



UNIVERSITI PUTRA MALAYSIA

***BANGSA MALAYSIA AS A LIMINAL IDENTITY IN ANTHONY BURGESS'
THE MALAYAN TRILOGY***

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By

FARAHANNA BINTI ABD RAZAK

**Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in
Fulfilment of the Requirements for the Degree of Master of Arts**

April 2017

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Abstract of thesis presented to the Senate of Universiti Putra Malaysia in fulfilment of the requirement for the degree of Master of Arts

BANGSA MALAYSIA AS A LIMINAL IDENTITY IN ANTHONY BURGESS' *THE MALAYAN TRILOGY*

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April 2017

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Although widely known outside Malaysia for its literary depictions of the last days of the British Empire in the Malayan peninsula as the country struggles towards independence, *The Malayan Trilogy* (1964), consisting of *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958) and *Beds in the East* (1959), is believed to have been overlooked and undermined in the Malaysian literary context. It is set in pre-independence Malaya and was written by the contemporary British author, Anthony Burgess (1917-1993), with the central themes of clashes of religions, the colliding of cultures and identity conflicts, chronicling the lives of the Malayan society and how they cope with different elements that shape the nation prior to its independence. More significantly, the trilogy was inspired by Burgess' own real-life experience when he worked in Malaya. Due to its themes of religion, ethnicity and identity, these issues highlighted by Burgess in the trilogy are examined in this study, because religion, in particular, has been identified as the main factor contributing to what is known as 'liminal identity,' as it provides one with the base for the development of secured identity and psychological stability. This study then aims to examine how the practices of Islam and the Malay culture by selected Muslim Malay characters are reflected by Burgess as part of the liminal aspects of the identity of *Bangsa Malaysia* and to discover the emerging patterns of the understanding of the identity of *Bangsa Malaysia* through Burgess' portrayals of the selected Muslim Malay characters. Using a textual analysis as my methodology to address my research objectives, I utilised a combination of the concept of liminality (1967) by the British cultural anthropologist, Victor Witter Turner (1920-1989), together with my own understanding of the concept of *Bangsa Malaysia*, by focusing on dialogues, scenes and the narrative technique of the author as the omniscient narrator in the trilogy. My findings reveal that the Muslim Malay characters are divided into different conflicts based on each text; the Muslim Malay characters in *Time for a Tiger* live in a fusion of animistic and Islamic beliefs although they seem to be both overtly and obliquely aware of the incompatibility of such a way of life. On the other hand, in *The Enemy in the Blanket*, the Muslim Malay characters are found to be conflicted between living a Muslim way of life and the Westernised lifestyle. In contrast, the Muslim Malay characters in the third and last text, *Beds in the East*, are portrayed as being conflicted between two elements, namely their ethnicity,

Malay, and the emerging patterns of a contemporary understanding of a national identity, *Bangsa Malaysia*. The findings of my study therefore may hopefully lead to a number of potential future research, namely on examining other Muslim non-Malay characters in the trilogy to enrich the scholarship on *The Malayan Trilogy* by combining Turner's concept of liminality with the concept of Imagined Community (1983) by Benedict Anderson (1936-2015), and also through the combination of the concept of liminality and the model of the psyche by Sigmund Freud (1856-1939). In addition, the concept of *Bangsa Malaysia* can also be used to analyse non-Malay characters from other texts with Malayan/Malaysian settings.



Abstrak tesis yang dikemukakan kepada Senat Universiti Putra Malaysia sebagai memenuhi keperluan untuk ijazah Master Sastera

BANGSA MALAYSIA SEBAGAI IDENTITI LIMINAL DI DALAM THE MALAYAN TRILOGY ANTHONY BURGESS

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Walaupun dikenali secara meluas di luar Malaysia untuk gambaran kesusasteraannya tentang zaman akhir Empayar British di Semenanjung Tanah Melayu sebagai negara yang sibuk berjuang ke arah kemerdekaan, *The Malayan Trilogy* (1964), yang terdiri daripada *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958) dan *Beds in the East* (1959), dipercayai telah diabaikan dan tidak diberikan perhatian yang sepenuhnya dalam satu konteks kesusasteraan Malaysia. Berlatarbelakangkan suasana di pra-kemerdekaan Malaya dan ditulis oleh penulis kontemporari British, Anthony Burgess (1917-1993), dengan tema utamanya iaitu pertempuran agama, pelanggaran budaya dan konflik identiti, ia mencatatkan kisah kehidupan masyarakat Malaya dan bagaimana mereka menghadapi elemen yang berbeza yang membentuk negara sebelum kemerdekaan. Lebih penting lagi, trilogi ini telah diilhamkan oleh pengalaman sebenar Burgess sendiri apabila dia bekerja di Tanah Melayu. Oleh kerana temanya adalah agama, etnik dan identiti, isu-isu yang diketengahkan oleh Burgess dalam trilogi ini dikaji dalam kajian ini kerana agama, khususnya, telah dikenalpasti sebagai faktor utama yang menyumbang kepada apa yang dikenali sebagai 'identiti liminal' kerana ia menyediakan seseorang itu dengan asas untuk pembangunan identiti bercagar dan kestabilan psikologi. Kajian ini kemudian bertujuan untuk mengkaji bagaimana amalan Islam dan budaya Melayu oleh watak-watak Melayu Islam yang terpilih ditunjukkan oleh Burgess sebagai sebahagian daripada aspek liminal identiti Bangsa Malaysia dan untuk mengenalpasti corak baru kemunculan pemahaman identiti Bangsa Malaysia melalui gambaran Burgess melalui watak-watak Melayu Islam yang terpilih. Menggunakan analisis teks sebagai kaedah saya untuk mencapai objektif kajian saya, saya menggunakan gabungan konsep *liminality* (1967) oleh ahli antropologi British budaya, Victor Witter Turner (1920-1989), *liminal*, bersama-sama dengan pemahaman saya sendiri tentang konsep Bangsa Malaysia, dengan memberi tumpuan kepada dialog, adegan dan teknik naratif penulis sebagai perawi yang maha dalam trilogi tersebut. Penemuan saya mendedahkan bahawa watak-watak Melayu Islam terbahagi kepada konflik yang berbeza berdasarkan setiap teks; watak-watak Melayu Islam dalam *Time for a Tiger* hidup dalam penyatuan kepercayaan animistik dan Islam walaupun mereka sedar bahawa kedua-dua elemen tersebut secara terang-terangan dan tidak langsung adalah tidak serasi untuk kedua-dua cara kehidupan. Sebaliknya, dalam

The Enemy in the Blanket, watak-watak Melayu Islam didapati hidaup dalam suasana bercanggah antara cara hidup orang Islam dan gaya hidup keBaratan. Selain itu, watak-watak Melayu Islam dalam teks yang ketiga dan terakhir, *Beds in the East*, digambarkan sebagai bercanggah antara dua elemen iaitu etnik mereka, Melayu, dan kemunculan corak baru pemahaman yang sezaman dengan satu identiti nasional, Bangsa Malaysia. Hasil kajian saya, oleh itu, mudah-mudahan boleh membawa kepada beberapa bakal kajian di masa hadapan, iaitu untuk meneliti watak-watak bukan Melayu yang beragama Islam yang lain dalam kajian akademik tentang *The Malayan Trilogy* dengan menggabungkan konsep Turner tentang *liminality* dengan konsep *Imagined Community* (1983) oleh Benedict Anderson (1936-2015), dan juga melalui gabungan konsep *liminality* dan model jiwa oleh pengasas psikoanalisis, Sigmund Freud (1856-1939). Di samping itu, konsep Bangsa Malaysia juga boleh digunakan untuk menganalisis watak-watak bukan Melayu dalam teks-teks lain yang berlatarbelakangkan Malaya/ Malaysia.

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This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfilment of the requirement for the degree of Master of Arts. The members of the Supervisory Committee were as follows:

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CHAPTER 1

INRODUCTION

1.1 Background of the Study

In this study, I focus on *The Malayan Trilogy* (1964) written by the contemporary English author and composer, Anthony Burgess (1917-1993), comprising his three novels; *Time for a Tiger* (1956), *The Enemy in the Blanket* (1958) and *Beds in the East* (1959). The author, John Anthony Burgess Wilson, or widely known as Anthony Burgess, dedicated his life to live and work in Malaya and Brunei as an educator between the years of 1954 to 1959; where the experience influenced him in shaping his thoughts and writings on the Malays and Islam:

Islam was clearly a subject of great intrinsic fascination for Burgess and offered a stimulating and sometimes provocative field of enquiry through which he could explore his characteristic themes of good and evil, right and wrong, the limits and nature of human free will, and the relationship between the individual and authority. (Harrington 3)

Burgess is mostly remembered for his teaching post at the Malay College Kuala Kangsar (MCKK), an elite school which was originally built for the children of Malay aristocrats (Azmi and Shamsul A.B 348). This elite school, which is also called the 'Eton of the East', inspired Burgess to write about the Mansor School in *Time for a Tiger*, the first volume of *The Malayan Trilogy* (Coale 438). During his years of service in Malaya, he socialised with the local people in Kelantan and learned how to not only read but also write in the Arabic script (*jawi*). His fluency in *jawi* aided him in reading and understanding the Muslim Holy Book of *Qur'an* (Harrington 3). However, his socialisation, particularly with the Muslim Malays in Malaya, led to his encounters with the Malays who are deemed as flawed characters, who practised un-Islamic ways of lives which most of his fictional characters in the trilogy are based on (Coale 438).

Existing scholarships have maintained that the central themes of *Time for a Tiger*, the first novel of Burgess' trilogy, are ethnic conflicts as well as clashes of religion and colliding of cultures, and these themes are also consistent in both *The Enemy in the Blanket* and also *Beds in the East*, which bind them as a whole (Biswell 168; Zawiyah 177-179; Whittle 86). Being the first part of the trilogy, *Time for a Tiger* is also Burgess first fictional novel, published while he was still residing in Malaya ("Anthony Burgess, Futuristic Novelist"). In an interview, Burgess states that his admiration for Malaya inspired him to write about the country from his own point of view:

Then I went to Malaya as an education officer in 1954 and was so enchanted with the country and angry with Somerset Maugham for writing all that stuff about planters' wives that I began writing my

Malayan trilogy. I found it easy to write there... (Horder “An interview with Anthony Burgess”)

The title of the first instalment, *Time for a Tiger*, itself is, in fact, an allusion to a widely-known beer in Malaya, the “Tiger Beer,” to represent the novel’s content, which revolves around the consumption of alcoholic beverages particularly by the Malays, despite the prohibitions outlined under the Islamic law (Ida B.B. 63). Burgess weaves the story into a satire that represents the Malaysians who live around the almost anti-hero protagonist, Victor Crabbe, a teacher at the Mansor School, in a town called *Lanchap*.

Set during pre-independence Malaya, covering the years 1952 to 1956, Burgess also weaved into his fictionalised Malaya real-life scenarios pertaining to the issues of identity, loyalty, unity and nationalism. Fictional accounts of the dilemma faced by the multi-ethnic, multi-religious and multi-cultural society of Malaya – faced with the Communist insurgency leading to the Malayan Emergency and the emergence of political parties to represent the interests of each major ethnic group of Malay, Chinese and Indian to achieve independence – in fact bear reflections to and manifestations of a current concept of Malaysian identity, loyalty, unity and nationalism known as *Bangsa Malaysia*. Indeed, there have been ongoing contemporary debates on where the idea of *Bangsa Malaysia* will lead the plural cultured society of Malaysia to since it was first unveiled in 1991 by the former Malaysian Prime Minister (1981-2003), Tun Dr. Mahathir Mohamad (b. 1925), particularly among Malaysian social and cultural scientists (Shamsul A.B. 1996; Koon 1996; Aminuddin 2000; Shakila 2006; Mustafa 2006, 2010, 2014; Shukri et. Al 2010; Khoo 2011; Khader 2012; Husin 2015). *Bangsa Malaysia*, introduced as a part of Vision 2020, is envisioned by the Malaysian government as a means to ensure an ideal balance between the economic developments with other fundamental elements of a well-rounded society. Apart from being economically thriving, a united Malaysian nation of citizens, as envisaged by the government, must embody other characteristics, namely being spiritually, politically, socially, culturally and psychologically liberated, who are able to carry the national pride with them (Mahathir 1991a).

Despite the government’s positive intention in the creation of *Bangsa Malaysia*, it is also viewed through questioning eyes, especially by some doubtful Malays, who see it as a threat rather than the means of solidifying the bond across boundaries (Koon 1996; Mustafa 2014). A social challenge such as this has not only been discussed and debated by social and cultural scientists alike, but has also been reflected through Malaysian fictions in English, such as *Scorpion Orchid* (1976) and *Green is the Colour* (1993) by Lloyd Fernando (1926-2008), *The Return* (1981) by K.S. Maniam (b. 1942), *Joss and Gold* (2001) by Shirley Geok-lin Lim (b. 1944) and *London Does Not Belong to Me* (2003) by Lee Kok Liang (1927-1992) among others. It is also interesting to note that not only Fernando’s *Scorpion Orchid* and K.S. Maniam’s *The Return* were published years before *Bangsa Malaysia* was first unveiled, but the issues of unity among the Malaysians can also be traced back as far as 1612 in *Sejarah Melayu* by Tun Seri Lanang (1565-1659) and *Hikayat Abdullah* (1849) by Abdullah bin Abu Kadir Munshi (1796-1854).

While the Muslim Malay characters in the trilogy are portrayed as the largest ethnic group in Malaya, that does not mean that they are not affected by the identity crisis also experienced by the other ethnics residing there. The trilogy also discusses the difficulties that the Muslim Malay characters have to face in order to fit into the plural cultured society of Malaya which is mainly made up of the three major ethnicities, the Malays, Chinese and also Indians, together with the British (Woodcock 206). Another point to note, according to Kateb, is that Burgess actually predicted events in his novel by reflecting the present, to project the future (98). This projection of future can be directly linked to his trilogy, which I hypothesise contains emerging and recurring images of the current understanding of *Bangsa Malaysia* as an identity which is in a state of being neither here nor there, in their process of evolution, a development known as liminality.

Liminality (1967), as conceptualised by the British cultural anthropologist Victor Witter Turner (1920-1989), was first introduced under the field of psychology in 1884 before it was brought by the Dutch-German-French ethnographer and folklorist Arnold Van Gennep (1873-1957) into the field of anthropology in 1908 (Yucel 13-14). Although liminality was first introduced by Van Gennep as the middle stage from three phases, namely separation, margin (liminality) and aggregation, Turner, however, focuses primarily on the concept of liminality itself (Turner 94). In this phase, individuals are excluded from the restrictions that others would usually face in their daily lives and, due to its ambiguous nature, individuals who are caught in this state are frequently equated with death, living in the womb, in the state of being invisible and caught in the darkness, bisexuality and the wilderness among others (Ibid 160).

1.2 Statement of the Problem

Despite being set in pre-independence Malaya, there have been limited studies conducted to date on the scholarship of *The Malayan Trilogy*, particularly in the Malaysian academic and discourse context (Zawiyah 2003; Ida B.B 2010, 2012; Nurhanis 2013, 2014; and Whittle 2013). For instance, Zawiyah, in her study, *Resisting Colonialist Discourse* (2003), focuses mainly on how Burgess applies his heavily Western influenced philosophy as the mean to depict native landscape, which is reflected through Burgess' way of viewing both the Malay society and their practices from his European eyes (168). On the other hand, Ida Baizura Bahar in her study, *The Paradigm of Malayness in Literature* (2010), analyses selected Muslim Malay characters to explore her hypothesised paradigm of Malayness in literature as an everyday-defined social reality. More importantly, nevertheless, is the dilemma of the Muslim Malay characters in the trilogy who feel entrapped by their responsibilities to the nation, of either prioritising being a Malay or a Muslim first. Being a Malay is understood as embracing the Islamic faith; thus, in order to marry, a non-Muslim has to convert to Islam. This process then not only entails a change in the religious faith but also a change in identity. While the issues of the conflicting identities of the Muslim Malay characters are illustrated in the trilogy, between their religious and cultural beliefs, and have been discussed in previous scholarly studies (Zawiyah 2003; Ida Baizura Bahar 2010, 2012; Nurhanis 2013, 2014), the concept of liminality by Victor Turner has yet to be applied as a conceptual framework to address the research

problems pertaining to the religious faith of the Malay characters, Islam, and practices of their ethnic culture, namely the Malay culture, as experienced by them.

Aside from that, I have also discovered that, despite the issue of unity examined by Whittle, he however focuses primarily on the non-Malay characters, namely Victor Crabbe, Fenella Crabbe (Victor Crabbe's second wife) and Rupert Hardman (the Caucasian husband of the Muslim Malay character, 'Che Normah, of *The Enemy in the Blanket*) among others through the cultural materialist approach, demonstrating that there is still a gap of knowledge that needs to be filled, especially where the issue of ethnic tension is concerned. Although Whittle discovered that there are indeed depictions of unity between a group of male teenage characters, consisting of a mixture of Malays, Indian, Chinese and British, in the third novel, *Beds in the East*, the friendship between them, however, does not explain how the process of transition - from discord to unity - has come about.

While the author, Burgess, is known as a novelist ranging from different genres, namely dystopian fiction, satire, crime fiction, spy fiction, historical fiction, biography (McEwan 79-81), he however is best known for his dystopian novel, *A Clockwork Orange* (1962) mainly after the release of a film adaptation by Stanley Kubrick in 1971 (Robert 41; Morris "Anthony Burgess: More than Ultraviolence"; Humphreys "A Clockwork Original: McMaster University Bought Manuscript of Iconic Novel for \$250). The popularity of *A Clockwork Orange* attracts scholars and researchers in focusing and studying the dystopian novel (Rubin 1978; Pitts, White and Krashen 1989; Newman 1991; Horst, Cobb and Meara 1998; Skjørestad 2010; Coleman 2010; Liu 2010; Mohammad Kaosar and Md Mizanur 2011; Kramer 2011; Sumner 2012; Kumpare 2013; Blonskytė and Petronienė 2013; Baciū 2014; Baker 2016), thus I hypothesise explains the lack of scholarly studies done on his other works, particularly *The Malayan Trilogy*. The way I see it, there is still much to be done to fill the gap in the scholarship of Burgess' *The Malayan Trilogy*, especially on the research problems of identity and unity conflicts among the Muslim Malay characters, which will hopefully address vital questions of how the practice of Islam by the Muslim Malay characters is depicted by the author as part of a liminal aspect of the identity of *Bangsa Malaysia*. Also, how is the role of Malay ethnicity depicted by the author through the characters' practices of the Malay culture in relation to *Bangsa Malaysia* as a liminal identity? Is it possible then to discover how the emerging patterns of the understanding of the identity of *Bangsa Malaysia* are depicted by the author through the portrayal of the Muslim Malay characters? The following section will help elucidate the reasons why *The Malayan Trilogy* can be analysed to seek answers to the questions.

1.3 Justification of Texts Selection

As discussed in the previous section, there are still a limited number of academic scholarships on *The Malayan Trilogy*, particularly in the Malaysian context. While the central theme of this trilogy focuses on the Malayan society and how they cope with different elements that shape the nation prior to Independence, I have discovered that Burgess also depicts the theme of identity crises of the Malay Muslim characters towards the building of what is now understood to be the emerging patterns of *Bangsa*

Malaysia. Besides that, each of the instalments of the trilogy was written by Burgess with different issues, which justifies the need to analyse the trilogy as a whole, rather than selected ones only. Although Burgess was not a Malaysian himself, he served as an educator in Malaya and Brunei between the years of 1954 to 1959, which in turn shaped his perceptions and understandings of both countries, especially on the practices of Islam and their cultures (Harrington 3). Burgess' first-hand experience on Malaya thus separates his literary works from his other literary peers who have written works set in Malaya, for example, Joseph Conrad (1857-1924), Joseph Rudyard Kipling (1865-1936) and W. Somerset Maugham (1874-1965).

In addition, while Burgess' other works of literature are given more attention by social and literary scholars, namely *A Clockwork Orange* (Rubin 1978; Pitts, White and Krashen 1989; Newman 1991; Horst, Cobb and Meara 1998; Skjørestad 2010; Coleman 2010; Liu 2010; Mohammad Kaosar and Md Mizanur 2011; Kramer 2011; Sumner 2012; Kumpare 2013; Blonskytė and Petronienė 2013; Baciú 2014; Baker 2016), there has been limited studies to date on *The Malayan Trilogy*, especially on Burgess' portrayal of the Muslim Malay characters (Zawiyah Yahya 2003; Ida B.B. 2010, 2012; Nurhanis 2013; 2014). More importantly, so far, Turner's concept of liminality and *Bangsa Malaysia* as a literary framework is yet to be applied in analysing Burgess' trilogy.

1.4 Conceptual Framework

1.4.1 Liminality (1967)

My study applies Victor Turner's concept of liminality as outlined in his theory *Rites de Passage* (1967) as the primary conceptual framework. Liminality, which comes from the word 'liminal', was first introduced under the field of psychology, and the usage later evolved into a concept under the field of anthropology by Arnold Van Gennep, before being given a new breadth by Turner, in 1967, in his work, *The Forest of Symbols: Aspects of Ndembu Rituals* (Shure 1-2). Turner defines liminality as a state where a person is being neither here nor there, *betwixt and between* (socially and structurally ambiguous) in their process of transition (95).

For this study, I will use the concept of liminality to examine the dual identity of the Muslim Malay characters, in order to discover the process in the building of the Malay Muslim characters' liminal identity in Burgess' *The Malayan Trilogy*. The Muslim Malay characters, as portrayed by Burgess, have to negotiate contradicting key elements of their lives, which involve their identities as a Malay, a Muslim and as the citizen of Malaya, the country in the midst of achieving independence.

1.4.2 Bangsa Malaysia

Apart from utilising Turner's concept of liminality, I have also chosen to include the understanding of the concept of *Bangsa Malaysia* as part of my conceptual framework as the Muslim Malay characters in the trilogy, I argue, not only have to face the contradicting elements of their religion (Islam) and practising their Malay culture, but

also in harmonising their beliefs and practices of what I hypothesise as the emerging patterns of *Bangsa Malaysia* (nationality) with their own ethnic identity, as Malays. As recalled, the concept of *Bangsa Malaysia* was first introduced by the former Malaysian Prime Minister, Tun Dr. Mahathir Mohamad, in 1991 as a move to bring Malaysians, who come from various ethnic backgrounds, together.

However, due to the ambiguity surrounding the meaning behind the concept, *Bangsa Malaysia* has attracted contradicting views from not only scholars, but the nation as a whole (Mustafa 2006, 2010; Khoo 2011). These various interpretations also mirror the concerns of the Malaysians on the changes that they have to face or sacrifice in order to materialise the concept of *Bangsa Malaysia*, especially where keeping their ethnic identities are concerned. Realising *Bangsa Malaysia* requires hard-work and persistence from both the government and the citizens and, in doing so, several approaches have been proposed, namely acknowledging differences between each other to develop mutual understanding (Shamsul A.B. 1996), focusing on parental guidance (Aminuddin 2000), improving the political culture (Shakila 2006; Shukri et. al. 2010; Husin 2015), transforming the education system (Aminuddin 2000; Khader 2012; Husin 2015;), transforming mindsets and attitudes (Shakila 2006; Husin 2015), possessing profound respect and understanding of religion, culture and monarchy (Shakila 2006; Shukri et. al. 2010; Husin 2015), and introducing the elements in religion into the system (Khoo 2011).

1.5 Methodology

This study uses a textual analysis approach based on Burgess' *The Malayan Trilogy* comprising *Time for a Tiger*, *The Enemy in the Blanket* and *Beds in the East* to explicate issues regarding the role of Islamic practices and the Malay culture of the Malay Muslim characters as part of the liminal aspect of *Bangsa Malaysia*, and how the characters negotiate their ethnic identity, as a Malay, with what I hypothesise as the emerging patterns of *Bangsa Malaysia*. The Muslim Malay characters I have chosen to analyse are Ibrahim and Rahimah of *Time for a Tiger*, 'Che Normah, Haji Zainal Abidin and Ahdul Kadir of *The Enemy in the Blanket*, and Syed Hassan and Nik Hassan of *Beds in the East*, and I have summarised my method of analysing these selected characters based on the research problems as follows:

1.5.1

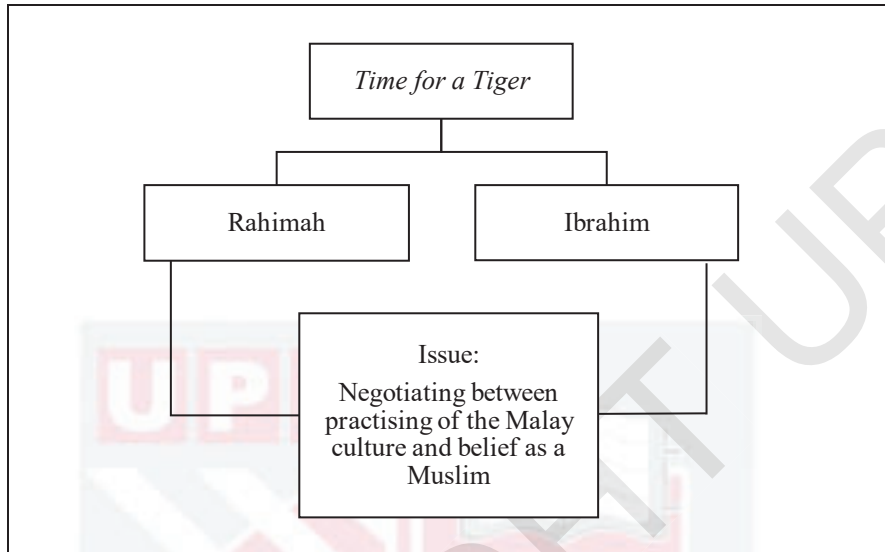


Diagram 1

1.5.2

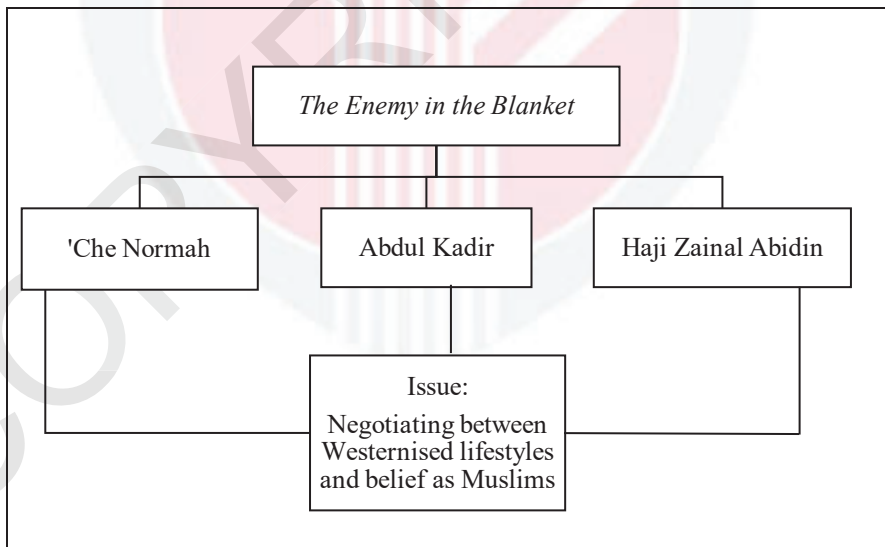


Diagram 2

1.5.3

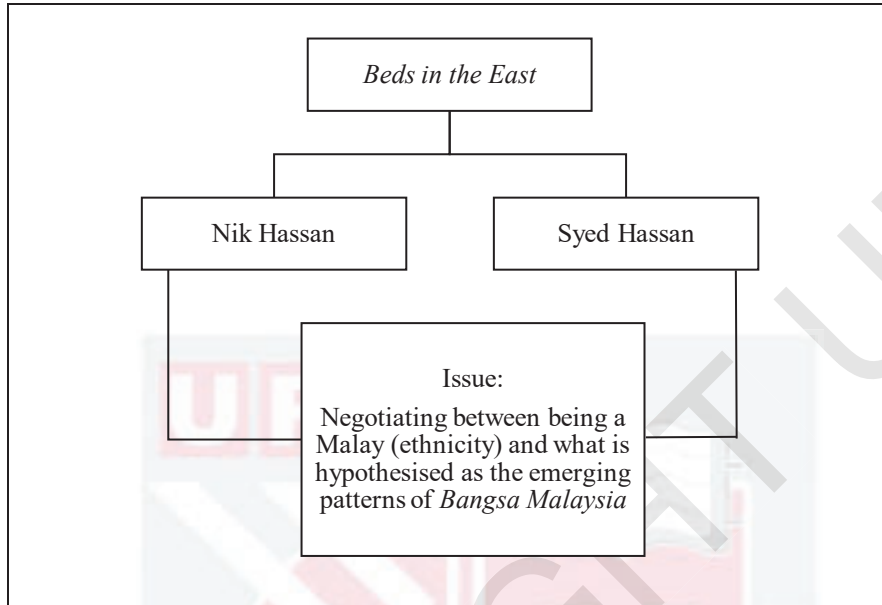


Diagram 3

For the purpose of supporting the analyses, evidences are extracted from the texts, focussing on the characters' dialogues in scenes and also the omniscient narrative literary technique in third person in which Burgess, as the narrator, knows the feelings and thoughts of every character in the story. Besides that, to further support the analyses, other related sources, such as articles from the web, journal articles, theses and books, are also used throughout this study.

1.6 Objectives of the Study

The objectives for this study are as follows:

1. To examine how the practices of Islam and the Malay culture by selected Muslim Malay characters are depicted by Burgess in the trilogy as part of the liminal aspects of *Bangsa Malaysia*.
2. To discover the emerging patterns of the understanding of *Bangsa Malaysia* through Burgess' portrayals of the selected Muslim Malay characters in the trilogy.

1.7 Questions of the Study

Based on the objectives of the study, the following are the research questions:

1. How are the practices of Islam and the Malay culture by the selected Muslim Malay characters depicted by Burgess as part of the liminal aspects of *Bangsa Malaysia*?
2. How are the emerging patterns of the understanding of *Bangsa Malaysia* depicted in the trilogy through Burgess' portrayals of the selected Muslim Malay characters?

1.8 Significance of the Study

My initial research conducted for this study, so far, has pointed out to this significance, that scholarship on the Muslim Malay characters in Burgess' *The Malayan Trilogy* is still undermined in terms of scholarly value and overlooked in terms of its Islamic and Malay ethnicity discourses. Another new knowledge, therefore, of my study is to respond to the problem of this absence by examining the literature by an English author who had, in reality, lived in the setting of his own fictional world. In my opinion, the literary continuation of this group of writers has been ignored for a long time and has not appeared in anthologies or class syllabi in the Malaysian context.

As I have discussed earlier in Section 1.3, while Burgess' other prominent literary works, such as *A Clockwork Orange*, have attracted academic attention of various literary scholars, there have been a limited number of studies on *The Malayan Trilogy*, especially on Burgess' portrayal of the Muslim Malay characters. Furthermore, Turner's concept of liminality has yet to be applied as a conceptual framework in order to analyse these portrayals. The limited number of studies done on the trilogy is due to the fact that Burgess is mostly known as a dystopian author (Evans 27), thus academic and scholarly foci have heavily been drawn towards his dystopian literary works. My study will then explore the liminal identities of the Muslim Malay characters based on four proposed states, namely being either betwixt and between their belief as Muslims and the practice of the Malay culture, and between being a Malay and reflecting the emerging patterns of *Bangsa Malaysia*. Therefore, this study will contribute to the scholarship of both the trilogy and Turner's concept of liminality.

Besides that, while Whittle (2003) has analysed Burgess' trilogy through the issue of unity among the Malayan characters, he however does not make the issue of unity as his main focus. In addition, in his study, Whittle focuses mainly on the non-Malay characters, thus my study will hopefully enrich the scholarship of the literary application of *Bangsa Malaysia*, especially with regards to the selected Muslim Malay characters of the trilogy, on Burgess' portrayal of the characters' emerging patterns of *Bangsa Malaysia* and how they negotiate them with their ethnic identity as Malays.

Another primary significance of my study is to build and contribute toward new conceptual approaches to using literary analyses in English literary texts set in Malaya. I put forward this view that Turner's conceptual framework of liminality has been well-

utilised in previous studies but is quite limited because these studies treat character identities as if they are static things. Because Turner's concept of liminality emphasises social and personal struggles and confusions over time as a kind of social process, I therefore hypothesise that it is able to provide a solution to this limitation. My study, so far, has not been able to discover any prominent studies which combine liminality and *Bangsa Malaysia* together as a conceptual framework in order to examine how the Muslim Malay characters in *The Malayan Trilogy* negotiate their liminal identities which reflect the current understanding of *Bangsa Malaysia*.

1.9 Scope and Limitations of the Study

This study is limited to the three selected texts, consisting of *Time for a Tiger*, *The Enemy in the Blanket* and *Beds in the East* which are published under *The Malayan Trilogy* by Anthony Burgess. Besides that, although *The Malayan Trilogy* is written by Burgess with characters from various ethnic backgrounds, only the selected Muslim Malay characters will be the sole focal point of my study. Even though there are other characters portrayed as Muslims, namely Alladad Khan and Rupert Hardman, but they are not ethnically Malay. In order to carry out in-depth analyses of the liminal identities of the selected ethnic group in the trilogy in the shaping of *Bangsa Malaysia*, the concept of liminality by Victor Turner is applied. As stated above, characters of other ethnicities in the trilogy will not be analysed as the scope of this study is only on analysing the selected Muslim Malay characters.

Besides that, my study is only limited to Turner's concept of liminality (1967) from his works *Forest of Symbols: Aspects of Ndembu Ritual* (1967), *The Ritual Process: Structure and Anti-Structure* (1969), *Revelation and Divination in Ndembu Ritual* (1975), *Image and Pilgrimage in Christian Culture: Anthropological Perspectives* (1978) and "Frame, Flow and Reflection: Ritual and Drama as Public Liminality" (1979) to analyse the selected texts. While I acknowledge that various cultural theorists, anthropologists and psychologists have framed liminality as a liminal space in which meaning is produced, in particular by Homi K. Bhabha (1909-1966) in the field of postcolonial studies, who refers to liminality as a transitory, in-between state or space, characterised by indeterminacy, ambiguity, hybridity, potential for subversion and change, in his work, *Location of Culture* (1994), I however will not discuss the theorisation process of liminality by Bhabha due to the scope of my study with regards to my research objectives. In addition, Bhabha's work borders on the relationship between the Colonised and Coloniser which my research objectives do not seek to address. Also due to the characterisations, my other conceptual framework is limited to my own understanding of the concept of *Bangsa Malaysia* based on the interpretations of various scholars, researchers and political leaders. It is also important for me to state here that my study does not aim to make the meaning of identity as my focal point as it does not help to address the research questions and research objectives; rather, the scope of my study focuses more on the conceptual frameworks; namely Turner's concept of liminality and the concept of *Bangsa Malaysia*. Nonetheless, to clarify the frame of my analyses with regards to my use of 'identity', I limit my understanding of the term by using the definition of 'social identity' – how one identifies oneself with the society he or she is living in; each person, however, would also have their own unique sense of individuality values based on their own personal historical

backgrounds (Tajfel 292-293). In addition, while the fictional characters in *The Malayan Trilogy* are based on his real-life experiences during his stay in Malaya, which may accurately or inaccurately represent the Malays during the pre-independence period, this study does not aim to generalise his depictions of the characters with real-life Malays or to examine the validity of his literary depictions with real-life Malays.

1.10 Thesis Structure

This study consists of five chapters, where Chapter One provides the general outline and information, preparing readers with the background of the study, problem statement, justification of texts selection, conceptual frameworks, methodology, objectives and questions of the study, significance as well as the scope and limitations of study. In Chapter Two, I provide the literary overview of the author, Burgess, before moving on to discuss the historical overview of Malaya, more specifically the setting of the trilogy, namely the Malayan Emergency (1952-1957) and the country's process of gaining its independence. This chapter will also present a discussion on the religious and cultural beliefs of the Malays, Tenets of Islam and Islam, on Islam and Westernisation, literary studies on Burgess and *The Malayan Trilogy*, and the synopsis of the trilogy, namely *Time for a Tiger*, *The Enemy in the Blanket* and *Beds in the East*.

Chapter Three contains discussions on the methodology of my study, namely on my conceptual frameworks, liminality and *Bangsa Malaysia*. In this chapter, I review the concept of liminality which has been chosen as it captures the essence of time, which is in line with the objectives of the research, and also review the various interpretations of the meanings behind the concept of *Bangsa Malaysia* by various scholars and Malaysian politicians, before redefining it into my own understanding of the constantly debated concept. I also demonstrate how the two conceptual frameworks have been applied by other literary scholars into works of literature, to provide a more solid understanding of the concepts.

The discussion chapter, Chapter Four, on the other hand, is divided into two sections, where I analyse the trilogy based on my research objectives; firstly to examine the fusion of animistic and Islamic cultural practices as depicted by Burgess through his portrayals of the selected Muslim Malay characters, followed by the second section, to discover the emerging patterns of the understanding of *Bangsa Malaysia*, which in turn, I hypothesise, reflect the liminal identities of the selected Muslim Malays characters. In my final chapter, Chapter Five, I provide a summary of my main findings, before moving to the discussion on whether my objectives of the study are met. This chapter ends with my recommendations for future research and concluding remarks.

1.11 Definitions of Key Terms and Concepts

1.11.1 Liminal

Liminal is defined as a person who is in a state of being neither here nor there, betwixt and between, who are also socially and structurally ambiguous in their process of transition (Turner 95).

1.11.2 *Bangsa Malaysia*

Bangsa Malaysia signifies a nation (the Malaysians), consisting of various ethnicities who acknowledge each other's differences, while still maintaining their own values, and, at the earlier stage of formation, they must first tolerate these differences, before slowly transitioning to accept them as a part of rainbow multifaceted nation (Mahathir 1991; Shamsul A.B. 1996; Aminuddin 2000; Shakila 2006; Mustafa 2006, 2010; Shukri et. Al. 2010; Khoo 2011; Khader 2012; Husin 2015)

1.11.3 Islam

Islam carries the meaning of the belief in *tauhid* (oneness of God), *nubuwwah* (prophethood of the Prophet Muhammad) (Maulana Shibli Numani 1903).

1.11.4 Malay Culture

A set of belief that connects the Malays with the spirits, and this belief changes over time to fit into and mirror the current Malay society (Gibb 1947; Winzeler 1970; Taib 1989; Zainal 1997; Milner 2012).

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BIODATA OF STUDENT

Farahanna Binti Abdul Razak was born on 10th of August 1989 in Perak, and received her primary education at Sekolah Kebangsaan Sungai Lesong from standards one until four, before continuing her standards five and six at Sekolah Kebangsaan Bagan Datoh. She then went to Maktab Rendah Sains Mara (MRSM) Pontian, MRSM Transkrian and MRSM Pasir Salak for her secondary education.

In 2007, Farahanna started studying for her Diploma in Teaching English as a Second Language at a government university, Universiti Sultan Zainal Abidin (UNISZA) Kuala Terengganu, before graduating with a CGPA of 3.12 in 2010. Farahanna was then offered a place at Universiti Putra Malaysia (UPM) Serdang in 2010, as an English Language Bachelor (minoring in English Literature) student, graduating in 2013 with a CGPA of 3.732. Upon graduation, Farahanna immediately registered for her postgraduate education, Master of Arts in English Literature at UPM. Her main area of interests includes postcolonial fiction, liminality and nationhood, particularly on *Bangsa Malaysia*.

Farahanna was also the recipient of the Graduate Research Fellowship (GRF), and worked under the supervision of Dr. Ida Baizura Bahar for two years (2013-2015). She is currently working as an English Instructor at the ELS Language Centre, UPM. In addition, she was also awarded the Best Presenter Award at The National Research and Innovation Conference for Graduate Students in Social Sciences 2014 (GS-NRIC 2014) and was a recipient of the Universiti Putra Malaysia Graduate Grant GP-IPS/2014/9430900. She has presented papers at four conferences:

- i. The 8th Malaysia International Conference on Languages, Literature and Cultures 2014 (MICOLLAC 2014), Tanjung Bungah, Penang
- ii. The National Research and Innovation Conference for Graduate Students in Social Sciences 2014 (GS-NRIC 2014), Port Dickson, Negeri Sembilan
- iii. The International Language and Education Conference 2015 (iLEC 2015), Seremban, Negeri Sembilan
- iv. The International Conference on Languages 2015 (ICL 2015), Kuala Lumpur

Her papers presented at the conferences were:

- i. “*Bangsa Malaysia* as a Liminal Identity in Anthony Burgess’ *Time for a Tiger*” for MICOLLAC 2014
- ii. “Emerging Patterns of *Bangsa Malaysia* in Anthony Burgess’ *Time for a Tiger*” for GS-NRIC 2014
- iii. “Anthony Burgess and *Beds in The East*: The Evolving Concepts of *Bangsa Malaysia*” for ILEC 2015
- iv. “Emerging Patterns of a Liminal Identity: *Bangsa Malaysia* in Anthony Burgess’ *The Malayan Trilogy*” for ICL 2015

LIST OF PUBLICATIONS:

Farahanna Abd Razak, Ida Baizura Bahar and Rosli Talif. "Fusions of Animistic Beliefs and Islamic Practices in Anthony Burgess' *The Malayan Trilogy*." Proceedings of the National Research & Innovation Conference for Graduate Students in Social Sciences (GS-NRIC 2014), Port Dickson, December 5-7, pp. 1075-1081, 2014.

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