



A CRITICAL STUDY OF COLONIAL HANG-UPS IN  
KARIM RASLAN'S *HEROES AND OTHER STORIES*  
AND KAM RASLAN'S *CONFESSIONS OF AN OLD  
BOY*

BY

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requirements for the degree of Master of Human  
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## **ABSTRACT**

Although this study examines the post-colonial theory, it investigates colonial hang-ups that exist in Malaysia during the colonial days and also in the contemporary society by studying the works of the Raslan brothers and making reference to Franz Fanon's works, particularly the methods he uses to analyse postcolonialism. The findings will be based on library research and interviews with the Raslan brothers to gain additional insights into their perception of postcolonialism. The study will identify the colonial hang-ups of the characters who populate the texts and analyse them in order to give an insight into the Malaysian postcolonial experience. It will be necessary to compare the types of colonial hang-ups that the two brothers write about and explain the similarities and differences. Kam Raslan seems to concentrate on the hang-ups of people who came of age during the colonial era while Karim discusses the hang-ups of contemporary society.

## ملخص البحث

على الرغم من ان رسالة البحث هذه تدرس نظرية مابعد الاستعمار الا انها تبحث موضوع تأثير الاستعمار في ماليزيا في عصر الاستعمار وفي عصر الراهن وذلك بدراسة مؤلفات اخوان روسلان ومراجعة مؤلفات فرانز فانون خصوصا حول المنهج الذى اتخذه لدراسة عصر مابعد الاستعمار. والاكتشاف سيكون على اساس البحث فى المكتبة والمقابلة مع اخوان روسلان للحصول على المعلومات الاضافية بخصوص انطباعهم حول (مابعد الاستعمار) . والدراسة ستتعرف على تأثير الاستعمار على صفات ادوار الممثلين فى مؤلفاتهم وتحليل صفاتهم لاعطاء التوضيحات حول خبرة (مابعد الاستعمار) فى ماليزيا. من المهم للغاية ان تقارن انواع تأثير الاستعمار الذى كتبه اخوان روسلان فيما يتعلق بتوضيحاتهم ووجه التشابه والاختلاف. يظهر ان كام روسلان ركز فى مؤلفاته على تأثير الاستعمار تجاه البالغين فى عهد الاستعمار بينما ركز كريم فى مؤلفاته تجاه المجتمع الراهن.

## **APPROVAL PAGE**

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Human Sciences (English Literary Studies)

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Supervisor

I certify that I have supervised and read this study and that in my opinion, it conforms to acceptable standards of scholarly presentation and is fully adequate, in scope and quality, as a dissertation for the degree of Master of Human Sciences (English Literary Studies)

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And Human Sciences  
**DECLARATION**

I hereby declare that this dissertation is the result of my own investigations, except where otherwise stated. I also declare that it has not been previously or concurrently submitted as a whole for any other degrees at IIUM or other institutions.

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# CHAPTER 1

## INTRODUCTION

### 1.1 BACKGROUND OF STUDY

The passing of the National Language Act in 1967 reduced the status of English in Malaysia (Quayum & Wicks, 2000). It is for this reason that most Malaysians who write imaginative literature in English feel alienated and ostracised. Disheartened, many of them have chosen voluntary exile from where they could write about their native country. Quayum quotes the following statement from Krishen Jit, a well-known theatre activist who wrote a weekly column in an English-language daily:

The battle for the national language has been fought and won, and English no longer threatens the paramouncy of Bahasa Malaysia. By the mid-70s local playwrights in English were a spent force, defeated by the nationalistic forces unleashed by May 13, 1969 (*New Sunday Times*, 13 October 1985).

Quayum and Wicks (2000) mention other problems with regard to the status of English in Malaysia, connecting these to the lack of a clear tradition of Malaysian literature in English. For example, because English is considered a colonial language, literature in English is unable to emphasise a strong cultural and emotional bond among Malaysians. Another problem is that there are no similarities in terms of cultural background among the writers because they come from different ethnic groups. This is because it becomes difficult to trace any form of a continuously developing tradition of writing in English; one should perhaps think of different strands of development within one Malaysian tradition or even different traditions within a national tradition.

Despite these setbacks, Quayum and Wicks (2000) note that there are literary pieces that get published, proving that Malaysian literature in English is still evolving. Indeed, because of the country's long and rich colonial history, Malaysian literature in English (however few) is rather vibrant and interesting. As Malaysians gradually recognise the importance of English as a second language, the government has encouraged young citizens to further their studies in English-speaking countries. Some, upon their return, have embarked on literary careers. Also, it is now compulsory for Malaysians entering local universities to sit for the MUET English examination. Furthermore, English literature has also been reintroduced as a subject in school. This goes to show literature is important in Malaysia and the government encourages their citizens to explore the subject in depth and hopes that the current generation will have a passion for the subject just like the previous generation used to have.

In Quayum's and Wick's *Critical Reader*, the heroic literary pioneers of Malaysia are Lloyd Fernando (1926-2008), Ee Tiang Hong (1933-1990) Wong Phui Nam (1935- ), K.S. Maniam (1942- ) and Shirley Lim (1945- ). According to Andrew Ng Hock Soon in his article, "Clearly Breathing Once Again," these Malaysian writers have tried hard to assert their ethnicity and their position in Malaysian society through their writings. They write in English in order to tell the world, either consciously or subconsciously, that they are still not free from the colonial past because English is the language of colonial rule. Although the British no longer have any political influence on Malaysia, Ng claims that they continue to impose their authority subtly through language. Therefore, he advises post-colonial writers to preserve their own culture, place and tradition even as they write in the colonial language.

This research will examine the works of two postcolonial Malaysian writers. They are Karim Raslan and Kam Raslan. The texts that will be analysed are Karim's *Heroes and Other Stories* (1996) and is Kam's *Confessions of an Old Boy* (2007). The reason for selecting these two texts is that they contain elements of post-colonial hang-ups that this dissertation aims to explore.

## 1.2 THE RASLANS

Karim Raslan, the older of the two brothers, graduated in law from the Faculty of Law, University of Cambridge and is better known as a journalist and author. Karim settles down in Malaysia. He writes about Malaysian and Indonesian politics, religious discourse and practice, and other social developments. He is also a well-known analyst of Thai politics. His column "Writers Journal" is published weekly by the *Business Times* of Singapore, and he also contributes articles to the *The Star* and *Sin Chew Jit Poh* of Malaysia. Some of his articles are also published in Indonesia's *Jakarta Post*, *Kedaulatan Rakyat* and *Suara Merdeka*, *The Nation* (Bangkok); *Philippine Daily Inquirer*, *South China Morning Post* and *Ming Poa* (both of Hong Kong), and the *Sydney Morning Herald*. Karim was a Fulbright Scholar at Columbia University, New York, in November 2001, when he worked on a project entitled "Freedom of Expression in Islamic Societies." He is also the author of *Ceritalah: Malaysia in Transition* and *Journeys Through Southeast Asia: Ceritalah 2*. V.S. Naipaul described it as "elegant and educated." Karim claims that he is currently working on his latest novel, *Desire*, the first volume of an anticipated quartet tracing the lives of members of a Malay Muslim family from the 1930s to the present day. His short stories have been published in British literary journals like *Granta* and *Wasafiri* and published by Penguin.

Kam Raslan is a writer and director working in film, TV and theatre. He is also a columnist with the *Edge Weekly* and *Off the Edge* magazine. He also writes for the Instant Café Theatre and hopes that one day he will make his own feature film. *The Confessions of an Old Boy: The Dato' Hamid Adventures* is Kam's first book.

### **1.3 STATEMENT OF THE PROBLEM**

Karim Raslan's *Heroes and Other Stories* does contain controversial issues, especially those related to sex and homosexuality. He discusses extra marital affairs which can be offensive to Malay Muslim sensibilities. On the other hand, Kam Raslan, Karim Raslan's younger brother, discusses issues concerning a generation of Malays who were much influenced by British lifestyles. He writes about Muslims eating pork, drinking alcohol and having free sex, and thus, like his brother, risks stirring up the anger of his Malay compatriots. However, an unbiased reading of the two texts would reveal that the brothers have good reasons for these shocking portrayals, and this study will elaborate on these.

This dissertation examines the Raslans's portrayal of the confusions experienced by Malaysians as a result of being colonised by a foreign power. The study will relate this issue to problems and perceptions of other colonised peoples like the Antilles in Martinique. It will discuss the exposure of the colonised peoples to the language and culture of the colonisers and how this colonial experience was so deeply-rooted that the subjects find it difficult to let go of their past.

### **1.4 OBJECTIVES OF THE STUDY**

This study aims to compare the works of the Raslan brothers. Karim's collection of short stories will be compared to his brother's fiction. The researcher will compare

how the two brothers address the impact of colonisation and explore the types of colonial hang-ups that exist in their characters. The study will also identify the advantages and disadvantages of being colonised, with a particular focus on Malaysia. It will also discuss how the culture, social lifestyle and, especially, thoughts of colonised peoples have been influenced by the colonial and post-colonial experiences.

This study is done within the framework of Frantz Fanon's theory of post-colonialism with regard to language, identity and racial discrimination. The study will also examine the problems and conflicts experienced by Malaysians who feel superior because of their colonial mindset.

### **1.5 SCOPE OF STUDY**

The study uses Frantz Fanon's theory on post-colonialism in its attempt to understand colonial hang-ups in the Raslan's works. Fanon's *Black Skin White Masks* (1952) and *Wretched of the Earth* (1961) as well as other postcolonial articles, will be used as references when analysing the brothers' writings. Robert Phillipson's *Linguistic Imperialism* (1992) will also be discussed as it also addresses issues of cultural as well as linguistic imperialism. Such readings will be the basis of textual interpretation on colonial hang-ups. There are evidences to show that even at present, some citizens of Malaysia especially those who belong to the middle class and are English educated are very much influenced by the British culture. A keen observer will find that the post-colonial hang-ups of Malaysians today are obvious. For instance, some elite Malaysians prefer to speak English in their everyday conversations as they feel it makes them appear educated and sophisticated. This extends to even the way they dress. Men still wear neckties to work. Some schools even make it compulsory for school boys to wear ties to school. Some elite Malaysians are still seen wearing hats

when they go for important functions. Cigar and pipe smoking are also common among elite Malaysians, as is using silver cutlery at meals.

All these are examples of elite Malaysians who do not want to abandon the British culture because they feel it is part of them. Some are embarrassed by their own traditional cultures, thinking they are inferior to the British culture. This dissertation hopes to address this mindset aspect of post-colonialism as well as examine the contributory factors that make the colonised feel that they have to imitate the colonisers and adopt their lifestyle.

## **1.6 LITERATURE REVIEW**

Post-colonialism is one of the most persistent concerns in Malaysian English Literature. Some prominent writers who write in English have incorporated post-colonial concerns in their writing. The writers include Lloyd Fernando's *Scorpion Orchid* (1976) and *Green is the Colour* (1993), K.S. Maniam's *The Return* (1981), Shirley Geok-lin Lim's *Joss and Gold* (2001) and Lee Kok Liang's *London Does Not Belong To Me* (2003). These works reflect, in varying degrees, concerns over establishing the nationalistic spirit through mutual accommodation of the ethnic and cultural values of the different post-colonial Malaysian communities while trying to search for a common identity. Both Raslans move away from such concerns as they try to advocate individuality and respect for it which are evidently reflected in texts chosen for this thesis.

This research will also raise concerns of the post-colonialism theory but it will take a different turn. Instead of identifying the concerns that have been discussed by other writers, this dissertation will examine the post-colonial hang-ups that are relevant in the Malaysian society. In *One Sky Many Horizons*, Quayum (2007) says:

The spirit of dialogism and syncretism, of keeping one eye on history and casting the other towards the future, of harnessing and negotiating past, present and future between the alien and the inherent, the imported and the indigenous in order to forge and fashion a new self and nation, is what occupies much of Malaysian post-colonial literature. (Quayum, 2007:80).

In another work written by Fernando, *Scorpion Orchid*, themes on identity nationhood and race relations are also raised. *Scorpion Orchid* deals with four friends who are of different races and who are challenged by the political upheaval in Singapore during the pre-independence stage. This leads to a racial squabble. Fernando gives the novel a historical setting. *Scorpion Orchid* is set in Singapore during the 50s where British colonisation of Malaya was at its peak. A lot have been written on Fernando's post-colonial concerns but no study has examined any colonial hang-up characters may experience in the work.

In *Green is the Colour*, the setting is also post-colonial Malaya, with a focus on the May 1969 race riots. Fernando takes contemporary readers through a journey to the past, a technique called "interfaced histories." According to Roxas-Tope (1998), this is a technique used to remind readers that "what may seem current has already occurred in the past" (p.141). This technique is also used by Kam Raslan in *Confessions of An Old Boy*, where he brings us to Dato Hamid's past. Just like Kam Raslan, Lloyd Fernando creates characters of two different mindsets, one of the contemporary type and the other traditional type, in order to highlight the tensions that arise when the two types meet. In *Green is the Colour*, he raises questions with regard to the verities of the Western and Eastern lifestyles. The difference between Fernando's and the Raslans' works is that Fernando is more concerned about how Malaysians should be united and live in harmony while the Raslans portray the colonial hang-ups that Malaysians face after independence.

Shirley Lim's *Joss and Gold* is set around the time of the May 13 riots. The book focuses on how the Malaysian community can unite. It also addresses the gender hierarchy and how a multi-ethnic nation can eradicate racial prejudice. The plot is based on family issues and the breakdown of family relationships. However, the book does not discuss the post-colonial hang ups that the Raslans deal with.

Lee Kok Liang's *London Does Not Belong to Me* tries to establish the identity of a colonial individual. The protagonist is conceived but not born in Malaya, and this makes him a non-native of the country, but a Malaysian of immigrant Chinese descent because his ancestors left China to start a new life in Malaya. He practises Chinese culture. He fears returning home because the Malaya he once knew may not be the same anymore. He eventually comes to terms with his identity and is ready to return home. The author is trying to show that identity is not permanent, that it is never a fixed entity.

Appeals to the past are among the commonest of strategies in interpretations of the present. What animates such appeals is not only disagreement about what happened in the past and what the past was, but uncertainty about whether the past really is past, over and concluded, or whether it continues, albeit in different forms, perhaps. (Said 1997:85).

Karim Raslan (2008) seems to agree. He writes, "You can never truly leave your homeland behind. It remains with you, embedded in your memories wherever you go – a haunting presence that acts as a counterpoint to everything you hear and see." (*The Star*, February 11, 2008, p. 10)

### **Works on Karim and Kam Raslan**

While the two Raslan brothers have built their reputation as Malaysian writers, they are different from one another. Karim Raslan deals with the contemporary society.

Most of his works portray his patriotism for Malaysia although he has spent most of his childhood in the United Kingdom.

According to Fadillah Merican (2004), the bulk of Karim Raslan's works are on Malaysian politics and society. He deals with the contemporary Malaysian society and the portrayal of a materialistic society in his short stories. He discusses the issues of morality and also how siblings fight over property and how people these days worship money. His writings have been described by other people as "sensual and shocking".

In a thesis entitled *The Fragmented Malay Self – a critical study of selected works by Dina Zaman, Karim Raslan and Huzir Sulaiman*, written by Dzeelfa Zainal Abidin (2004), the author discusses the issue of the sense of self and ethnic identity of being Malay. She describes it as being fragmented and conflicting in nature. She notes that Karim Raslan's "Go East" goes into the issue of ethnicity and his "Neighbours" deals with homosexuality. She argues that although Karim Raslan was raised in England, he considers himself Malay, saying that this is obvious in his writings. Quoted from a newspaper article, dated 11 February 2008, when the general elections were just around the corner, Karim Raslan claimed,

The Malays - by that I mean "we" – are no longer observers at the banquet that is national development. Instead, we are the participants and, in many cases, the primary actors. Ramping up the level of fear and anxiety within the community is irresponsible and poor leadership. With this enormous power, in hand, we must learn to lead with humility, honour and mutual respect because what we have built here in Malaysia is a great multiracial nation and one that belongs to all of us, regardless of race and religion. (*The Star*, February 11, 2008, p. 10)

Jerome Collin (2008), a lecturer at the Centre of Languages in University Sarawak Malaysia, also discusses the homosexuality theme in Karim Raslan's works. He notes the appearance in his short stories of fictional Malay men with confused

sexual identities who would not publicly express their fears or insecurities as it is a taboo in Malaysia. He seems to agree with Fadillah Merican that Karim Raslan's works centers around contemporary Malaysian society. Nevertheless, according to Dzeelfa Zainal Abidin's research (2004), "There are hardly any serious literary critiques on his work to date." (p 9).

The same would be true of Kam Raslan. This should come as no surprise, since the younger Raslan is a new face in Malaysian English Literature. *Confessions of an Old Boy* is his first book; it was published in 2007. His focus, as does his brother's hints at colonial hang-ups, a subject which this thesis is keen on exploring since no studies have examined this concern before. The aim of this research is to fill this gap and possibly illustrate how post-colonial concerns are still relevant in post-independence nation like Malaysia.

## **1.7 THEORETICAL FRAMEWORK**

Post-colonial theory deals with the reading and writing of literature written in previously or currently colonised countries, or literature written in colonising countries which deals with colonisation or colonised peoples (Spivak, 1999). It focuses particularly on the way in which literature by the colonising culture distorts the experience and realities, and instils a sense of inferiority, in colonised people. It also focuses on literature by colonised peoples which attempts to articulate their identity and reclaim their past. It can also deal with the way in which literature in colonising countries appropriates the language, images, scenes, traditions and so forth of colonised countries. Post-colonial theory is built in large part around the concept of otherness. This theory is also built around the concept of "resistance, of resistance as subversion, or opposition, or mimicry—but with the haunting problem that resistance

always inscribes the resisted into the texture of the resisting: it is a two-edged sword.” (Fanon, 1952.) The concept of resistance also carries with it, ideas about human freedom, liberty, identity and individuality. Such ideas may not have been held, or held in the same way, in the colonized culture’s view of humankind. In addition to the post-colonial literature of the colonised, there is also the post-colonial literature of the colonisers. A professor from Brock University in Canada, John Lye claims that,

As people of British heritage moved into new landscapes, established new found national myths, and struggled to define their own national literature against the force and tradition of the British tradition, they themselves, although of British or European heritage, ultimately encountered the originating traditions as the Other, a tradition and a writing to define oneself against (or, which amounts to the same thing, to equal or surpass). Every colony had an emerging literature which was an imitation of but different from the central British tradition. Literature which articulated in local terms the myths and experience of a new culture, and which expressed that new culture as, to an extent, divergent from and even opposed to the culture of the ‘home,’ or colonising, nation. (Lye, 1998).

The colonisers made use of colonised heritages and cultures or adopted the use of myths, symbols and definitions of various traditions. In this way, the literature of the colonisers becomes “post-colonial” for example, Daniel Defoe’s *Robinson Crusoe* ((1719) Joseph Conrad’s *Heart of Darkness* (1899) and E. M . Foster’s *Passage to India* (1924).

It is curiously the case that British literature itself has been colonised by colonial/postcolonial writers writing in Britain out of colonial experiences and a colonial past (Achebe, 1975).

According to Fanon, post-colonialism as a scholarly discipline deals with the aftermath of colonialism (1961). It is about the struggle to be truly independent. One main concern in a post-colonial nation is the way government is run. After being controlled by the colonial power for a long time, they need to establish their own way of doing things. It is difficult because their cultural identity is in question.

Governments are supposed to act in the best interest of the people, but what do the people want? The country is no longer being oppressed as the people are independent and free to be themselves again. However, they have changed. Their culture has changed and now they need to understand who they really are.

Gayatri Spivak claims that post-colonial literature can be identified by its discussion of cultural identity (1989). Literature, whether, a novel, a poem, a play or a short story, may be about the change that has taken place or a question about the desirability of change or a challenge to change. Post-colonial literature tends to ask the question: "What do we do now that the colonisers have left us?" After so much change has taken place, they cannot go back to their original culture. Spivak states that post-colonial literature tends to answer the question of should there be an attempt to restore the original culture, conformity to the culture presented by the settlers or the creation of a new culture which combines both? If a novel answers and explores any of the above questions, it may be considered post-colonial literature. When trying to identify post-colonial literature, it is important to recognize whether the former country in question is actually independent or considered independent but reliant on its former colonial power. Ashcroft says post-colonialism deals with cultural identity in colonised societies: the dilemmas of developing a national identity after colonial rule; the ways in which writers articulate and celebrate that identity (1990). It is often connected with race, ethnicity, culture and human identity. Post-colonial literature is a study of relationships and interactions of the more superior, mostly European, and the colonised people. It was during the nineteenth century that the European countries took complete control of the vast majority of the world. For example, Britain ruled almost fifty percent of the world. During the twentieth century, the countries that fought for their independence from Britain were India, Jamaica,

Nigeria, Senegal, Sri Lanka, Canada and Australia. Scholars have coined the term Post-Colonial Studies for academic purposes. The study includes the art and literature that were produced after the colonised countries gained their freedom. This area of study became prominent during the 1970s and has been developing since. A seminal text for post-colonial studies is Edward Said's *Orientalism* (1978). Said is a Palestinian-American scholar. In *Orientalism*, he criticises the Western representations of Eastern culture. The pioneering groups of the white settlers in the United States had English lifestyle and were closely connected to English traditions but the United States is studied for its colonising rather than its colonised attributes. Canada and Australia are regarded as "settler" countries as they were also former colonies of the Great Britain and because of their continuing loyalty to their coloniser.

According to Fanon (1961), post-colonialism is connected with a clash of cultures. It is said to be the major theme of this subject. The colonial power imposed their culture and their lifestyle on the colonised and when the colonised gained their independence, they were still influenced by the cultures that the colonisers left behind. It is still happening—European influences are still deeply ingrained in the natives. Therefore the term "decolonisation" is said to be the process of change or the deconstruction of old-fashioned perceptions and attitudes of power and oppression that were adopted during the time of colonialism. It was rather an emotional and tense process because the relationship between the suppressor and the suppressed were complicated. While the natives had to learn how to be independent and to put independence into practice, colonial powers had to learn to let go by accepting the loss of control over their colonies.

As shall be disclosed in the following chapters, Karim and Kam Raslan discuss the hang-ups of the colonial subjects and portray how they are confused when they are

left alone to run the country on their own without a superior power dictating them. As Fanon states in *Black Skin, White Masks* (1952), people cannot help but look up to the white-skinned as they perceive everything white as something good and supreme. Anything black is considered bad luck and symbolises evil. This happens in Malaysian society too. Prior to Independence, people were taught to speak in English and as a result, English became a prestigious language. Hence, colonised subjects celebrated the language as a tool for career and social mobility. After Independence, the colonial hang-ups remained.

In reference to the expansion of British world assets in the early 1800s, Rudyard Kipling wrote:

Oh, where are you going to, all you Big Steamers,  
With England's own coal, up and down the salt seas?  
We are going to fetch you your bread and your butter,  
Your beef, pork, and mutton, eggs, apples, and cheese.  
And where will you fetch it from, all you Big Steamers,  
And where shall I write you when you are away?  
We fetch it from Melbourne, Quebec, and Vancouver—  
Address us at Hobart, Hong-Kong, and Bombay

In this stanza of the poem, entitled *Big Steamers*, one can get a feeling for the immense trade and vast expanses that the British commanded during their colonial era. The British once had holdings across the world from the "Far West" to the "Far East," including Canada, South Africa, India, Australia, and, of significance to this study, Malaysia. They established ports in just about every corner of the world imaginable. By the late 1800s, Britain had control over the trade and finance of almost the entire world. Factories depended on the huge trading companies to ship goods throughout the world. Because of this influence came the English language, used in all British holdings for commerce, government and in some areas even day-to-day communication.

The spread of English is as significant in its way as is the modern use of computers. When the amount of information needing to be processed came to exceed human capabilities, the computer appeared on the scene, transforming the processes of planning and calculation. When the need for global communication came to exceed the limits set by language barriers, the spread of English accelerated, transforming existing patterns of international communication (Ferguson 1983:ix).

English has also become a *lingua franca* to the point that any literate educated person is in a very real sense deprived if he does not know English. Poverty, famine and disease are instantly recognised as the cruellest and the least excusable forms of deprivation. Linguistic deprivation is a less easily noticed condition, but one nevertheless of great significance. There is also evidence from Phillipson (1992) of those who resist learning the language as they feel it will be a threat to their culture and heritage. Listed below are examples of types of protest (1992).

Mahatma Gandhi's oppressed group rejected English as they associated it with mental slavery. He accused English of distorting education, as the time spent learning English was so great that other subjects were ignored. On top of that, people feared losing their cultural identity when they learn English, which Fanon refers to as "cultural deracination" (Fanon 1952 and 1961). A Nazi critique of the British Council identified the advance of English as a threat to western civilisation (Theirfelder 1940). A recent French official study claimed that learning English and making it a global language will be a threat to a group's mother tongue and will become a barrier to creative values (Haut Conseil de la Francophonie, 1986:341). France was adamant to promote their own language inside and outside their country. France has succeeded in promoting their language abroad, although English is still leading as the dominant language.

From the above, it is evident why some people reject or resist learning English. Regardless of how resistant the colonised were when it came to learning English, the

colonisers were adamant about making English a global language. The primary goal in the colonial education system was to learn the language successfully. For example, in the case of West Africa, “education to many people came to mean simply the ability to write and speak in English” (quoted in Mazrui 1968:186). It was also the same case in other parts of Africa, even where the British ruled only for a short time. In Malaya, even after the British had left, a great deal of English continued to be used for a time. In schools, the medium of instruction was English until about 1965. According to Pennycook, English Language Teaching (ELT) was a highly significant part of colonial power (1998). Where the British Empire spread, English spread too. Colonised Malaysians believed that a study of English Language teaching and colonialism could add important dimensions to the understanding of how colonialism operated. The reason for implementing English in schools as the medium of instruction was to provide benefits to society. In the minds of many, it was a crucial tool in the development of a workforce able to participate in colonial capitalism. This was one of the reasons why natives worked hard to learn the English Language because to them, it was a ticket to dignity and respect. Due to this, most countries agreed to implement English as the second language in schools. In Singapore, although Malay is the sole national language, students are educated through the medium of English and are still expected to study their mother tongue. Even “throughout India, at the secondary school stage a student has to learn at least three languages, one of which is English (Annamalai 1988:9). The same goes with China where English is studied extensively and according to statistics, fifty million people in China are learning English. While all these reviewed works illustrate English cultural and linguistic imperialisms, no study has been done on the portrayal of particular