confessions about the matter, Burgess at least had some knowledge on her affairs.

Burgess heard Lynne loudly copulating with him on at least one occasion when he stayed overnight at the King’s Pavilion. Dunkeley’s associate ‘Alladad Khan’ was no more successful in avoiding Lynne’s erotic overtures. She fixed her blue eyes on him (he said they were ‘sa rupa pisau’ or ‘sharp like a dagger’) and invited him to share her bed.7

Dunkeley was Burgess’ friend when he lived in Malaya, who was later fictionalized as Nabby Adams in the trilogy. Apparently, that was not the first time that Lynne maintained extramarital affairs with Burgess’ friends or acquaintances. Fellow writers such as Dylan Thomas and even Burgess’ close friend Archie Currie were known to be Lynne’s secret lovers. She also seemed to be willing to conduct affairs with men of different races, such as ‘Alladad Khan’ (his real name is never revealed, but he is known in the trilogy as Alladad Khan) whom Burgess also befriended in Malaya.

7 Biswell, 159.
Ironically, Burgess himself did not express fidelity towards their marriage. Notoriously known as the chaser of women, the range of Burgess’ lovers were formidable. Burgess was particularly interested in non-European women and keen on conducting sexual adventures with them even when he was supposed to behave faithfully. The first recorded encounter happened immediately after they arrived in Singapore where Lynne was sick due to exhaustion and must be treated in a clinic. Instead of taking care of Lynne, Burgess saw her collapse as an opportunity to visit a Chinese brothel. This event is later expressed in his autobiography.

I would sweat and drink gin *pahits* and taste the varied sexual resources of the East. I resented my wife, as all men going East have to. The memsahibs ruined the Empire through failing to understand India. I envied the single men going to rubber estates. […] I wandered Singapore and was enchanted. I picked up a Chinese prostitute on Bugis street. We went to a filthy *hôtel de passe* full of the noise of hawking and spitting, termed by the cynical the call of the East. I entered her and entered the territory (*LWBG*, 373).

Apparently guiltless from doing that, Burgess continued to develop affairs with native women. In addition to such short encounters, he also maintained more discreet and committed affairs with local women such as Che Hitam, a widow who had innumerable lovers. Biswell also mentions Burgess’ affairs with a Malay divorcee who worked as a drinking hostess. Although her real name is never revealed, she meant quite a lot for Burgess because “she was later fictionalized as Victor Crabbe’s Islamic mistress in *Time for a Tiger*”8 as Rahimah, whom Burgess acknowledged in his autobiography. Secretly spending time and money with that Malay woman, Burgess took advantages from her as, in Biswell’s term, ‘sleeping dictionary.’ This practice is generally conducted among European men

8 Biswell, 166.
that there are studies of such interracial affairs, one of them is found in Stoler’s book. She elaborates the legalization of such practices as a part of colonial life, particularly in keeping order and morale of colonial soldiers.

It is difficult to assess to what extent, what Foucault called the "discursive verbosity" that surrounded the sexual relations between European agents of empire and local women in fact animated new sorts of desires for such relations. Whose pleasures and what sorts of desires were produced out of this careful surveillance is hard to tell. What we do know is that because common soldiers were barred from marriage and poor European women were barred from the barracks, sexual accommodations of varied sorts prevailed. [...] The availability to European recruits of native women in sexual and domestic service – these "living grammar books" (levene grammaire) as they were sometimes called – was part of the male "wages of whiteness." This was a set of policies that legitimated the intimate regulation of the lives of common European soldiers and those Asian women who came in contact with them.9

That accommodation, according to Stoler, is created to prevent the collapse of soldiers’ morale. Sexual intercourses with native women are therefore justified as preferable to homosexual relationships or other sexual contacts outside the colonial control. More importantly, it is considered as basically a part of the men’s rewards in performing colonial services, indicated by the term ‘wages of whiteness.’ It is interesting that Biswell mentions that practice in the biography, which means that he indirectly reveals how Burgess’ sexual desire was directed to native women. Burgess was committed to similar manners in which his sexual interests mimic that of colonial desire. In the end, although Burgess behaved differently in avoiding fellow Europeans and building close interactions with natives, he maintained affairs with native women just like his other fellow colonialists whom he apparently loathed much.

9 Stoler, 180-181.
However, Burgess’ penchant for native women and infidelity towards his marriage with Lynne were actually driven by more than a mere sexual desire. Burgess’ accounts provided new perspectives of how he eventually developed such behaviors. The exploration of his biography revealed that his keen interests in sexual adventures were actually the results of his parents’ unwise and indifferent attitudes to him. Burgess, the stepson who received lukewarm affection from his parents, was exposed to sexuality at the age when he was not ready yet for that. Living above the tobacconist’s shop his father runs, Burgess was given a room in the attic, which he shared with a young Irish housekeeper. It was not long before she had sexual experiments with Burgess.

‘My father and stepmother were so innocent that they allowed me to share a room with the serving girl. She led me into a certain amount of sexual dalliance before I was ready for it,’ he told Anthony Clare. […] Burgess said that his first inept sexual fumblings ‘confirmed everything the Church had said about sex being a dirty business’. It was, he confessed, ‘very shocking […] It frightened me out of my wits.’

This premature sexual experience was arguably the start of his indulgence in the pursuit of erotic adventures. Introduced to it at the age of seven, the first intercourse was far from enjoyable for Burgess like what he confessed. Reared in conservative Catholic tradition, his educational backgrounds influenced Burgess to be remorseful because he felt dirty and sinful about his actions.

Over time, Burgess gradually became addicted to sexual matters. This is argued to be augmented by the two women he encounters in his teenage years. There was a widow whom Burgess met when he was in the college and later conducted sexual intercourses with him, which apparently impressed Burgess

\[10\] Biswell, 22-23.
much. Then he developed relationship with Lynne, who turned out to be passionate about sex. After marrying Lynne, however, Burgess still allowed himself to conduct erotic adventures when they were separated, such as when he served as a soldier in Gibraltar. At the same time, Lynne also maintained affairs with several men of whom Burgess knew little or nothing about. When reunited again after a long separation, their sexual intercourses came to disappointing end. It seemed she enjoyed more satisfactory relationships with her lovers. Somehow Lynne did not desire Burgess anymore, particularly since the attempted robbery inflicted to her.

Lynne’s sexual affairs and the fact that she could not be pregnant again due to the effect of the attack became a depressing problem for Burgess. In addition to her adultery and frequent resorts to alcoholic drinking and heavy smoking, Burgess witnessed Lynne’s declines as a respectable woman especially when they were in Malaya. The loneliness of living far from the homeland, particularly the news of her mother’s death, sent Lynne into a deep melancholy. She tried to commit suicide several times, and when the attempts fail, she indulged herself in self-destructive drinking habit. It drove her to perform indecent behaviors which are sometimes shown in public places. Lynne became the worst possible wife for any man. The fact that Lynne was married to Burgess led him into his own depressions due to his knowledge of her fornication and shameful behaviors.

What can be seen here is the psychological condition of a sexually stressed husband. Unable to have children and ceased to be desired by his own wife, the
extramarital affairs thus are seen as a means of escape from Burgess’ unhappy marriage. In his perspective, Burgess just merely took revenge for his wife’s adulteries. Moreover, Lynne’s behaviors provided a justification for his own infidelity that Burgess admitted he did not feel guilty about his affairs. Buried in this indifference, however, there were actually guilt and frustration over Burgess’ crumbling marriage. As seen later in the next section, this feeling is projected into the trilogy. Burgess exercised his inner conflicts through his fictional writing which, instead of showing the depressed state of his own psychological anxieties, he transformed them into comedy and farce as illustrated in the trilogy.

B. The Representations of Burgess’ Characters

Burgess wrote the trilogy based on his own experience living in Malaya and Brunei from 1954 to 1959 as a teacher and education officer. When living there, he was fascinated by the Malayan culture and religion and begins studying Arabic script and Koran to the extent that “he seems to have given some consideration to becoming Muslim himself.” With rich supplements of the illustrations of local customs and life in Malaya, Burgess’ trilogy attempts to present an authentic picture of Malaya. In an interview in New York with Charles Bunting, Burgess admitted that the characters in the trilogy were based on real people.

BUNTING: The novel is, I assume, a roman a clef and characters such as the Abang and Mr. Raj are based upon people whom you knew there.
BURGESS: Oh, yes, I think practically every character in that book is based on a real person. It would be stupid to invent in an area like that. Oh, I don't know. The character Crabbe is an invention. It's not myself. His wife is an invention, but the rest are based on people I knew. I think the idea of Abang – abang means "big brother" – I think that was something of an invention, perhaps. But you can take it from me that life was like that in Malaya, and

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11 Harrington, Old Enemy, 3.
life is probably still like that. I was back in Singapore two years ago, and life is still a bit like that.\textsuperscript{12}

Through his statement, Burgess emphasized that the creations of his characters and the society life were in conformity with fact and therefore worthy of belief, with the exception of his main character Victor Crabbe and his wife Fenella. When asked about his main character, Burgess denied the possibilities that Crabbe and Fenella did not refer to real people. Instead, they were invented purely from fictional elements which did not exist in Burgess’ real life.

Burgess, in an interview with Bunting, admits that he finds no difficulties in composing stories derived from the people and events around him because his life in Malaya is full of unusual events.\textsuperscript{13} This was the time where the communist movement conducted guerilla wars against the colonial government from 1948 to 1960, which resulted in the grisly and costly struggles for the joined forces of British and Malayan to put out the rebellions. This period, known as the Malayan Emergency, was full of violence and political turmoil in regards to the growing nationalism and colonial dissolution where British civilians became the most targeted people by the Communists. The colonial government in Malaya witnessed how their power steadily declined. Burgess, as a colonial official, did not miss this opportunity to capture such situations for his trilogy. Events taking place during the Malayan Emergency from the killings of Europeans by the Communists to the local superstition about ghosts and black magic and bomohs (witch doctors) were told in details which help to strengthen the assumption that


\textsuperscript{13} Bunting, Interview, 3.
Burgess found little need to create fictional scenarios because such rich materials were already gathered from his daily life during the Malayan Emergency.

Many characters in the trilogy also resonate with Burgess’ real life experience and thus support his claim to authenticity. In Time for a Tiger, there is a character Nabby Adam, the colonial policeman whose impressive physical appearance of being six feet eight inches tall is augmented with his mysterious background. No one knows whether he is an Englishman or an Anglo-Indian. He has broad knowledge of Urdu, Hindi, and Punjabi language and culture to the point that he is unhappy about his English and prefer to speak Urdu if possible. Further, he is always accompanied by his subordinate named Alladad Khan. The real-life figure Donald Dunkeley, whom Burgess met and eventually befriended in Kuala Kangsar, shares the striking similarities to Burgess’ character Nabby Adams. Dunkeley also has a close companion and he seems to be fictionalized in Burgess’ trilogy as Alladad Khan. These evidences lead to the conclusion that “Donald Dunkeley is the original for the anti-heroic character Nabby Adams in Time for a Tiger”\(^\text{14}\) whose mysterious background and peculiar behaviors were intriguing for Burgess and he skillfully applied them in his novels as materials for his comic character.

Another example worth mentioning is about the character Rupert Hardman in The Enemy in the Blanket, whose real-life counterpart is Gilbert Christie. He was an English expatriate who worked as a colonial officer in Malaya. Previously, he served as a pilot during the Second World War, and had suffered a serious

\(^{14}\) Biswell, 158-159.
injury to his face when his plane had crashed. Burgess created Hardman in his novel with exactly the same physical appearances, which later enraged Christie to claim to be libeled. It shows how Burgess’ character creation plainly refers to real-life figures.

This description is not libelous in itself, but there is no doubt that Burgess acted recklessly in transposing Christie’s physical features on to the character of a notorious bankrupt who marries a wealthy Islamic widow for her money and then absconds to England with the fortune. In the circumstances, it is hardly surprising that the disfigured war hero believed himself to have been libeled.\(^1\)

From this statement, it shows how careless Burgess when it comes to create a character from a real-life person. Burgess insensitively provided descriptions which the person might take offense from his writing. Another example shows a ruthless way in which Burgess used his colleague’s private letter as a material to create the character of Rosemary Michael and her affairs in *Beds in the East*. Later, Rosemary is revealed as “a cruel and very close representation of Celine Arnold, who was a physical education lecturer at MTTC Kelantan.”\(^2\) Burgess was shown the letter she had received from her former lover when she consulted her problem to him. Apparently, it was not difficult for Burgess to borrow the ideas in the letter as a material for his novel. Such is the extent of Burgess’ attempts at presenting a story about the authentic portrayal of local life in Malaya. He did not consider the damage and embarrassment he inflicted for the libeled people and his publisher.

With such similarities on factual details, it becomes clear how much *The Malayan Trilogy* is extracted from Burgess’ experiences when living in Malaya. A

\(^1\) Biswell, 192-193.
\(^2\) Biswell, 177.
great portion of Burgess’ personal life went into his fictional writing, where he borrowed the ideas from the factual people and events and rendered them into comic characters, which sometimes became the reason why people take offense due to the reckless descriptions found in his novels. Actions and events, derived from Burgess’ observations of things around him, are also known to integrate into the trilogy. In the end, the trilogy carries abundance of real-life events taken from Burgess’ past, which contribute to the documentary quality to the narrative.

1. Crabbe’s Representation

However, it is due to the direct way in which Burgess’ trilogy is derived from recognizably real-life people and events that the similarities between Burgess and the characters in his trilogy can be analyzed, which later contributes to the assumption that Burgess’ ideology is represented by his characters. Despite Burgess’ claim that characters such as Victor Crabbe and Fenella are purely fictional characters in the trilogy, there are incompatibilities which reveal surprisingly close relations between Burgess and his characters. In the trilogy, Victor Crabbe works as a school teacher much like Burgess himself when he was in Malaya. Crabbe’s teaching career closely resembles Burgess’ own career where in his first assignment, Burgess had constant quarrels with Jimmy Howell, the headmaster at the Malay college where Burgess taught. It is revealed that Howell is the person caricatured as the headmaster Boothby in the trilogy, who also has dispute with the main character Crabbe.

The dispute is elaborated in Burgess’ trilogy as the clash between the egalitarian Crabbe who is considered as subversive and a disgrace to colonial
authority and the disciplinarian Boothby, whose principles put him in the position of a cranky colonialist. The quarrels between Crabbe and Boothby seem to be factual because Burgess and Howell were known to harbor the antipathy to each other. Burgess even records his dislike to Howell’s referring to the Malay boys as ‘wogs’ into his writing when Crabbe challenges Boothby’s unfair decision.\(^\text{17}\)

Their quarrel led to Howell’s demand that Burgess should be transferred elsewhere. Having spent just one academic year at the Malay college, Burgess was assigned to teach at the Malayan Teacher Training College (MTTC) in another town in Kota Bharu. In the end of the first novel *Time for a Tiger*, Crabbe is also transferred to another town due to a quarrel with Boothby. In this case, Burgess also integrates his real-life experience into his fictional writing.

As in Kuala Kangsar, Burgess continued to socialize with the local people in Kota Bharu. Just like Crabbe who tries to mingle with the natives in his efforts of ‘going native’, Burgess also conducted similar behaviors because he was always in close interactions with the natives. In addition, Crabbe shows great enthusiasm to study Malay language and Koran similar to what Burgess did when he lived in Malayan state of Kelantan. Further, Burgess was interested and drawn to Islam that he considered to convert into it. There was his friend, Haji Latiff, who had a big role in persuading Burgess to accept Islam. Haji Latiff was not a Malay, being originally from Afghanistan, and he was really enthusiastic in supporting Burgess’ conversion, acknowledged by Burgess in the statement “he had my Islamic name ready for me: Yahya (which means John) with the

\(^\text{17}\) See page 44-46.
patronymic bin Haji Latiff, to announce to the world who had recommended the conversion.\textsuperscript{18} This event in Burgess’ real life seems to be reflected in the second novel \textit{Enemy in the Blanket}, when Rupert Hardman contemplates to become a Muslim. Encouraged by a friend named Haji Zainal Abidin, who is also an Afghan, Hardman is given a Muslim name Abdul Kadir followed by the patronymic bin Haji Zainal Abidin (ETB, 236-237).

The local people knew how peculiar Burgess compared to his fellow Europeans. While fraternizing with local Malays and Chinese allowed Burgess to build a good reputation among them, his fellow Europeans thought the other way. His behaviors were considered eccentric and unacceptable. This probably what compelled European expatriates to detest Burgess. In the eyes of colonial authorities, Burgess’ misbehaviors could not be tolerated. His colleagues resented his behaviors of socializing with local people and avoiding European clubs. It becomes clear that Burgess was not a welcomed person among his own people. His behaviors are considered to be against the ideal ways of a colonial officer and thus Burgess was a disgrace to the expatriate society. However, the feeling was mutual because Burgess also developed hatred for his fellow Europeans.

Given a choice of social milieu, he preferred drinking in cheap \textit{kedais} to banqueting or dancing at royal residencies. He reserved his deepest resentment for the European clubs, and he suggested that the expatriates who hid themselves away in such places ‘wanted to be in the fastness of the club, [or] the little dinner parties on Saturday evening the bungalows’ because they were frightened of ordinary Malayans. ‘They didn’t want to get to know the people, and I felt very bitter about that because the people were worth knowing, and of course one was there to know the people and [for] nothing else, I felt.’\textsuperscript{19}

\textsuperscript{18} Harrington, 3.
\textsuperscript{19} Biswell, 180.
It is unsurprising to find that Burgess’ characters in the trilogy are depicted to conduct the same behaviors. Burgess’ resentment towards his fellow Europeans is later projected in his writing when he illustrates Crabbe’s ambivalent attitudes of feeling out of place among his European friends. It drives Crabbe to avoid socializing with them but at the same time he still cannot deny the fact that he is a part of European society.

To some extent, Burgess’ unusual closeness with the native is influenced by his identity of origin as a Catholic having Irish ancestry from his father’s family. As a part of the oppressed group in England, Burgess seems to recognize the similar experiences shared by the members of his group and the colonized subjects living under British colonial authority. In identifying their shared burden of oppression, Burgess develops sympathy which enables him to embrace those whom he thinks suffer similar experiences with him. Acknowledging what they have in common allows Burgess to take side with the natives as he sees his own struggle in the conditions of the natives.

Burgess eventually developed ambivalent attitudes towards both the Empire and Malaya. Although having close relationships with the natives and avoid European companions, Burgess was not an anti-imperialist. While criticizing his fellow Europeans of their ignorance about local life, he harbored the same colonialist ideas about British colonial rule in Malaya. Discussing Kipling’s works in an article, Burgess has this to say about the Empire:

The British Empire was dismantled after the Second World War, not without pain and bloodshed. Some think it was dismantled too hastily. But the liberated territories have best succeeded in promoting order and achieving prosperity when they have remembered the lessons of Kipling:
the need to abolish “dirtiness and mess,” the duty of tolerance, the acceptance of the Hellenic virtue of reason. Empire was not just lofty philosophical ideas. It was also impartial justice, well-made roads, hospitals with clean scalpels, dynamos, and a railway system. From his statement, Burgess seemed to take a firm position in defending the Empire. In arguing that law, order, and modernity brought by colonialism as positive aspects to which newly independent countries should aspire, Burgess expresses his view of formerly colonized countries as immature and incomplete in the manner of a colonialist position. Those countries cannot survive and prosper unless they take the legacies of colonialism into consideration and adopt its values into their current states. In this argument, colonialist attitude is far from rejected. Burgess still carries the old belief of colonialism as the light of civilization.

In another article, Burgess discusses the nature of art in which he sees art as a medium of harmony which brings together conflicting opposites. Literature, in Burgess’ opinion, also carries the same nature. The point worthy of mentioning here is how Burgess provides an analogy between literature and colonialism.

The British have, throughout history, evinced two main talents, seemingly opposed and irreconcilable. They have produced the greatest literature the world has seen; they have produced an idea of empire. I think it’s only the sweet stay-at-homes who vilify colonialism. Those who, like myself, have helped in the maintenance of the Pax Britannica are more ready to admire than condemn. The literary talent and the colonising talent are cognate in that they both forge an image of unity in a world split like an abscess. It is interesting to see how Burgess draws the conclusion that art and colonialism are both solutions of conflicts. It reveals how Burgess sees the Empire as the maker of peace and order. A point he emphasizes clearly when he declares

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20 Burgess, Anthony, One Man’s Chorus: The Uncollected Writings (New York: Carol & Graf, 1998), 293.
himself an admirer of Empire is followed by his view of ‘a world split like an abscess’ where only colonialism can bring unity. Imperialist vision is there, which in turn complicate Burgess’ attitudes. Clearly, Burgess is not an Empire hater although to some extent he is not in league with the enforcers of colonial rules, referring to his fellow Europeans. Therefore, Burgess’ ambivalence poses the same ambivalent attitude on how Crabbe sees colonialism in Malaya.22 Both Burgess and Crabbe still consider the colonized territories as a helpless appendage of the Empire in need of colonial guidance. In Burgess’ eyes, the colonial rule is still a compassionate authority. As he approves art as the maker of order, Burgess views the equivalent nature of art in colonialism, which in turn reveals his admiration to the Empire and thus his ambivalent position towards the colonizer and the colonized.

Due to the facts elaborated above, a parallel can be drawn between Burgess and Crabbe. The similarity of Crabbe’s behavior and actions to what Burgess did is what makes him the representative of Burgess’ view about the world. It is argued that Burgess projects elements of his personal anxiety into Crabbe, particularly Burgess’ opinions when he sees the situations around him. As a result, the ambivalence experienced by Burgess can be reflected from Crabbe’ attitudes and behaviors in the trilogy. What is important to note about the construction of Crabbe is the degree of his thought and mental condition, which suggests that Burgess aims to present him as a psychological figure whose existence and actions evoke some feelings on the part of readers to take him seriously as a real

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22 See page 51-52.
person. The other characters are depicted in comic light, such as the colonial police officer Nabby Adams with his never-ending quests to quench his thirst for beer or the albino lawyer Rupert Hardman who struggles to behave like a decent Muslim after his conversion to Islam due to marriage with a rich Malay widow. It seems no characters are shaped like a real person because they are committed to illogical behaviors, with the exception of Crabbe. Kerr’ conclusion to Burgess’ trilogy may be revealing to show how the trilogy is constructed to emphasis Malayan life as a subject to dissolution and anarchy.

A world with a natural tendency towards dissolution is one of the conditions of farce, which the trilogy certainly is. (It might be argued that all Anthony Burgess’ fiction is in farcical mode, in which case it has to be added that this pattern was established in Malaya, in his first three published novels). Burgess’ Malaya is populated with people, systems and structures which are evoked into the narrative occasionally, however they do not correspond to the real world situations. They tend to express chaos and dissolution, which leads to anarchy. It is no wonder that Kerr proposes the theme of the trilogy should be “anarchy in the East” because it carries no unifying theme to bring Malaya into shape. Similar findings is pointed out by Man Yin, with the emphasis that mockery and farce are at the heart of Burgess’ trilogy because every element in society is inversed. Thus, it can be concluded that mockery and farce are the central theme of Burgess’ trilogy.

The imaginary world of Burgess’ Malaya is indeed characterized by mockery and farce, showing a deliberate attempt to portray the people and society from comic perspectives. There are shuffling of positions generated through the

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23 Kerr, 192.
24 Man Yin, 142.
treatments given to European and Asian characters who are both endowed with comic appearances. Both the British colonial officials and the local authorities are depicted as incompetent fools. The multiethnic citizens who populate cities and villages in Burgess’ Malaya are superstitious and hypocrite people who are misfit and ridiculous. Their cities are given the condescending names such as Tahi Panas and Kencing, which mean ‘hot shit’ and ‘urinate’, and provided with history full of illogical events.

Crabbe, on the other hand, is serious and melancholic. Although present in all three novels which make up the trilogy, Victor Crabbe is not a part of the comedy. Mockery and farce, which are the souls of The Malayan Trilogy, is not applicable to Crabbe. Agedler in Man Yin’s study concludes that Crabbe is primarily a witness to the carnival world of Burgess’ Malaya.25 Pritchard also suggests that “Crabbe is one of us: reasonable, guilt-ridden, alternately shabby and decent in his relations with others.”26 In other words, he is reclusive and colorless when compared to other comical characters that surround him. Crabbe is the only logical character with sensible motivation living in the midst of the chaotic and illogical world of Burgess’ Malaya. Therefore, Crabbe becomes the only ‘real’ person when compared to other characters committed to illogical behaviors.

The illustrations of Crabbe as a solemn and logical person living in the illogical world contribute to the consideration that he is the representative of Burgess’ ideological perspectives on how Burgess sees colonialism in Malaya. If

25 Man Yin, 108.
26 Pritchard, Novels, 526.
the illustration of the illogical world of Burgess’ Malaya can be interpreted as an attempt to tolerate the hardship of colonial life and the unhappy marriage by writing about them through comic perspectives, the depiction of Crabbe as a serious and sensible person therefore allows him to become Burgess’ eyes in observing the world. From Crabbe’s point of view as a logical person, Malaya thus is seen as a chaotic place where he finds many conflicts with it. Constantly in the middle of conflicts, Crabbe occupies a unique position where the struggles he undergoes and the resolution he eventually achieves become the main concern of the trilogy. Just like Burgess who was in frequent conflicts with people around him, Crabbe is positioned to become Burgess’ medium to resolve conflicts in his fictional writing. What Crabbe does resemble Burgess’ actions in his real life experiences, and what Crabbe rejects show Burgess’ rejection. Therefore, both Crabbe and Burgess are driven by the same ideologies. In the end, such treatments allow Crabbe to be the representative of Burgess’ inner feelings in his fictional writing.

While Crabbe’s life events seem to be derived from Burgess’ experiences, his backgrounds speak differently. Crabbe is characterized as a former member of Communist party, which is something Burgess never associated himself. Declaring that he never sympathizes with any concepts of socialism, Burgess seems to pick this aspect of Crabbe’s background from another source other than himself. It is argued that there is Jack Allanson, whom Burgess met during his university days, who provided the backgrounds for Crabbe as a Communist. Allanson was known as a prominent member of Socialist Society whose closeness
with Burgess might influence him to take Allanson’s political background to be the basis of the main character of the trilogy. Integrating his own personality and the characteristics he found in other people, Burgess seemingly did not create Crabbe as a reflection of himself. Instead, Crabbe represents the major portion of Burgess’ ideology particularly on the part of how he experienced ambivalence and hybridity when living in Malayan society. However, Crabbe is not the only character representing Burgess’ ideology in the trilogy. Some other characters also carry a portion of Burgess’ ideology which suggest that the whole trilogy is actually the medium of Burgess’ articulation of ideas containing his ideological perspectives on everything around him. Although the major portion of Burgess’ ideology is represented by Crabbe, other characters are also given the privileges of carrying significant elements of Burgess’ ideology such as Fenella and the dark girl whose characteristics are analyzed here given their close relationships with Crabbe and crucial roles in the trilogy.

2. **Fenella’s Representation**

Fenella is a character who is arguably created from a person closely related to Burgess in real life. It is known that Crabbe may be seen as the representation of Burgess’ personal anxiety in his trilogy, conveying Burgess’ ambivalent attitudes towards Malaya and his country of origin, England. Seeing how Burgess was inspired by real-life figures when creating his fictional characters, it is possible that the characterization of Fenella, Crabbe’s wife, is derived from Burgess’ personal depiction about Lynne. Her boredom and loneliness when living in Malaya are the aspects dramatized in the trilogy.
Burgess reveals in the biography that his observation of his wife’s condition gives him idea to write it in his fictional work.

I must confess that some of the unhappiness of that character is drawn from my wife’s own, shall I say, boredom. Most women become terribly bored in the East […] There are so very few other women to meet, and, well, the climate does seem to have a very bad effect on the health of the women […] Most white women, I think, become languid, thin, can’t eat, lose interest in life. I’m afraid my own wife has suffered a little from that.27

Different from other people whose characteristics or life events were adapted into Burgess’ trilogy without their agreements, Lynne apparently consented with the depiction of Fenella in the trilogy which closely resembled her. Burgess’ article shows how Lynne identifies herself with Fenella. Lynne acknowledges the qualities of Fenella’s characteristics in the fiction as similar to her in real life.

Lynne saw herself in the heroine of my Malayan books, what she knew of them, and accepted the blonde, chaste, patrician lady as an adequate portrait. […] As for all my fictional women after Fenella Crabbe, these were to Lynne mere interchangeable mannequins for whom she kindly devised wardrobes. But she was not interested in how these women, dressed by her, looked, nor in what they did (DS, 122).

If the similarities between the fictional character and the real life figure can be drawn, it is assumed that the life events of Fenella in the trilogy are also based on Lynne’s experiences. The bored, desperate character of Fenella who lies lethargically in bed with constant consumption of alcoholic drinks and occasional fever is identical to Lynne’s real condition in Malaya. When the description of the character matches the real life figure, their behaviors are likely to be similar. In doing this, Burgess implicitly reveals Lynne’s behaviors when they live in Malaya. Problems arise whether Lynne’s adulteries should be taken into account.

27 Biswell, 190.
or not. Here, it can be seen how much Burgess modifies his wife’s real-life experiences in the trilogy.

Instead of depicting Lynne’s adulteries or appalling behaviors, Fenella in the trilogy is described as a loving and dutiful wife. Her romantic scenes mainly involve how she is rejected by her husband even after showing such devotion. Indeed, at the end of her role in the trilogy she begins to have an affair with the Abang. However, it is never fully exploited and there are no clear evidences whether it involves sexual contacts or not. Fenella emphasizes that the Abang adores her from distance and never approaches her in predatory way.

‘Oh, I’m really trying to teach him. He knows so little of life, really, especially our sort of life. And it’s our sort of life he needs to learn about, because he won’t be here much longer. He’s been persuading me very strongly to go home. He says that when he goes to Europe – as he will, very soon – I could help him a great deal. He’s not asking for anything, except my help’ *(EITB*, 367).

It seems the relationships between Fenella and the Abang is different from Crabbe’s affairs with other women which are driven by the needs to appease his sexual urges. Every time Fenella meets the Abang, they just talk. She teaches him English and cures him of his American accent. The Abang seems to be impressed with her because he admits he never really talks to a woman before since he considers women are not really intelligent figures in conversations. Therefore, Fenella’s affair does not reflect something shameful because Fenella and the Abang are never tempted to conduct anything except sharing things.

What is more peculiar about the illustration of Fenella’ behaviors can be seen from the relationship between Fenella and Alladad Khan. In the beginning of the trilogy, Alladad Khan is infatuated with his idealized image of the Western
woman that he sees in Fenella. He is attracted to Fenella due to her beautiful appearance as a blonde and tall woman, and desires to have affairs with her. As the story progresses, however, this infatuation suddenly changes into a different feeling. Alladad Khan confesses what kind of relationship he actually desires.

It was rather complicated. He, alone, was seeking others who were alone. He was the only Khan for many states around who had come here, an exile, to live among alien races. His wife was a Malayan, born in Penang […] Alladad Khan saw in Fenella Crabbe also an exile, cut off from her own country, cut off from the white community (*TFAT*, 130).

The initiated affair turns out unexpectedly to be a kind of friendship when both Alladad Khan and Fenella comfort each other as friends who share similar conditions. In the end, they become friends instead of secret lovers, of which this change is intriguing to analyze. While Crabbe is described as having multiple affairs with both European and non-European women, Fenella is never given any opportunity in the trilogy to maintain similar actions. The friendship between Crabbe, Fenella, Nabby Adams, and Alladad Khan in the trilogy is based on a relationship in real life between Burgess, Lynne, Dunkeley, and ‘Alladad Khan.’ The difference is that the infatuation of the real-life ‘Alladad Khan’ with Burgess’ wife went beyond mere friendship.

In this case, Burgess’ article *Death Sentences* can be a revealing source to show the conditions of the marriage between Burgess and Lynne. Particularly, it shows how Burgess feels about his knowledge on the affairs conducted by his wife. Speaking about this in the article, one can see how disturbed Burgess is when Lynne herself tells him of her own affairs when they live in Malaya.

No husband can object to his wife’s infidelities if she does not blab too much about them. But to hear about the prowess of a Punjabi on Bukit
Chandan or a Eurasian on Batu Road is the best of detumescents. Marital sex develops a routine, but the routines of a stranger are a novelty. [...] The flesh of my wife was honeycolored and sumptuous, but I could not be attracted. She told me how often it had been handled by others, and how well some of them had handled it. I was perhaps better than A and B but not so good as X or Y. I could not subdue my pride, which was a grievous fault, and I preferred to put myself out of the running. This was marital cruelty, though not according to the Catholic church, which blessed chaste unions. I was always ready to call on my abandoned faith when I lacked the courage to make my own moral decisions (DS, 121).

Not considering his own infidelities, Burgess sees Lynne’s affairs as something despicable especially when they involve the presence of other men of different races. Disgusted by that knowledge, Burgess does not desire his wife anymore. Behind this feeling, however, lies jealousy and grievance over his wife’s adulteries. Therefore, it explains why Fenella and Alladad Khan’s relationships in the trilogy are not wholly taken from Lynne’s real-life experiences but altered in such way, implying that it seems Burgess wants to avoid the possibilities of Fenella having sexual intercourses with other men. It is as if Burgess finds the reality of his wife’s adulteries too disturbing to confront unless contained in modified events such as what can be seen from Fenella’s relationships in the trilogy.

To analyze that matter, Stoler’s discussion on colonial discourse of desire is recalled. Gender ideology works in this case, where Burgess’ male dominance is challenged. As Stoler points out, in colonial authority sexual contacts particularly between people of different races should be of the state’s concern and in its control. European women, taking into consideration of their roles in the society as the moral managers and guardians of European civility, may obtain respectability from others when they are able to steer their desires.
It was only poor whites, Indies-born Europeans, mixed-bloods and natives who focused just too much on sex. To be truly European was to cultivate a bourgeois self in which familial and national obligations were the priority and sex was held in check […] Once again, persons ruled by their sexual desires were natives and “fictive” Europeans, instantiating their inappropriate disposition to rule.28 European women who turn from the respectable position by having relationships with native men are disavowed as good mothers and true Europeans. Choosing native men over European men is considered as inappropriate and those European women are relegated to native status, which means they are degrading in terms of moral deprivation and psychological condition. Lynne’s adulteries, although tolerable to some extent by Burgess, still inflicted a shocking effect for him when it was revealed that she had sexual intercourses with people such as Alladad Khan and Dunkeley, who were not European-born. What emerges from Lynne’s adulteries are the questions to know what causes European women such as Lynne to choose non-European men. Burgess was shocked by his wife’s capability of maintaining affairs, however he seemed to be appalled more by Lynne’s choices of partners in sexual intercourses rather than the fact that she immersed herself in adulteries.

In this case, Burgess did not look upon his own adulteries because he justified them as a revenge for Lynne’s behaviors. Moreover, it seemed right when Burgess kept a mistress because what he actually did was only exercising his rights as a man with authority and power over women. In addition to this concept of male superiority, Burgess also seemed to follow the idea that good wives are those guided by self-discipline and sexual restraint. Behind the

28 Stoler, 182-183.
seemingly open marriage, Burgess still applied the gender restrictions inherited from colonial discourse of desire. He still set the expectations that a good European wife devotes herself to her family through intensive maternal care and marital love. Specifically, she should be capable to desire only her European husband.

However, aside from the issues of adulteries committed by his wife, Burgess’ main problem here is actually the self-assessment of his own manhood and image as a respected European man. Dominance is what distinguishes a man such as Burgess as having qualities to rule. When his wife dares to maintain affairs, it is as if she transcends the border between the superior and the inferior, and thus the power relation between male and female. In addition to breaking the power relation, Lynne’s adulteries also ruin Burgess’ images as a European who seem to be cuckolded by the fact that Lynne’s choices of affairs come from non-European origin, who are of lower race and inferior qualities. This is what enrages Burgess because it seems his dominance and superiority as a male is compromised. There are attempts directed to damage his identity as a superior male, which is rejected by Burgess.

Further, it is concluded that the character of Fenella represents Burgess’ idealized image of European women. As a chaste and loyal wife fully devoted to her husband, Fenella is the representative of Burgess’ ideology on how European women should behave. Although admitting that Fenella’s characteristics are based on Lynne, Burgess actually never intends that way. Given how things work in his marriage, particularly concerning Lynne’s adulteries, Burgess found it appropriate
if only certain fragments of Lynne’s real-life experiences were included in the
descriptions of Fenella while the rest are purely fictional. Burgess’ male ideology
hinders his commitment to illustrate Fenella with the precise descriptions based
on his wife’s real-life experiences because her adulteries provide too disturbing
matter for Burgess to write. Thus, it seems more likely that Fenella’s image as a
chaste and loyal wife actually symbolizes an ideal wife which Burgess is unable
to have rather than his honest illustrations of Lynne. This view is supported by
Stoler’s analysis on the image of an ideal European woman as “moral managers
who were to protect children and husband in the home” \(^{29}\) and encased in a model
of passionless and docile figure. Seeing her devotion to her husband and frigid
attitudes to other men, Fenella serves as the representative of Burgess’ ideological
perspective of a good European wife and can be interpreted as a hidden mockery
to Lynne, whose unfaithful behaviors render her to become the opposite of
Fenella.

3. The Dark Girl’s Representation

Another character of great significance in the trilogy is Crabbe’s first wife,
the dark girl. She is influential in determining Crabbe’s life in the trilogy,
however she is never given any real appearances. Throughout the trilogy, she
plays as the shadow of Crabbe’s past who is evoked occasionally when Crabbe or
other characters mention something about her. Information about her is only
provided scantily pieces by pieces that one will not succeed in revealing a full
data about the dark girl.

\(^{29}\) Stoler, 183.
With the mysteries surrounding the figure of the dark girl, it becomes intriguing to know who exactly the dark girl refers to in real life. In both his fictional and non-fictional works, Burgess never mentions the source behind the creation of the dark girl. As explained before that it is Burgess’ typical pattern to shape a character in his fictional writing using the elements he borrows from real-life people around him. Therefore, it is assumed that the characterization of the dark girl is also taken from real-life people although there may be no clear reflection or reference to those people.

The most interesting aspect of the dark girl is her dream-like existence. Her status as a deceased person in the trilogy allows her to exist only in other characters’ memories. Whenever she appears, it is always through their visions or descriptions. In other words, she does not physically exist in Burgess’ world when the trilogy is narrated. Given no dialogues or actions, her existence is heavily dependent on other characters’ imagination about her. Surprisingly, this unique attribute can be found in Burgess’ images of his real mother.

Burgess’ real mother, Elizabeth, is known as a professional singer and dancer before she is married to Joseph Wilson. After giving birth to a daughter and a son, Elizabeth abandons her career to raise her children. Unfortunately, along with her daughter, Elizabeth falls victim to a flu virus which kills numerous people in 1919. The only survivor, Elizabeth’s son, is then raised by his aunt and eventually his stepfamily. This son, later known as Anthony Burgess, is only two years old when he loses his mother and sister. He retains no direct memories about his mother and sister. Deprived from maternal affection, augmented with
the lack of affection he receives from his stepfamily, stimulate restraints in his psychological condition.

I had to grow up without something I envied in others – you know, the mother, the home atmosphere… I wonder whether this does something to one in later life – whether one becomes less able to give affection or to take affection – because one never had this early filial experience.”

The death of his mother in his early life distorts Burgess’ subsequent emotional development. It extends into his adult life that Burgess admits he does not have understanding of what love means and he finds it difficult to declare love or friendship. Clare concludes in his interview with Burgess that “he talks of rage and lust. He has difficulty talking of affection and love.”

This characteristic explains why Burgess already develops a sense of inferiority and marginality since his childhood period in Manchester.

The loss of his mother compels Burgess to create an imaginative figure to act as a mother. Finding himself deprived of maternal affection, Burgess creates a dream-mother from the character he reads in books because “it would be easier to recreate her in fiction, relating her to Molly Bloom or Rosie Driffield, than to wrestle with a virtually non-existent reality” (LWBG, 18). Somehow, Burgess is particularly impressed by the depiction of one of Maugham’s characters, Rossie.

When I read Somerset Maugham’s Cakes and Ale, I came across the character of Rosie Driffield. Rosie’s a bit of a slut; she sleeps with any man to give him pleasure. She’s totally generous. I often see elements of my mother – my mythical mother – in this character.

In Maugham’s story, Rosie is a barmaid who has innumerable lovers. It is interesting to analyze how Burgess comes to a conclusion that the idealized image

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30 Biswell, 7.
31 Biswell, 8.
32 Biswell, 10.
of his mother resembles the adulterous Rosie. While the idea of guiltless sexuality attributed to his mother seems to imply a derogatory connotation, Burgess actually sees his mother in somehow different way. The biography emphasizes the meaning behind Rosie’s characterization, in which she is presented as “a robust earth-mother figure.” In fixating this image, Burgess attempts to invent his dream-mother in resemblance to the symbol of Rosie as a life-force. She is imagined as a life-force which drives one to perform a strong feat such as sexual intercourses.

While revealing Burgess’ imagination of his mother as an adulterous woman representing a life-force, the biography cannot explain his reason of implying his mother in such way. The lack of explanation about his reason is surprising because it is actually hard to miss. In analyzing Burgess’ biography, this study takes notice on how Burgess is exposed at sexuality when he is just seven years old. This particular event actually leaves more impacts rather than just a mere sexual abuse. Cut off from homely atmosphere and maternal affection, resented by his father while receiving no affection from his stepfamily allow Burgess to eventually view the sexual dalliances as the only joyful experience he has in early life. Although initially he is frightened when having sexual intercourses at the age when he is not ready for it, eventually Burgess begins to enjoy it. He develops his own understanding that love is all about sexuality, and imagining his mother in that context is consequently the result of such distorted perspective. In turn, the resemblance between Burgess’ imagination of his dream-mother as ‘a bit of a slut’ and his characterizations of the dark girl complete with
her dream-like elements and adulterous behaviors actually provide an answer to the question of who the figure behind the creation of the dark girl is.

Further, the presentation of the dark girl as belonging to the native race speaks another truth. It should be noted, however, that the presence of attractive native women is actually a recurring feature in Burgess’ works. It has been discussed that Burgess maintains multiple affairs with native women in Malaya. Such kind of interracial romance seems to impress Burgess to the extent that he later fictionalizes them into his writings. His first novel, A Vision of Battlements, depicts the affairs of the novels’ protagonist, Richard Ennis, who finds himself heavily attracted to his Spanish mistress, Concepcion. Posted in Gibraltar far away from his English wife, Ennis gradually loses interests with his wife and considers Concepcion, the dark alluring woman, to be exotic and much more interesting.33 The desire for fictionalizing an eroticized native woman is also revealed in his much later works such as when he writes a fictional biography about Shakespeare entitled Nothing Like the Sun. He expresses how his creation of Fatimah actually stems from the need to present a dark mistress in Shakespeare’s life.

I wanted to write about Shakespeare’s relations with a fair woman – his wife Anne – and a woman far more exotic. […] I wanted a dark woman who came from the East – a woman like one of the Malays or Achinese or Bugis I had been hotly attracted to during my time as a colonial servant. I knew nothing about black women but plenty about brown.34

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33 The full analysis of this issue can be found in Bruce Firestone Love’s Labor’s Lost: Sex and Art in Two Novels by Anthony Burgess, The Iowa Review, Vol. 8, No 3 (Summer, 1977) 46-55.
The two examples serve as indications of how much Burgess is attracted to native women, whose dark complexion and personality he finds to be alluring and exotic. It is natural that Burgess sees them as perfect materials for his fictional writings. Finding them to be interesting, Burgess employs the figure of native women as recurring theme in his writings. Just like in his other novels, a native woman is intentionally set to be a significant and determining element in Burgess’ trilogy.

It is true to some extent that the dark girl is given a significant meaning in the narrative, implying her superior nature compared to the two European men involved with her, namely Crabbe and Costard. The dark girl’s superiority, which lies in her being able to maintain an affair with Costard while still married to Crabbe, seems to be an implication of how she is given a favored position in the trilogy. She can play with the European men’s affections. The image of a submissive and inferior native woman is not applicable to the dark girl as she is able to show such a neat manipulation by deceiving Crabbe. However, the illustration of the dark girl is actually a manifestation of a repressed desire which contains gender and racial stereotypes typically directed to native women. It shows lingering concepts of colonial desire in Burgess’ ideology. In introducing the dark girl, Burgess eventually does not depart much from the depiction of a native woman seen from her alluring display of sexuality. Instead of foregrounding her superiority, the dark girl’s adulteries renders her to become a fine example of a native woman who indulges herself in sexual matters. Just like the way Burgess constructs the idealized image of his own mother as an
adulterous woman, the dark girl in his trilogy is also shaped from Burgess’ views of an idealized woman seen from her foregrounded sexuality.

Therefore, the dark girl is the projection of Burgess’ perspectives about the natives. He manifests his idealized image of a native woman who is characterized by stereotyped images as an exotic, erotic, and manipulative female in the creation of the dark girl. In addition, her unique dream-like appearances are derived from Burgess’ imaginations about his deceased mother which somehow permeate into the trilogy. In the end, the dark girl represents Burgess’ distorted understanding of an idealized woman in terms of her sexuality, which takes its root from his past experiences when Burgess finds the sexual dalliances he commits as the only enjoyable moments in his younger days as a neglected stepson who occupies an existential corner in the family.

C. Burgess’ Identity Crisis

It is revealed that characters in Burgess’ trilogy actually represent Burgess’ observations about things around him. The characters are set to be the medium of expressing his personal feelings. Behind the narratives of the trilogy, there are clues which indicate that Burgess actually suffers an identity crisis. This is reflected in his self-identification as a person belonging to a marginal group. It has been discussed that his backgrounds, especially his religious and sexual life, provides significant influences on how he may draw such identifications. When living in England, he positions himself as a marginalized Catholic treated unjustly by his country. Despite raised in a strong Catholic tradition, Burgess suffers a crisis of religious faith and in one point renounces his Catholic faith. Ashamed
and frustrated by his wife’s infidelities, Burgess exiles himself from the social circles of Europeans and instead develops close relationships with the natives when he lives in Malaya. His multiple affairs, particularly with native women, is seen as a revenge to his wife’s behaviors.

Such peculiar behaviors are actually the expressions of a crisis of identity where Burgess finds himself does not fit in with any existing groups surrounding him. Just like his fictional character Crabbe, ambivalence and hybridity emerge in Burgess’ ideological perspectives as a result of his struggles with things around him. Indeed, Burgess’ identity crisis is most reflected in the way he renounces his Catholicism and the multiple adulteries he commits with native women. Those are the culminations of Burgess’ identity crisis which stems from the ambivalence and hybridity he experiences when living in England as a marginalized Catholic and in Malaya as a European colonialist feeling sympathetic towards the natives. Therefore, this section attempts to show how Burgess suffers the identity crisis and how the trilogy, to some extent, serves as a reflection of his own sufferings.

1. The Religious Significances of the Trillogy for Burgess

By the time Burgess moves to Malaya, he is already a lapsed Catholic with clear intention not to go back to Catholic Church. This period sees Burgess’ encounter with Islam and how he is interested in practicing it. A completely new atmosphere surrounded by native people whose culture is exotic and foreign, this is also the period when Burgess begins writing his first novels. In regards to the roles of his novels, Burgess explains in one interview that his works are not
focused on delivering serious pictures despite situated in a colonial setting full of turmoil. Instead, they merely try to entertain readers.

I have never had any clear idea in my mind as to what a novel is. […] I don’t think it has ever had really a social purpose. If there’s been a social purpose there, it’s been on the margin or by accident. The novel is primarily a mode of entertainment. It is an invention. It is a godlike creation of new human beings and manipulation of them. If one finds a social significance in novels, it is probably because of the assumptions that the novelist makes. To set out to use the novel as a means of portraying a period, portraying the society of the times, I think, is never a good thing.\(^\text{35}\)

In Burgess’ opinion, novel should not try to educate because it exists only as a mode of entertainment. It implies that Burgess does not have any intentions to portray a society or express his views about aspects in a society in his literary works. He positions himself as a god-like creator whose works are beyond his responsibilities since he does not integrate any personal touches in them. They exist merely as expressions of his random thoughts to amuse whoever reads them.

In other studies, such as in Man Yin’s analysis, this statement is challenged. It turns out that actually Burgess is deeply influenced by the society because “Anthony Burgess’s awareness of the hollowing out of British authority in Malaya is a major cause of his sense of personal anxiety. The hollowing out of authority is reflected in the relationship between realism and farce in The Malayan Trilogy.”\(^\text{36}\) Man Yin views the farce as a medium of expressions, where Burgess chooses not to portray serious issues of British colonialism in the Malayan peninsula. Instead of dealing directly with the most pressing issues of the time in realistic ways, Burgess creates a farcical world where petty rivalry, wrapped in a


\(^{36}\) Man Yin, 200.
set of jokes, replaces the violent period of decolonization. The illustration of the Malayan society in the trilogy is a result of his observation of the colonial life in Malaya, which Burgess alters to be covered in comical narratives. Although emphasizing the triviality of his trilogy’s theme and issues covered, Burgess still carries his personal feelings and ideologies in the creation of his literary works.

Seeing the result which is contradictory to what Burgess declares, it becomes clear that the trilogy does not serve only as a mode of entertainment for Burgess. It carries other purposes, which become the objectives of this section to reveal. However, this section attempts to approach the matter from different perspectives compared to Man Yin’s study focused on the social significance of the trilogy. Putting aside the social significance issues, Burgess’ personal reason for creating the trilogy is explored. In one occasion, Burgess reveals a significant change of attitude when he admits that there is actually a hidden purpose of writing a work of literature.

I think D. H. Lawrence said something about working off one’s sickness in books. This wasn’t exactly sickness, but I did feel that it was easier to tolerate the people of the East if one could see them in a comic light. And it’s possible [that] the writing of these books was in some measure a catharsis.\(^{37}\)

That particular statement offers an opportunity for this study to expand the scope of Burgess’ “sickness” to assume that his purpose of writing the trilogy may be more than creating a means to express the ambivalent attitudes he develops towards the people of the East. In addition to documenting his perspectives about colonialism and Malayan society, Burgess probably utilizes the trilogy as a

\(^{37}\) Biswell, 186.
channel to vent his frustration over his personal life. For Burgess, novel serves as a means to express the anger and confusion he is unable to articulate openly.

The trilogy therefore can be seen as a manifestation of Burgess’ psychological anxiety when leaving England and experiencing the changes when living in postcolonial Malaya. It reveals the inferiority complex of an Irish man who is ideologically oppressed in his home country to the point that he renounces his Catholic faith. Fully occupied in expressing his own anxieties due to his difficulties with Catholicism, Burgess considers writing as a method of healing one’s sickness, which is understood as a way of replacing the void that Catholicism leaves in his mind. While the problems of his Catholic faith is not narrated much in the trilogy, there are still traces of his personal struggles with religious belief expressed occasionally throughout the trilogy.

The expressions of struggles with religions are articulated through several characters. They can be assumed as messengers of Burgess’ own opinion in regards of religious issues. Father Laforgue, the real-life figure French priest whose experiences in Malaya are dramatized by Burgess in his trilogy, is arguably the most noticeable character to express the religious issues in the trilogy. The personal conflicts of Burgess’ decision to convert into Islam is apparently rehearsed through the debate between Father Laforgue and Hardman when the latter decides to become a Muslim. Counseling Hardman not to conduct his conversion, Father Laforgue reveals his thoughts, which probably also voice Burgess’ own opinions.

It was a quarrel between men when all is said and done, and there was a healthy mutual respect [between Catholicism and Islam] [...] What I mean
is that you can’t take Luther or Calvin or Wesley very seriously, and hence they do not count. But you can take Islam very seriously and you can compare wounds and swop photograph, and you can say: “We’re old enemies and old enemies are more than new friends” (EITB, 267).

This statement underlies Burgess’ general attitudes towards Islam and Protestant. While somehow Islam is still tolerable for Burgess, he holds a special grudge against Protestant. It seems Burgess views Protestantism as an immature offshoot of Catholicism which, in addition to ‘betraying’ the established dogma of Catholicism, takes an unfortunate step to become a dominant religion in Burgess’ country of origin, England. This perspective can be clearly seen from Father Laforgue’s another statement saying that “I feel less hurt about your entering Islam than I would if you were to become a Protestant. That is wrong, for Protestantism is a disreputable younger brother but still of the family. Whereas Islam is the old enemy” (EITB, 267) which shows how Burgess sees Protestantism as the one which should be resented the most in reminiscence to his childhood when he is treated as a marginalized person by the dominant Protestant people. To make it clearer, Burgess himself once gives comment that he has little time for Protestantism, which he calls “logical absurdity… You can’t justify it in any way.”

Somehow Burgess develops resentment directed to Protestantism which he may blame to be the cause of his lapse from Catholicism.

That kind of attitude is developed from what Fanon calls a cultural trauma. Still related to the concept of neurosis borrowed from Freud’s theory, Fanon uses the idea of neurosis beyond the limit of individual psychology. In Hook’s analysis, Fanon treats neurosis as “an explicitly social psychological phenomenon,

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38 Harrington, 7-8.
rooted in specific historical and political contexts of colonization.”

This phenomenon has a peculiar nature that it does not need to emerge from actual events but rather from imaginary experiences and indirect forms of oppressions. Therefore, this trauma is shared culturally based on social and political discrimination. Seeing Burgess’ history as a part of Catholic group oppressed in England, this cultural trauma is also developed in his views about the Protestant people and their dominance.

It is unsurprising to find that Burgess is not free from any stereotyped images characterizing the representation of Islam. The constantly misrepresented Islam in the eyes of the West hinders Burgess’ decision to embrace Islam despite his interest in it. However, he still sees Islam in a friendly look. Harrington’s analysis helps to explain this unique view.

Burgess’ historical consciousness prevented him from being comfortable with Islam. He could never see it as something irrelevant because remote and exotic, or harmless because nearby and neighborly. Rather, it was part of Europe’s past, something Europe had in large part defined itself through fighting against. This unique place held by Islam in Europe’s past history and present identity means that Burgess accords it a respect and status he denies to other faiths remoter from that historical experience.

The relationship between Catholic and Islam is characterized by their expansionist nature struggling for dominance. The two faiths are in opposition but their history of conflicts, in Harrington’s opinion, works “culturally and spiritually as a source of energy and vitality” that create an understanding of each other’s nature. Geographically and historically, Catholicism shares closer relations with Islam which influence the ways people like Burgess still views Islam in higher position

39 Hook, 118-119.
40 Harrington, 9.
41 Harrington, 8.
compared to, in Burgess’ case, Protestantism that he resents much due to his cultural trauma with it during his life in England.

Further, the reason why Burgess’ interests in Islam change into rejection to it is given a space in the trilogy through Father Laforgue’s opinions. He views the lack of doctrines in Islam as the main problem when he says that “Islam is mainly custom, mainly observance. There is very little doctrine in it, only this belief in one God, which they think so original” (EITB, 262). It can be concluded that over time Burgess begins to see the similarities between Protestant and Islam in that they are not committed to doctrines but instead rely on the simple non-dogmatic custom and practice. Presumably it is because Burgess sees the lack of doctrines in the two religions that he does not continue his conversion to Islam. Burgess sees the elements of Protestantism, which he resents profoundly, in the teachings of Islam which then prompt him to abandon his commitment to conversion.

Burgess’ cancelled conversion into Islam is also fuelled by another reason. The behaviors of local Muslims are argued to be another determining factor which contributes to Burges’s decision. On many occasions in the trilogy, there are events showing how Malay Muslims impose their laws on people of different religions. The example can be seen here along with some comments given by the Tamil characters Arumugam and Sundralingam.

There’s a core of shiftlessness about the Malays. They know they’re no good, but they try to bluster their way out of things. Look what they’re trying to do here. They’re trying to close the bars and the dance-halls and the Chinese pork-market, in the sacred name of Islam. But they’ve no real belief in Islam. They’re hypocrites, using Islam to assert themselves and lord it over people. They pretend to be the master-race, but the real work is done by others, as we know, and if Malaya were left to the Malays it wouldn’t survive for five minutes (BITE, 439-440).
Notice that the emphasis here is not the hypocrisy of Islam but the Malay people. It seems the most significant reason of Burgess’ abortive conversion to Islam comes after he witnesses the behaviors of Malay Muslims. In this case, Crabbe is a character best representing Burgess’ observation towards the religious problems in Malaya. Crabbe realizes the importance of unity among native people in a newly independent country. However, instead of showing harmony among people, the Malays tend to declare hostility to people of minor groups, which drives Crabbe angry. The example can be seen from his frustration over the behaviors of the Malay boys bullying Robert Loo, Crabbe’s protégé.

‘What sort of a country are you trying to make? You’ve got it for everybody. For the Chinese and the Indians and the Eurasians and the white men. You can’t see a Chinese without wanting to persecute him. You want to knock the stuffing out of the Tamils. I suppose you’d like to have a go at me, wouldn’t you? For God’s sake, grow up. You’ve all got to live together here, you’ve got to…’ (BITE, 408).

Burgess’ personal opinion can be seen in Crabbe’s anger here, when he finds the native people to be ridiculously intolerant and cruel towards others. To complement this attitude, another example is taken from the autobiography when Burgess tells the stories of Father Laforgue treated unjustly by Islamic authorities for administering sacraments, “Father Laforgue suffered summary eviction from his parish and lived in the neighbouring state of Trengganu with a poor Chinese family until the money came through for his repatriation. This turned me against Islam” (LWBG, 408). It is possible that Burgess finds that Malaya is far from his ideal place to find peace by embracing the local religious belief. Initially learning Islam in a purpose to find comfort from the haunting image of him abandoning Catholicism, Burgess realizes that he can hardly tolerate the behaviors of the local
Muslims. It is not that Burgess harbors resentment to Islam but because when he becomes a Muslim consequently he is integrated into the native society of Malaya. Conversion to Islam means Burgess belongs to the East, which he finds to be chaotic and incomprehensible. Burgess’ problem does not only lie with the religious teachings, he also resents the people practicing it in wrong ways.

It also helps to explain why the trilogy is situated in a chaotic Malayan society populated by the natives who are engaged in endless disputes over the problems of racial and religious differences. Burgess may also have a personal agenda in highlighting those problems. It is possible that Burgess indirectly satirize the condition of his home country England, where there are also similar disputes between the majority Protestant and the marginalized Catholic people. Probably Burgess does not have the courage to realistically and explicitly express his concerns towards the religious clashes in England that he can only bring that matter when illustrated in another context. In this case, the trilogy takes the role of expressing Burgess’ resentment over the religious life in England, which he feels powerless to try to confront that he needs to indirectly picture it in the context of another religion imposing its influence to others. In conclusion, the trilogy is set to be a manifestation of Burgess’ personal struggles to elaborate his difficulties with Catholicism and the reason behind his indecisive behaviors related to embracing a religious belief, namely Islam.

2. The Psychological Significance of the Trilogy for Burgess

It has been known that Burgess is in constant struggle with his identity because of the conflicts between the religious belief and the intellectual curiosity,
which position him to be in the state of indecisiveness. Although Catholicism is strongly rooted in his ideological thinking, Burgess is unable to ignore his reasoning which prevents him from taking Catholicism as granted without any critical inquiries. The dissatisfaction and rejection leads him to renounce his Catholicism. The consequence he must bear along with the conflicts and the influences found in his works have been discussed in previous section. What remains in this section is to see another significance of Burgess’ trilogy in representing the identity crisis he suffers, particularly in relation to his marriage life.

Apart from religious conflicts, the trilogy is also characterized by the adulteries exist in the marriage between Crabbe and Fenella. This is actually a precise reflection of Burgess’ own marriage with Lynne. The extramarital affairs they commit during their marriage find their way into the trilogy, which is also become interesting to see to what extent they influence Burgess’ true perspectives regarding that matter. While this issue is already known and discussed in several works about Burgess, the trilogy still receives little attention as a material to consider in the studies of Burgess’ personal life. Thus, the purpose of this section is to explore the possibility that the trilogy contains aspects of Burgess’ life which are not revealed yet or discussed at length in other works about him, opening a new area where the trilogy can be considered to have an important role in the studies of Burgess’ personal life.

In contrast to the Catholic education he receives which foregrounds a life of chastity and piety, Burgess is famous for being a chaser of women and wine.
The lifestyle he develops with Lynne is considered vulgar and eccentric since both of them are known to maintain multiple affairs during their marriage. This raises the morale questions on the fidelity of marriage, particularly the sins of fornication in which Burgess seems to share similar views about adultery with his fictional hero. An event is represented by Crabbe when he finds himself in a situation which allows him to have an affair with Anne Talbot.

Physical pleasure is in itself good […] Anyway, one should not withdraw from the proffered good, despite morality, honour, personal pride (having her revenge on Bannon-Fraser), the knowledge that sooner or later there will be a hell of a row. Crabbe took what he was offered, as one would take slices of orange or a peeled banana (EITB, 283).

Clearly, Crabbe’s feeling expressed in that statement implies that Burgess does not view fornication as an action which should not be done in a marriage. It is not related to the fidelity of a marriage because one should take a chance when it is offered. After all, what Burgess does is only replicating his wife’s adulteries. In giving such reason, he provides justification over his own infidelity.

This kind of revenge is already covered in the biography with the emphasis on how Burgess feels guiltless about his own adulteries. That is an excuse which Burgess elaborates in some occasions when asked about the unusual nature of his marriage with Lynne. However, the physical pleasure which should be taken when proffered, as it is written in the trilogy, is haunted by “the knowledge that there will be a hell of a row” which indicates that there is guilt coming in Burgess’ mind. Although he tries to justify his adulteries, there is still awareness that Burgess’ fornication is actually wrong. Different from other
sources foregrounding Burgess’ reputation as an adulterous man, the trilogy actually reveals another side of Burgess’ unflattering image.

Certainly, there are parts where Burgess’ justification can be understandable. After seeing Lynne’s shameful behaviors, it is no wonder that Burgess feels a personal disdain for her, not to mention that she helps to ruin his standings in the society. An example here, taken from a friend of Burgess’ family, shows how indecent Lynne’s behaviors are when she lives in Malaya.

I remember her as ugly, poorly dressed, quite plump, with her hair scraped back. She mingled a lot with the Australian roadmen. She had a reputation for fighting – she would accuse you of ignoring her. When drunk, she’d shout you down. She’d be throwing chairs at anyone foolish enough to take her on. John Wilson and Lynne were always having sexual traumas in their house, audible to all around. She used to shout, “Hurry up! If you don’t come now you’ll be too late!”

This helps to confirm why Burgess’ writings occasionally emphasizes his disdain, sometimes covered in his indifferent attitudes, to his wife. The trilogy reveals similar attitude seen from Crabbe’s lost interest to his wife. Throughout the trilogy, he spends money and time chasing other women and consequently Fenella is ignored. She becomes a powerless character in the trilogy, when her desire to have reciprocal love is not fulfilled. Even when she tries to engineer affairs with Alladad Khan or the Abang, they are converted in such way that the affairs change into friendly relationships.

Writing about Crabbe and Fenella’s sexual life in that way probably provides a channel to ease Burgess’ own feelings. Just like his fictional character Crabbe, Burgess forms his identity around the concept of male superiority. When it is known that his wife earns a bad reputation among the people, particularly

\[42\] Biswell, 202.
when she is known as an adulteress, the concept is destroyed and consequently his identity is shaken. This is where Burgess experiences identity crisis. It is also the reason why he commits affairs with native women because he actually wants to rebuild his identity. In addition to take revenge over his wife’s infidelity, Burgess’ sexual adventures are seen as a display towards his capability as a man, showing that his male superiority can still be recognized. His behaviors provide an indicator of a husband who only focuses on assessing his manhood where he is obsessed with the desire to be acknowledged as superior in terms of gender and race. What can be concluded is there are no signs of affection from Burgess as a husband. His marriage with Lynne is not based on affection and care, in which this situation finds its parallel in the marriage life between Crabbe and Fenella.

There is actually a particular factor which causes Burgess’s marriage to go wrong. Shortly after he gets married, Burgess is unable to live with Lynne due to his conscription into the Army where he is sent to Gibraltar. Leaving Lynne in pregnant condition, Burgess is told that the baby is a boy. Around this time, Lynne is attacked by some deserters which causes her miscarriage as a result of the beating. The effect is immense since years later Lynne still suffers the perpetual loss of blood known as dysmenorrhea and she never be able to have children anymore. The assault turns out to have a decisive impact to their life. Due to her illness, the doctors also recommend Lynne to drink gins known to be rich in iron to help her recovery of lost red blood cells. This advice is taken with zeal, partly because she sees it as an escape to comfort her from the painful trauma and
illness, which is argued to be the start of Lynne’s alcoholism that causes her death.

After the assault, her sex-life with Burgess lost its pre-war innocence. Although she continued to sleep with other men, she told Burgess that she now found intercourse with him painful and difficult. The short-term physical injuries that she sustained in the attack were traumatic enough, but its enduring psychological effects cast a permanent shadow over their marriage.\(^43\)

Burgess is frustrated by the cold-hearted attitude of his superiors for not allowing him to go back to visit his wife in England due to his military duty, therefore he has complete absence regarding that event because he cannot meet Lynne even once. Although they try to communicate with letters, it may not be enough since Burgess should physically be there with her. It is also possible that Lynne somehow blames Burgess for not being there when she suffers, and this feeling remains for the rest of their marriage life. It is augmented by the fact that after they are reunited, Burgess decides to live in Malaya. As explained in the biography and illustrated by Burgess in the trilogy through the character of Fenella, Lynne finds the life in Malaya unbearable. Unlike the fictional Fenella who tries to be a respectable wife despite her sufferings, Lynne views Malaya as a place where she can unleash her repressed frustration in adulteries and drinking habits.

Different from Lynne who receives the direct consequences of the assault and thus treats Malaya as a place to ease her sufferings, Burgess finds Malaya as a place for a new opportunity when a man holding a grudge against England like him can live peacefully. That is the reason why he indulges himself in the local

\(^43\) Biswell, 108.
cultures and, just like his fictional hero Crabbe, transforms into a hybrid man with genuine interest to be a part of native society. The pain from his unhappy marriage, particularly concerning the loss of his unborn baby, is somehow mitigated by Burgess’ profession. This feeling is poured in the trilogy when Crabbe, apparently voicing Burgess’ thoughts, admits that his marriage is not blessed with children “but I’ve been a schoolmaster for a long time. That’s satisfied and finally cured any paternal instinct in me” (BITE, 589). In conclusion, living in Malaya is an adventure for Burgess who tries to find peace with himself. The exotic place offers promising chances and possibilities for Burgess to reconstruct his identity as a lapsed Catholic and compromise himself to be an integrated part of the native society.

The case is different for Lynne, who seems to be unable to reconcile with the past. The loneliness for being far away from her family, the failure to have children, and the seemingly indifferent husband drive Lynne to develop penchant for adulteries. Determination to get free from her sufferings are also expressed in self-destructive habits such as drinking. As mentioned through Lynne’s letters in the biography, Lynne’s unhappiness is mainly Burgess’ fault for dragging her to live in that primitive country. It can also be traced back to the time when Burgess seems to abandon her when she is in the most painful periods due to the assault. Whatever the reason, Lynne’s behaviors allow her to gain notorious reputation.

While to some extent Burgess admits his bad attitudes as a husband, he also knows that Lynne’s behaviors already exist to the point where he can no longer ignore them. Thus, it is natural that the idea of divorce may come in his
mind. The issue of divorce is also projected in the trilogy when Fenella finally understands that there is only the dark girl in Crabbe’s heart and that he already decides to revel in guilt and memories about that woman.

‘I’m really sorry for you, Victor. I should have had the sense to see before. You’ve never really been unfaithful to me, because you never started to be faithful. All that stupid business with the Malay girl, and then this affair with Anne Talbot. It didn’t mean what it seemed to mean. And now I know what I have to do.’

‘What have you to do?’

‘I have to go home. And perhaps, at leisure, we can arrange a divorce. There isn’t any hurry. But it’s all been rather a waste of time, hasn’t it? (EITB, 373-374).

Her demand to get divorce marks the end of her marriage with Crabbe. It should be noted that the divorce is initiated by Fenella, suggesting that the commitment to get divorce plays little in Crabbe’s part, and also serves to distance him from direct personal responsibility for the action. The divorce, if it happens, is something Fenella does to him rather than something he actively does for himself. This is a point Burgess reinforces in his trilogy by never mentioning the idea of divorce in Crabbe’s thoughts. It is merely shown that Crabbe feels somehow relieved after Fenella expresses her desire to end their marriage in proper way without any hard feelings.

The significance of that divorce therefore becomes interesting to discuss. When the issue of divorce is associated with Burgess’ real-life experiences, a new picture emerges. In reality, Burgess and Lynne never get divorce and they maintain their marriage until Lynne’s death due to alcoholism. The striking difference raises a question whether the divorce expressed in the trilogy actually represents Burgess’ real feelings for his marriage that he also secretly wants a
divorce from Lynne. In that context, it seems the idea of getting divorce exists in Burgess’ repressed desire however he does not have the courage to suggest it. It can be concluded that Burgess feels safe in expressing his true feelings for his wife and marriage under the guise of his fiction. In the end, the trilogy serves as a channel for Burgess to express his repressed desires which he cannot reveal openly.

Conveying Burgess’ repressed desire through a work of fiction is the point where the trilogy can reveal something left unsaid in other writings about Burgess. Further, not having the courage to get divorce leaves a significant meaning. Witnessing his own wife’s disgraceful behaviors is surely painful experiences for Burgess. Therefore, it is intriguing why Burgess can endure living with her, in which the case surely is not related to his fidelity or deep love for Lynne as he proves to be an indifferent and adulterous husband. This study assumes that the fragments of Burgess’ Catholicism still play decisive roles in his life. It is highly possible that Burgess still believes in the Catholic values of marriage as an unbreakable bond, and therefore his divorce from Lynne is something beyond his imagination. It shows how Burgess still regards Catholic values in high place although he denies his alignment with it. When there is a problem, it seems Burgess is ready to retreat back to his abandoned religious belief. It complicates the identity he deliberately constructs as a lapsed Catholic because his action signifies what a Catholic person naturally does when confronted with such predicament in his marriage. After all his persistence in
abandoning his Catholicism, Burgess still believes in the values of Catholic
dogma deep inside his ideological perspectives.

This behavior eventually reveals an identity crisis because he seems
unstable about his true position regarding Catholicism. He tries to build an
identity as a lapsed Catholic, however that identity cannot be maintained steadily
as Burgess is still unable to liberate himself completely from the values of
Catholicism in his mind. His marriage with Lynne is characterized by domestic
problems particularly their multiple affairs. The knowledge of Lynne’s adulteries,
shameful behaviors, and the feelings to be a European living among native people
in Malaya depress Burgess to such extent that he tries to express his frustration in
the form of a work of fiction. However, instead of expressing his feelings in a
serious narrative, he projects his own unhappiness by mocking everything around
him through comical perspectives. In the heart of the trilogy lies farce and
mockery directed to satirize everything around Burgess. The trilogy is set to be a
medium to express Burgess’ attitudes when facing the problems in his life through
laughter. In the trilogy, one can see a person’s efforts to voice his anxiety and
frustration over his unhappy marriage and inner spiritual struggles in the form of
elements taken from Burgess’ real-life experiences. In conclusion, the trilogy
contains a hidden agenda where it serves as a medium for Burgess to channel his
own anxiety and struggles. To some extent, they carry Burgess’ repressed feelings
which are not revealed in other works about him, allowing the trilogy to play an
important role in the studies of Burgess’ personal life.
CHAPTER 5
CONCLUSIONS

Anthony Burgess’ trilogy consists of three novels, namely *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958), and *Beds in the East* (1959), all of which were written while he was assigned to be an education officer of British colonial government in Malaya. Stationed during the period of Malayan Emergency, Burgess’ stay in Malaya coincided with the last years of British rule where the social and political fabric of Malaya underwent drastic transformation. The feelings of anti-colonialism increased and the independence movement reached its peak. It is in this period that Burgess found the perfect settings for his trilogy, which highlights the problems of identities suffered by a European man as a result of his colonial experiences in British overseas territories.

What is articulated in *The Malayan Trilogy* is the complexity of postcolonial condition in the era of colonial dissolution, when the colonial ideology is employed as a medium of segregation among the various ethnic groups in Malayan society. Under this situation, the colonial ideology is compromised by the protagonist Victor Crabbe. Reflected from Crabbe’s feelings and behaviors is an anxiety over the blurring concepts of the identities of the colonizer and the colonized. Different from his fellow Europeans, Crabbe has genuine sympathy to the natives and tries to be a part of their society. Those behaviors are motivated by the death of his first wife, for which Crabbe feels guilty as a person who causes her death. There is a high possibility that Crabbe’s first wife belongs to the native race, which helps to explain his attempts of self-
identification with the natives. His desire to be a part of the natives is interpreted as his effort to retain the memories of his first wife.

Developing a sense of belonging to the native society, Crabble experiences a process of mimicry due to interests to the natives which later put him in a state of conflict with his original identity as a European man and colonial official. Crabble finds himself to be a hybrid person characterized by ambivalent attitudes as a result of living in the in-between space of the European and the native worlds. In this process of reconstructing the hybrid identity, Crabble expresses interests as well as rejections to the native cultures he encounters which suggest that there are ambivalent attitudes involved in it. In this case, one can see the efforts of a white expatriate who tries to voice his ambivalence through self-identification and resentment directed towards the natives. This ambivalence leads to an identity crisis where Crabble feels that he is no longer a European in psychological and ideological senses while at the same time he knows he can never be fully integrated as a part of native society.

Suffering from an identity crisis, Crabble indulges himself in the process of self-interrogation to determine the unstable nature of his identity. The climax of the identity crisis occurs in the final moment of the trilogy when Crabble discovers the truth of his first wife’s adultery. Crabble is appalled by the fact that his first wife, the dark girl, is able to design a successful manipulation to him during their marriage. The power relation between the supposedly superior European man and the inferior colonized Asian woman is thus inverted. Unable to cope with the bitter reality, he commits suicide. This action is revealed to be the climax of his
confusion and frustration over his inner struggles to define his own identity. The crisis he endures when reconstructing his new identity, driven by his love for the dark girl, proves to be futile. His suicide therefore signifies the inconclusive nature of hybrid identity because it shows that a person can never achieve a fixed identity. It confirms postcolonial understanding of identity as a process of constant integration and rejection. Moving in constant flux, identity is always hybrid and indeterminate.

Crabbe’s experiences, in turn, are revealed to be the reflection of Burgess’ own identity crisis. In representing his characters as the mediums to articulate his ideology, Burgess equips them with his own inner conflicts which he struggles to confront. The sense of displacement Burgess feels when living in Malaya is captured in the behaviors of his protagonist, Victor Crabbe. The conflicts with colonial experiences along with the disputes between Burgess and people around him are expressed through Crabbe’s actions. Other characters are also known to possess the elements of Burgess’ ideological perspectives, which can be seen from the presentations of Fenella and the dark girl. Seeing how non-fictional events from Burgess’ real-life experiences are rehearsed in the trilogy, this study assumes that the trilogy carries the portions of Burgess’ personal life which means it may contain Burgess’ repressed feelings not yet revealed in other works about him.

In this study, the exploration of Burgess’ personal life is focused on analyzing his problems with Catholicism and marriage life. Burgess’ personal life is characterized by ambivalence which is most reflected in the way he renounces his Catholicism and his difficult relationships with his wife, Lynne. Born in a
Catholic family, Burgess always feels inferior since he belongs to a minor group in England dominated by Protestant followers. This inferior complex, augmented by the Communist influences and the illogical rejection he receives from Catholic priests when he tries to voice his doubts about Catholic dogma, drives Burgess to renounce his Catholicism. The process of renunciation involves inner conflicts between Burgess’ religious and intellectual sides. The two aspects collide in an attempt to define his unstable identity as a marginal Catholic, resulting in his decision to be a lapsed Catholic.

Although declaring himself to be a lapsed Catholic, Burgess does not find peace with his conditions. He is actually still obsessed with Catholicism, which is apparent from his cancelled conversion into Islam and the way he constructs his understandings of the world around him based on Catholic values. Burgess is helpless when it comes to cutting off all ties with his Catholicism, which already takes deep roots in his personal life. After all he does to prove that he has undergone a complete transformation to be a new person through his involvement and self-identification with the natives, in the end Burgess still holds Catholicism close to his identity. It is in this desperate attempts to define Burgess’ identity that a crisis exists as a process of constant wavering between identities he tries to retain and the ones he rejects.

In parallel with his ambivalent attitudes towards Catholicism, Burgess also develops similar attitudes to his marriage life. Burgess’ marriage with Lynne is characterized by multiple adulteries both of them commit. Lynne’s infidelity is used by Burgess as a pretext to commit his own extramarital affairs. However, it
turns out that Burgess is actually depressed due to witnessing Lynne’s shameful behaviors. The knowledge of her adulteries, which are committed even with Burgess’ colleagues and non-European people, horrifies Burgess to the point that he cannot find the way to express it openly. It is only through fictional writing that Burgess finally gathers the courage to reveal his repressed feelings.

However, instead of pouring his confusion and anger into his narrative, Burgess chooses farce and irony as the vehicles to mock everything around him. The illustrations of the characters in the trilogy, taken from real-life people, are altered in such way that they become the source of ridicule and mockery. The world in Burgess’ writing is constructed to be a place full of illogical disputes and irrational events, creating fictional Malaya as a chaotic country. If the trilogy is placed under the social and cultural experiences of its author, it becomes obvious that the use of farce and irony is a method Burgess deliberately employs to channel his repressed feelings due to his inability to reveal an honest disclosure of his frustration towards things around him, particularly his problems with Catholicism and unhappy marriage with Lynne. In conclusion, buried in the trilogy are fragments of Burgess’ identity crisis which occurs when he is unable to come to terms with changes around him. In times of crisis, the trilogy becomes a medium to express the sense of displacement and frustration Burgess feels. Therefore, the trilogy to some extent can be seen as the projection of Burgess’ own anxiety and unhappiness during his time in Malaya, allowing it worthy to analyze as a reference in the studies of Burgess’ personal life.
BIBLIOGRAPHY


APPENDIX 1

The Synopsis of The Malayan Trilogy

_Time for a Tiger_ (the first novel of the trilogy)

This novel is set in a fictional Malayan town called Lanchap during the time of British colonial rule. It narrates how Victor Crabbe, newly arrived from England, is stationed as a new teacher in Mansor School populated by students from various ethnicities and social backgrounds. Crabbe is delightful to finally move from England and live in a new place because he is traumatized by the memories of his first wife to whom he feels guilty for causing a car accident which takes her life. His second wife, Fenella, is depressed as a result of moving to what she considers a primitive place far away from her family and civilized society. Crabbe secretly indulges himself in the pursuit of exotic pleasures such as keeping a native mistress named Rahimah, gradually distances himself from Fenella.

Due to Fenella’s demands to have a car, Crabbe and Fenella get acquainted and develop a close friendship with Nabby Adams and Alladad Khan. While Nabby Adams makes use of his friendship with Crabbe to appease his quench for alcoholic drinks on Crabbe’s expense, Alladad Khan searches comfort from Fenella because he is unhappy with his marriage with a woman he does not love and treats him badly. Alladad Khan finally regains respect from his wife and family after an adventure with his friends where they are attacked by the communists, opening his eyes to love his wife and daughter. Facing numerous problems in his work, Crabbe gets into fights with the headmaster Boothby and is
finally transferred to a new position in another town. Nabby Adams wins a lottery which guarantee a lifetime of financial security, assuring him that he can pay his great debts of alcoholic drinks. Moving to India, he expresses his gratitude to his good friends by giving them generous amount of money before departing.

_The Enemy in the Blanket_ (the second novel of the trilogy)

Following Crabbe's transfer to a new place, the setting of this novel takes place in a fictional town of Dahaga where Crabbe now becomes a headmaster of a local school. The event begins with Fenella’s discovery of his husband’s extramarital affairs with Rahimah. In that new place, they meet Rupert Hardman who is an old friend of Crabbe during university days. A lawyer whose business is almost bankrupt, Hardman plans a marriage with a local rich widow, Che Normah, to fix his financial problems. The marriage turns out to be disadvantageous for Hardman because he is under constant monitoring from Normah who forbids him from meeting his close friend, a priest named Father Laforgue since Hardman is now a Muslim due to his marriage.

It is through Hardman that Crabbe gets close to Anne Talbot, the wife of his superior officer Herbert Talbot. Soon Crabbe begins another extramarital affair with Anne while Hardman starts a new plan to end his marriage. Abandoned and neglected by Crabbe, Fenella finds herself close to the Abang, a local Malay ruler who is interested in her. Although Crabbe is successful in tricking Herbert about his affair with Anne, Fenella knows and finally decides to get divorce from him. Anne runs away with Bannon-Fraser, her other secret lover, to Singapore. The
heartbroken Herbert moves to Kuala Lumpur, giving his position as an education officer to Crabbe.

Due to conflicts with local authorities, Father Laforgue is transferred to China and Hardman, now feeling exiled from his European friends, asks Normah to have a pilgrimage to Mecca which is actually a plot to escape from her. However, his airplane crashes and Hardman dies, leaving Normah with a baby. Since Fenella’s departure to England with the Abang, Crabbe feels lonely. Giving his headmaster position and facilities to his subordinate Abdul Kadir, he now lives in a small hotel room and works as a temporary replacement for Herbert Talbot.

* Beds in the East *(the third novel of the trilogy)*

This novel sees a complete transformation of Crabbe who moves again to an anonymous state in fictional Malaya. Cutting all ties with the companies of European people, Crabbe lives among the natives. He is now dedicated to improve the life of the natives and set a goal of unifying the various races in Malaya to get their independence. Crabbe sees a symbol of unity in the music of Robert Loo, a prodigal boy whose works are sponsored by Crabbe. Working as an education officer, Crabbe lives in the same neighborhood with Rosemary Michaels, a beautiful Tamil woman who is obsessed with having a European lover. Crabbe also develops close friendship with Syed Omar, who harbors deep resentment over Mahalingam and his Tamil brothers because they cause him to be kicked out of his job.

Problems arises when Crabbe plans to hold a party where he invites people from various races. He wants them to get along well and the party is arranged to
fulfill that purpose. However, the party changes into a chaotic one when Syed Omar arrives and picks a fight with the Tamils. The situation gets worse because Omar’s son gets caught when trying to sneak into Mahalingam’s house during a childish attempt to threaten him. The problem is finally solved by Crabbe who, instead of receiving thanks and support from people he saves, is under suspicions because he is a European and the local people are doubtful over his sincerity.

Going to a remote place to investigate the murder of a planter, Crabbe meets Costard, newly arrived in Malaya to work as the replacement of the deceased planter. When staying in Costard’s place, Crabbe accidentally listens to the music composed by his first wife, the dark girl. Believing there is only one record survives from his first wife, Crabbe confronts Costard. The following event is so surprising for Crabbe because it turns out that Costard is the dark girl’s secret lover when they are in England. Unable to accept the truth, Crabbe drowns himself in the river.
APPENDIX 2

The Biography of Anthony Burgess

Anthony Burgess was born on February 22, 1917 in Manchester, England under the name John Burgess Wilson. When Burgess was two years old, his mother Elizabeth and his older sister Muriel died due to the epidemic Spanish influenza. After discharged from the service in the British army, Burgess’ father Joseph took a job as a cashier at a shop. He married again with Margaret Dwyer and they lived above her pub.

Burgess’ family are followers of Roman Catholic. They had strong traditions with Catholicism and shared a bitter history with Protestant people in England. As a member of minor group, Burgess feels uneasy living in England. He grew to be an introvert person who had difficulties to mingle with other people. After taking English literature as his major in Manchester University, Burgess met his future wife Llewela Jones (Lynne). After they were married, Burgess saw an article about a job position in Malaya. Accepted as an education officer of British colonial government, Burgess moved to Malaya with Lynne. They lived in Malaya from 1954 to 1959 and it was in this time that Burgess began to write his novels such as A Vision of Battlements and The Worm and the Ring, which were rejected.

Around 1956, The Malayan Trilogy was published by Heinemann as Burgess’ first novel. Shortly before Malayan independence, Burgess went back to England and, being unemployed, considered writing as a full-time job. Thus, the following years saw the publications of Burgess’ other novels such as Honey for
the Bear, A Clockwork Orange, and Mr. Enderby. He also published One Hand Clapping in 1962 and Inside Mr. Enderby in 1963.

After the death of Lynne in 1968, Burgess married Liliana Macellari and they had a son named Andrew Burgess Wilson. Burgess left England due to the super-tax applied by the government to the writers. Moving to Malta, Burgess and his family did not find peace in that place. The family moved again to Rome and then to Monaco in 1976 and finally to Switzerland. In 1993, Burgess was seriously ill and they moved back to England. Burgess died of lung cancer on November 22, 1993. His son, Andrew, died in London in 2002 and Liliana still lives in Monaco. With friends, she has established a Foundation in Burgess’ honor in Angers, France and Manchester, England.