CHAPTER II

THE LONG DAY WANES
(A Malayan Trilogy)
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THE LONG DAY WANES: A MALAYAN TRILOGY

Burgess wrote the Malayan trilogy inspired by his teaching in Malaya and Borneo. He found in these places a conflict of races and tensions between the colonizing British and the independent-minded Malay. This 'confluence of culture', is the subject matter of his many novels. About this, he writes in his critical work The Novel Now.

"But when I wrote my first published book - the three which make up my Malayan Trilogy (called The Long Day Wandes in the United States) I had a strong urge to communicate an image of a Eastern British protectorate in a phase of transition, and so I wrote for an audience (a primary one of Malaysians, a secondary one of everybody else). I was encouraged by good reviews to wish to consider the writing of fiction as a secondary profession (my primary one was that of a colonial civil servant), and so every book from then on was aimed at a cultivated readership and designed to further - through at least good craftsmanship - my reputation as a novelist. The subject matter I chose was cognate with that of the three first published novels - the state of transition in British colonial territories; the impact of a self-indulgent England (which no longer cared about its dying Empire) on a sensibility much modified by living in the Far East."
The novel seeks to portray the British Officials and their attitude towards Malayans. Burgess seeks to bring about a reconciliation between the East and the West, but fails at the end. His intention to present the Western civilization in collision with the eastern, imperial with the colonial, the human heart in conflict with the machinery of the government, and the conflict of class and race. Burgess, like Conrad and Kipling, is perhaps fascinated by the European rulers and their destinies and the future of the people they ruled. So he wrote Malayan Trilogy to bring out the characteristics of the communities, their culture, tradition and beliefs.

Burgess knows Malayans from the inside, having lived and worked there. He tries to approach Malayan affairs from the point of view of an insider. He diagnoses the situations there in terms of personalities and the variety of the social and religious customs. To his vision, the Muslims are central. Dramatically, this is appropriate as Islam is close enough to Christianity to provide a dynamic opposition to the English. We are introduced to Malayans, Chinese, Tamils, Sikhs and Europeans as well as to a large section of British colonials. Moreover, Burgess reveals the conflict of temperament of the dominant English and other races through their interpersonal relationships. He explores many social and moral problems. As with E.M. Forster's novels, his novels are primarily concerned with
matters of human conduct, and especially with the dark places in the human heart, which make for unhappiness and confusion not only between individuals but between races and nations. Here he has evoked the tragic evil of alienation, of hostilities and barriers - man against man, race against race, sex against sex, culture against culture - to its most complex and baffling condition - tradition against tradition, nature against nature. The theme of the novel is the plight of the human race. By writing about the East, Burgess moved away from the limit of English society and the western philosophy and embraced the universal. He is primarily dealing with human diversity, the difference of colour, race and creed, that threaten personal relations. It is a novel not only about the East-West conflict but about inter-racial conflict. My aim in this chapter is to explore the East-West and the racial conflict, Malay as a jungle; Burgess and Islam, the feminine perspective and the expatriats.

I

Burgess has a coloniastic bias. Therefore, he presents the British race as superior to the black. He considers the white as arbitrators, maintaining unity and racial harmony. Secondly, his vision of the white race is sympathetic. According to him, the white people come to Malaya either to earn wealth or to spread their superior
culture, but unfortunately, are over powered by the dark culture. He presents a pitiable coloniastic picture of the white man who goes to influence the black, but instead, gets influenced by them. Writing about this problem of catching a Tartor, Geoffrey Aggeler says about Hardman in The Enemy in the Blanket that he is powerless to escape from the grip of the third wife 'Che Normah: "He deludes himself into believing the marriage is only on temporary, expedient arrangement; when he has established his practice and paid her back for taking care of his debts, he will avail himself of the simple Muslim means of obtaining divorce. But it becomes clear that Che Normah is indeed 'no cho Cho San'.

Geoffrey Aggeler's main focus in the critical work is on racial harmony rather than on the East-West conflict. Therefore, I would like to deal with the East-West conflict.

In the Malayan Trilogy this problem has been dealt with from two angles: personal and racial. Fenella, the second wife of Victor Crabbe does not like the Malayan heat. Therefore, she wants to go back to England. Burgess evokes Fenella's internal discontent and hatred for the place through the scorching heat of Malay. On the contrary, her husband likes the country. This is shown through his attitude towards heat: "I like the heat" (41). For Fenella, the heat objectifies her internal hatred for the place:
'But what is there to like? Scabby children, spitting pot-bellied shop keepers, terrorists, burglars, scorpions those blasted flying beetles. And the noise of the radio and the eternal shouting. Are they all deaf or something? Where is this glorious travesty of Europe. And I haven't met a soul I can talk to. All these morons in the Malay Regiment and there louts of planter, and as for the wives...'

(41-42).

Burgess, like E.M. Forster, was appalled by the corruption of personal relationship produced by imperial rule with its harsh division of humanity into the white and coloured, and its hierarchical structuring of both racial and social relationship. For instance, Ahmed, a Malay boy does not understand the benefit of the roads made by the British. For him, "we only need to wear shoes because the British built roads which hurt our feet" (58). For Mr Crabbe the East is marked by unreason and illogical life. Therefore, he thinks "This was the East. Logic was a Western importation which, unlike films and refrigerators, had a small market" (58). Boothby, the headmaster of the Mansor school, has antagonistic attitude towards the Malayans. For him they are hot-blooded. He tells Crabbe that they let the British down if they think them to be soft. Therefore, Boothby thinks that the British should take quick action against them. Indirectly they are considered as inimical and barbarious. The East-West encounter for Crabbe changes into an absurd infatuation
with the country.

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 Femella (63).

Burgess seeks to establish bounds of true personal relationship between the two races of the West and the East, but he fails in this attempt. The reason is that the officials in this novel fail to understand the point of view of the Malayan, and the Malayan of the British. Burgess depicts Crabbe as a character whose sympathies with Malayans are true and sensitive, but implicitly he approaches the country with a sense of pride and prejudice against it. Therefore, neither can he improve his own conditions nor can he bring his superior culture to this country.

Through his talk to Nabby Adams, Flaherty reveals his hatred for the East. He compares it to bloody boot, and calls it "the bloody East" (173). River's hatred for the black is inveterate: "I will be glad if I never see another black skin as long as I live. They give me the shudders. Discipline, that's what they need. When I was
in the Army I could handle them all right... (76). He adds: 'Niggers, Black Bastard!' (89). One of the teachers in the School, Inche Kamaruddin is chauvinistic so as to like Malay and hate everything other than his own father land. Therefore, he says: "Malay dat shall be ruled by the Malays... Malay is the country for the Malays" (90). He is so much irrational in his love for Malay that he hates, other Aryans, such as, Chinese, Indians and Eurasians. The Malays are irritated at the luxurious lives of the British. Therefore, the narrator says, "They have let us down" (244). The narrator, as a representative of the white says: "'So they ought, black sods. Adam's shit, my father used to call them" (225). Auntie reprimands the Muslims through which she shows her hatred for them: "Black mailers. Agents of the supreme councils of Islam?" (228). She brings out the unscrupulous nature of them: "To them / to strike a man with an axe, it is nothing. It is to them an honest living" (228). According to her its criminality is its poverty: "All the time money trouble. That is the big disease of Malay. Not T.B. Not Malaria" (228). The narrator shows his dislike for Haji Zainal Abidin through the description of his physiognomy: "... with huge teeth with wide gaited moustache..." (231). ..."his face a devil's mask of cunning, his teeth set as though he carried a knife between them" (230). Hatred between the white and the black arises out of the controversy over heading the
administrative post of the school. While talking about this Talbot tells Crabbe that the different nationalities from Asia are going to hate him, and also, they think about the Malayans "cutting the whiteman's throat" (247). The whiteman feels that his very existence in Malay is threatened "They all think that our skin is our only piece of parchment. We carry our whiteness like a diploma" (248). The narrator brings out Hardman's hatred for the East. Hardman compares the East with the West and feels irritated about its code of law. The heat outside becomes the heat of anger inside: "Hardman now became irritable... the frivolous attitude of the East to the Calm processes of Western Law" (259). Burgess, in the voice of the narrator expresses his hatred for the Christians of all nationalities: "... And now the Chinese communists were killing and torturing and they too were Christians" (269). Black-white hatred is reinforced by the past brutal deeds of the colonial British such as the Black Hole of Calcutta where thousands of Indians perished (276). Conflict between Black and White also comes out through teaching English: Crabbe as a native speaker reprimands Abdul Khadir on teaching obscene words, such as "Chaos", "Bastard", and "bloody". According to the black, these words are in common use in the navy. Therefore, Abdul Khadir is not browbeaten by Crabbe. The Malayans think that the British are a treacherous lot. For their sexual satisfaction they marry native women as past-time and then
desert them. The talk of Talbot and Crabbe reveals that Malaya wants the white man to quit (351). This indirectly indicates the political change that has come over the country. The English men are to be pushed outright out of the country as they are enemies of the Malay. Therefore, Fenella says "It's all enemies from now on. God, that sounds melodramatic. But politics, of course, is all melodrama unbelievably crude" (368). The Malaysians think them to be stupid. This is brought out through the driver of the trishaw who wants to milk the white man for his foolishness. The man says: "The white man had more money than sense" (370). The Europeans feel lousy as a result of staying in the inclement atmosphere filled with despair. Crabbe tells Hardman, "Are they making wax-images of you and burning them over a slow fire? I'm sure that's what's happening with me. I feel lousy" (383). Haji Zainal Abidin is troubled by the problem of apartheid. He is well aware of the fact that the standard of life of the Haji is far below the whiteman's. But still he is courageous enough to speak out the truth: because

I am only a Malay you will not accept my hospitality. Because I am only poor blood Malay and do not live in a fine European house with a fan spinning all the time. I tell you, you English bastard, there will
never be peace on earth until the Europeans have learned to treat their black brothers like brothers (394).

In the chapter the East/West conflict is studied from different angles, such as, the climatic conditions, misunderstanding between blacks and whites, imperialistic attitude of the white towards the black, chauvinistic attitude of the Malaysians, financial, educational and political problems.

II

Burgess does not see Malaysians as good people or the Europeans as bad in any simple sense of the word, nor does he see the European's savage passions and deeds as identical with those of the Malaysians. Infact, while Burgess implicates the Malaysians in the European's moral disintegration, he favourably contrasts one with the other. We are perplexed as to who the victims are; Who the villains. At times he makes the Malaysians as Satanic corruptors of the lousy Europeans; at others he presents them as the innocent victims of devilish European invaders. The truth is somewhere in between. To share Burgess's vision, we have to follow him into this most uncomfortable region.
Burgess's scorn for postering Europeans in the Trilogy is matched by his sympathy and respect for the Malaysians. In the *Enemy in the Blanket* the Sikh is hit on the head after alighting from the plane. The Sikh tells Fenella that it was a formal warning given to him to drop the charge against the one who had stolen a tea-towel from his shop. The senior axe-man has no animosity on the part either of himself or of his colleagues. He has fulfilled a friendly deed with the violence on the Sikh. Therefore, as a friendly gesture on his victim he offers a cigarette (This was the only payment he had taken as the work was done for a friend): "To show there was no real animosity" (218). As in *Heart of Darkness*, with its ship firing into the bush, Africans in chains, an Eldorado expedition of white men, symbolizing a social jungle; here also we have the disconnected, illogical things. The people of the aerodrome are cut off from the city without a phone. The custom girl does not know anything about Nazi Ali College. According to the Sikh: "Law and order not possible" in this lawless country. Significantly, Burgess presents the senior axe-man hospitable, friendly and honouring the bond of friendship. A little later we are given the white man's version of the country and its people, when Fenella and Crabbe are offered a lift: "You shouldn't really go around on those things, you know. I mean, white men don't do it, and all the rest of it, not here they don't, and besides there is an Emergency on" (220). This piece of information, in a nutshell, brings out the colonial
discourse at the heart of the novel. While Europeans have earned their power, they have destroyed the friendly feelings of the natives. E.M. Forster’s imploration "only connect" is to be found with a few European only. The state of Dahaga is like Koch’s Indonesia in The Year of Living Dangerously. It is a godforsaken country. No one knows why any one goes there.


As Conrad’s Heart of Darkness absorbs the Europeans that go to it, Dahaga, too conquers them:

"Or the British might be absorbed, as the Siamese had been in the days of the occupation, when the Japanese had moved west and south, leaving Dahaga to their jackal friends from Thailand" (214). While in the beginning Fenella encounters hostile country, the persistent strangness of the local people, the endurance of banality and meaness in the exotic settings, crabbe merges with the people and the country. He identifies himself with them. His attitude towards the country and the people is a post-colonial attitude not to be found in E.M. Forster, Kipling and Conrad. For Kipling, the Indian was a child to be protected. Thus,
he was caught in a double bond. To obey was to be dominated. To rebel was to invite domination. The colonized were to be treated as inferior creatures. But for Crabbe such cross-cultural encounters don't matter:

"I should be so tired of shambles here, the obscurantism, the colour-prejudice, the laziness and ignorance..." (63).

In spite of this, he wants to live there: "I want to be wanted" (63). His love for the country creates a sense of adjustment in him:

'All right, darling. But, in the meantime, we've got to live here. We've got to try and make some sort of life in this country. It's no good fighting against it all the time. You've got to accept that this isn't London, that the climate's tropical, that there aren't concerts and theatres and ballets. But there are other things. The people themselves the little drinking-shops, the incredible mixture of religions and cultures and languages. That's what we're here for - to absorb the country.' 'Or be absorbed by it', he said to himself (67).

Similarly, Nabby Adams merges with the natives:

"Nabby Adams was not very happy about his English lately... He was content to speak Urdu with Alladad Khan..." (71).

Opposed to Crabbe and Nabby Adams, Rivers and Gruney hate the natives and the country. The climate makes them
as much irritated as the natives do: "He scratched his shoulder-blades petulantly. Prickly heat" (76). Mr Crabbe thinks that he has already merged with the natives by giving up the European standard of life.

"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... Fenella... had rejected the white women's world—for different reasons (91).

Crabbe's love for the country and his decision to stay in Malaya brings a divide between the couple. He asks Fenella to leave him if she is not prepared to live with him in the country.

If she did not wish to be a dutiful wife, then she had better not be a wife at all, she had better leave him (91).

Crabbe's love for the country makes him egoistic, self-involved and self-centred. The threat of the jungle for Fenella. "... the car breaking down of miles from anywhere", (91) is like a distant rumble for Crabbe. As for Alladad Khan and Nabby Adams: "The demons of the half-tamed jungle watched them impassively, a snake reared its head from the grass... From afar a tiger
called" (86) are unheeded. They inspire "an old ploughing song" from Alladad Khan (86).

After Fenella returns home from Timah—missing the Film Society meeting, we see her a changed woman. She not only likes the country but gloats over the exotic rituals:

"Well, some of them walked in there bare feet on broken glass and others stuck knives into their cheeks, and one man swallowed a sword... (95).

After this transformation, she feels sad for not knowing Malay. She says, "It's silly not to know Malay when you're living in Malaya" (95).

Against such a thematic mode, I intend to study in this chapter Malay as a Jungle and the Malays as animals who perpetuate the rule of the jungle in terms of T.S. Eliot's "Fragment of an Agon". Collected Poems (1909-1962) (London: Faber, 1936), (131): "Copulation, birth and death." The country itself absorbs a few but ejects the unwanted elements. In such an East-West dialectics, the Europeans resist their merging into Malay, as the Malayans resist submission to the European influence. For a few Europeans, their dominance over the natives changes into their submission and ultimately merges into the Jungle world. For crabbe and the other Europeans, the corrupt and corrupting jungle becomes the perfect ecological setting
for their failure to fulfil their ambitions. The plan of the Europeans is further spoiled by Malay as a country which harbours a confluence, a diversity and chaos:

The Chinese feared that the Malays would run amok in the dormitories and use knives; the Malays said they did not like the smell of the Indians ... The Chinese cried out for pork which, to the Muslims, was haram and disgusting; the Hindus would not eat meat at all... (38-39).

But they to Crabbe, appear to have "Welded" into a single unity: "... this unity was only a common banding against British injustice"(53). And the Malay teachers of Mansor School display animal qualities. This is revealed through the insect world inhabiting people:

All around them flying ants were landing, ready to copulate, shed their wings, and die" (87).

The Malay Jungle life absorbs Boothby and Crabbe in the scuffle for supremacy. A casual meeting at a bar displays lust of a man for a woman. Hari Singh strikes under the table Feneall's "shod" feet (109). And that makes Alladad Khan fly into a fury: "His beard should be pulled out, that soapy smile sponged from his mouth by an avenging fist" (110). We know that concupiscence is basis of Alladad Khan's protection of Fenella.
Nature plays a vital role in getting Crabbe transferred from the school to another state. The journey of Alladad Khan, Nabby Adams, Crabbe and Fenella to Gila is a traumatic feat ending in Crabbe's transfer for none of his faults. This could happen only in a country which is governed by jungle laws.

Significantly, the rain is compared with "a football crowd, ..." waiting to charge and rush at the opening of the gates" (137). The jungle stands back "sullenly and threateningly" (137). Alladad Khan says while driving the vehicle, "It becomes hard to see and the roads quickly become flooded" (137). The description of the rain, the jungle and the road prefigure Boothby's animal behaviour with Crabbe when he hurries to school to see whether his message of the breakdown of the car reached the Headmaster or not. Boothby pounces on Crabbe like "a pack of big wet dogs" (139). After Crabbe's transfer to Dahaga, Boothby's fate may well be equated with the jungle Crabbe leaves behind him. "... the jungle crouched, impotent now, locked in its cage again" (142). During Crabbe's farewell party, Boothby shows his animality. "Boothby screamed, picked up a large dish of fried rice garnished with shrimps, and then hurled it at Crabbe" (190). Boothby's madness is an imperial attitude attained through indifference to Malay and its people. The jungle has taken possession of him as it does Conrad's Krutz in Heart of Darkness. Diagnosing
such a disease, Mr Raj says:

He has had too much power. In a few years, he will retire and then he will drag on his empty life... But he will be recognizably mad. ... And he will bore people with his unintelligible talk about a country he could never learn to understand. (192, 193).

But about Crabbe, Mr Raj says, "The country will absorb you... You will loose function and identity. You will be swallowed up..." (193). The words of Mr Raj become prophetic for Crabbe. He is actually, swallowed up by a river while crossing it (593).

The jungle psyche of the people in Malay is brought out through their way of eating and their parties. Alladad Khan's gorging makes Nabby Adams real sick: "gorging like that. No moder-ation somehow when he starts anything... And not a bit bloody grateful" (201). During the Abang's feast, one gets the impression of a prey and a predator:

There was a rush, headed by Talbot. Crabbe found himself set upon by starving rajas who stabbed forks into his hand. They stabbed indiscriminately - here a slice of dried-up beef, there a chicken-wing, here a dripping hunk of cold curried mutton, there a human hand... and that rank was forgotten in this elemental clawing for food. Every man for himself, including the Abang. The essential Malaya is jungle (296-297).
Crabbe is taken aback at Hardman's cruelty in betraying him as a Communist to his rival, Mr Jaganathan. Crabbe wonders what jungle facet Hardman displays in this:

Or was it just some peculiar malice, age-old, living in this primitive state, demons older than Islam or even Hinduism, exiled to the jungle, working silently through the axe-man, the magicians, the betrayers of friends, the man who were, almost despite themselves, cruel to their wives, as he was to Fenella? (322).

This shows that Crabbe is as much under the jungle influence as is Hardman.

For Crabbe the jungle becomes a saviour by taking Ah Wing in its mouth: "... evidence had been devoured by the huge green mouth of the forest, and the teeth had snapped shut" (333). But for Hardman it comes as a predator in the form of his wife, Normah. He is imprisoned in her house as a prey of her lust. But when he makes good his escape, it is E.F. Goodall's letter that brings home his predicament.

"I think that the days when a man could expect to make his fortune in the East are dead and gone. Indeed, the time seems to have come for the reverse of the old process to apply, and for the East to dominate the West..." (379).

Therefore, in this jungle world Hardman is
appropriately evoked as a wasp. This indicates his degradation from man to animal and from animal to the insect world. It is Crabbe who sees this: "... eyes slowly following the questing flight of mason-wasp, flat on his back, hands folded" (332). Significantly, it is spoken of in human terms - "his" and "hands folded" bring to our mind the pitiable position of Hardman who has come to Crabbe to beg for a loan for his escape from the clutches of Normah.

The jungle psyche is most pronounced in Vythilingam's hatred for the British. Therefore, the narrator says, "But behind the mildness what tigers, what jungles" (416). Moreover, the jungle principle operates in a pronounced manner when the pilgrims from Mecca are received by the Malays:

Yet the more eager of the kampong people were already approaching the pilgrims with loud religious greetings... ahead of the pilgrims, was the Chinese boy with the brief-case whom Crabbe had come to meet. They would teach him out of the way, they would knock him down and trample on him and perhaps his brief-case would be kicked away, lost, stolen (428).

Crabbe's dressing down the Malay boys, Hamzah, Hassan and Idris is an indication of Malay as a jungle: "What sort of a country are you trying to make?... For God's sake, grow up..." (445). Ultimately, Crabbe's verdict on the Malays
is, "And it was finally to the jungle-gods that the Malays would be most faithful" (577). For them Islam is at the periphery of their social life as a Malay "... there was no desert here, no dominion of sun and oasis. There was nothing to believe in except the jungle. That was house and that was reality" (577). Therefore, for Crabbe: "The jungle called 'Om', like the Malay showman of the shadow-play, one and indivisible, ultimate numen" (580).

As a result of this the Malayan family is seen as a pig-sty reminding us of Robert Lowell's, 'The Skunk Hour':

The living-room was full of children, mostly naked. One small boy was eating a cold chapatti on a dusty floor, a baby lying on the dining table, cried pitiously for the breast... Mr Jaganathan took the child on his knee, watching, with pride, its slow dribble... a Tamil house full of bawling children, hens clucking outside... (333-335).

The jungle, with its rain and the wild animals parallels the fate of the protagonist, Crabbe. It portrays the psyche of the people in their feasts, sexual urges and in taking revenge on their enemies. But the river, though present throughout the novel, is not used as a general and digressive reflection of the psychic traits of the characters. As opposed to this, the jungle is used at dramatically significant moments to intensify and heighten the inward conflict of the protagonist from it issue threat
to the Malayan lives in the forms of communist shoot-out.

III

Anthony Burgess is a post-colonial novelist. He cannot be called "a bloody racist" as Chinua Achebe calls Conad. Yet there is a colonialistic bias in his trilogy, The Long Day Wanes. Racial problems in Burgess is studied through the titles that Burgess gives to his trilogy; his comprehensive presentation of Malay life, his use of language to describe the Malays and the Europeans, and the images which Burgess uses to project life. The racial theme is built by evoking the Europeans as supercilious who see the Malayans as degraded so that they could try to subdue, rule, exploit, and convert them. It is, in turn, evoked by depicting the Europeans themselves as degenerated, corrupt and effete.

The title of the trilogy - The Long Day Wanes refers to the end of the British empire on the colonies, in general, and on Malay, in particular. The first novel in the trilogy is Time for a Tiger. Tiger is a drink. The evil of excessive drinking is given to Nabby Adams rather than to the natives. The novel carries suggestions that the evil which the title refers to is to be associated less with the natives rather than with the Europeans. At the beginning of the novel, Nabby Adams is seen dreaming "shot
with sharp pangs of unpaid bills"... (11). Flaherty tells
him. "Beer, beer, beer For God's sake, man, haven't you
another blessed thought in your head at all but beer?" (11).
Burgess shows himself as a racist through Flaherty's
reprimand: "There was the other day with the C.P.O. round
and you on beer again in that filthy bloody Kedai where I'd
be ashamed to be seen, boozing away with that corporal of
yours. Leading him astray, and he a bloody Muslim (12).

Burgess evokes the Malays as much degraded by the
intoxicants as people like Nabby Adams.

The rulers themselves lived unedifying lives.
Yahya never moved out of an opium-trance;
Ahmed died of a surfeit of Persian sweetmeats;
Mohammed lashed at least one slave to death
every day; Aziz had syphilis and died at the
age of eighteen; Hussain had a hundred wives (33).

(The title of the second novel - The Enemy in the
Blanket also refers to the Europeans. Crabbe is shown
as an enemy in the blanket because he has used his lust
on the native beauty - Rahimah. Hardman is also shown as
one who sacrifices his dignity for money, and finally he
is hounded out of Malay. Talbot and Mrs Talbot are
equally degraded: One for his gorging, the other for her
sensual pleasures. Burgess's impressions of racism fall
into three classes. The first is a direct, straight
forward attack on the effete European characters such as
Nabby Adams as seen earlier, and the second is a satirical portraiture of the Malays. It is also ironical that Hardman is a trusted friend of Crabbe, but he himself becomes Crabb's enemy in the blanket by revealing about Crabbe's part affiliation with Communism. Fenella, Crabbe's trusted wife decides to leave him for the Abang as Mrs. Talbot bewilders her husband: "Is she a prostitute? First she's with you, then she's with this other swine. I just don't know her. I just don't know anything" (364).

Jaganathan's display of the machinations of the unscrupulous intrigues and fierce job competition serve to thicken the melodramatic plot and to provide Burgess's view of the Malays. The title of the third novel *Beds in the East* is mainly focussed on the soft bosomed Eastern woman. Rosemary, who "had little to offer, except her body" (419). It continues the unscrupulous job intrigues between Vythinglingam and Crabbe which ultimately leads to Crabbe's death by drowning.

Unlike Joseph Conrad barely showing the Congolese, with the exception of Krutz's mistress in *Heart of Darkness*, Burgess gives a comprehensive presentation of Malay life as does Achebe of *Iboes*. In Burgess we go into the minds of the Malays to see the situation from their point of view. The jobless Malays discuss Crabbe: "He walks to the school. He has no car. Yet he is rich'. 'He saves money to be richer still. He will go back to England with full pockets..."
and do no more work' (45). Alladad Khan is critical about the "terrible erotic thing" of the English and American films (49). Inche Kamaruddin tells Crabbe that the Chinese, the Indians and the Eurasians do not count, because, "Dey are not de friends of de Malays. Malaya is a country for de Malays"(90). Inche Sidek has original views about the intoxicating drinks: "My God", said Inche Sidek, "Who is to know if drinking brandy is haram? I tell you, the Prophet forbid what would intoxicate. Even water will intoxicate. Me nothing will intoxicate, so for me it is not harm" (108). Alladad Khan wants to teach Hari Singh to behave for his insult to Penella, but the Sikh says, "It is time that the white man and the white woman wept. God knows that they have many wrongs to repent of, wrongs committed in our country in the name of the British Raj. And even now India is not free, at least the Sikhs are not. If there is Pakistan, why have not we our Sikhistan?" (122). For these words Burgess may be credited as a prophetic writer if we see these remarks in the context of the shoot-out that is rampant these days in Punjab. Teja Singh, a night watchman; Mahindra Singh, a cloth merchant, are eloquent about their importance in the country's life: "Guarding the lives of those who are sleeping, guarding valuable property, tending cattle so that there shall be fresh milk... They are the backbone of this country"(287). Burgess appears to be an objective onlooker to the various viewpoints. Teja Sing's point of view becomes Burgess's
"we have been pushed around... we are human beings, like any other people living in the world. But where will you see your wealthy sikhs, or your sikhs in their offices with many telephones and riding in their big cars? I say the Sikhs have been cheated, and when this independence comes they will be cheated even more'" (286).

It is almost a view of Burgess about religious affiliation of Christians when Kadir and Kassim are exchanging ideas: "'Yes. But then I say always that beneath every Christian you will find Communist leanings. It is the same sort of faith. But Hindus are always good peoples. We have too many gods to become Communist'" (298). Fenella gets very much upset for Crabbe's mixing up with the natives. According to her the natives take disadvantage of his mixing freely with them. It is a view of a colonist - it is bound to be there until a clear understanding takes place between the two races (113). For Burgess the Sikh appear to be foolish and what they say about the Chinese applies to them: "'The Chinese and the Bengalis and Tamils are men of honour. They sell too cheap. But, misguided, the fools of the town patronize them...'" (323).

Racial prejudice arises out of miscenation. Even though Mr. Roper is tall, muscular, golden skinned, yet the Europeans do injustice to him. He bewails. "I applied for this increment, but they would not give it to me. And why? Because I am not white man, an orange puteh. They
say I am not well qualified, but believe me, they are not thinking of university degrees. I can see what is there in their minds... He is a dirt, he must be kept down, the money is for the orange puth" (62). This is a coloniastic attitude of the European. Burgess is able to project the racial spectrum from different angles. It is left to the reader to choose what he likes most and view the problem from his own point of view.

Alladad Khan has his unique ideas of divorce different from the Islamic Personal Law: "We Punjabis do not divorce like other Muslims. When we have married a wife we cling to her only..." (131). Mr Raj predicts that the long day of the British is on the wane: "The time is coming for them to leave the East... One cannot fight against the jungle or the sun. To resist is to invite madness" (192). Rahimah, as a voice of the East can speak forth about Crabbe's satisfying uncontrolled lust on her (21). Haji Zainal Abidin can speak as an equal with Hardman. Can call him "a bastard". He can boast of his own English as better than the white man's (234). When Crabbe visits Haji Zainal Abidin, it is almost a post-colonial situation that Burgess expresses unlike the one found in Conrad, Kipling or Forster: "because I am only a Malay you will not accept my hospitality. Because I am only a poor bloody Malay and do not live in a fine European house with a fan spinning all the time. I tell you, you English bastard,
there will never be peace on earth until the Europeans have learnt to treat their black brothers like brothers" (394). Moreover, he is frank enough to add his opinion about Arab women as being "the loveliest in the world" and "the only ones for which man could have any appetite" (394). Nik Hassan voices the predicament of a modern Malay when he says, "If you drink, you're going against Islam, and if you don't drink you've got no social talents. If you have got more than one wife, they say that won't go down well in a Christian country. But, damn it" (458). Even a rickshawala is allowed to express what he thinks about an English man: "He would milk the white man... The white man had more money than sense" (370).

While Conrad, through Marlow, uses some frankly derogatory language in Heart of Darkness, Burgess uses such language to describe the non-Europeans as well as the Europeans. At various points in the novel he refers to the non-Europeans and the Europeans with demeaning adjectives: Alladad Khan is "a bloody Muslim" (12), Nabby Adams"... made a hair tearing gesture with a pair of gorilla arms, his face a devil's mask" (29), for Flaherty it is "the bloody East. And this is no more the East than that bloody boot lying over there" (173); the Malays "workmen discuss the Tamils and one of them says, "'so they ought, black sods. Adam's shit, my father used to call them'"(225). Tea drinkers in Auntie's hotel, remark about the white men -
"Blackmailers? Agents of the Supreme Council of Islam?" (228); Haji Zainal Abidin's face is described: "froth on his lips, his face a devil's mask of cunning, his teeth set as though he carried a knife between them" (236). For him Hardman is a "Christian bastard". His conversion to Islam is described as "an infidel has been called home to the true way" (237). For the narrator "Crabbe made a frog's mouth" (242). According to Talbot, Haji Ali, the founder of Mansor School, "... graduated from sneak-thief, axe-man and occasional pirate to haji" (246). For Talbot, the Malays are "poor devils" (247). Che Guru Abdul Kadir is "the hairy legged goat" (252). According to Chi Normah:


Two Malay workmen discuss the Sikhs, "'the fat sods. Bearded prawns, my father used to call them. They carry shit in their heads just like prawns, he used to say'" (286). All these adjectives are applied either to their appearance or behaviour and to their intellectual measurement. There is an explicit animal comparison with Nabby Adams. His dog and he are interchangeable. The dog follows him most often to indicate his animal existence. Therefore, Flaherty says, "Look at yourself, man. Pains in your back,
and your teeth dropping out and your bloody big feet hardly
able to touch the floor. And that scabby old mongrel
clanking after you like a bloody ball and chain. It's
coming, I tell you. The end of the world's coming for you!" (175). Thus Nabby Adams is reduced to his animal existence.
The canine image becomes symbolic of degeneracy of the race
itself. They flee the country for fear of their lives –
like Penella and Hardman, or die a dogs death like Crabbe.
Even Crabbe is prefiguratively spoken of a food. Talbot
says, "... I always have a couple of baked crabs" (244),
and, significantly, he ends up as food to fish by drowning
in the river. Hardman calls Crabbe that Malays call them –
"white leeches" (312). Hardman in a Sonokok appears "... not like this bloody fool here who looks a bloody tramp" (294). This also is a general remark on the white race as
a tramp. Moreover, the image of "a mason wasp, flat on
his back", for Hardman appears appropriate for the race, as
every one of them is struggling to either merge with the
Malays or get out of Malay. For Hardman it is almost a
traumatic experience in escaping from the clutches of
Normah. It is overly severe simply to write Burgess off
as a racist. His attitude is complex, itself critical of
racism, and, ultimately realistic. He is neither sympathetic
to one race nor condemnatory to the other. Speaking of the
modern Malays who are represented by the sons of Syed Omar;
the eldest, Hassan, is "the lowest of the low. Lazy,
truculent, dishonest, with his long hair and his American
clothes, slouching round the town with companions equally low" (439).

The Europeans see the non-Europeans as degraded and vice versa. If Burgess's image of Malay seems negative, his presentation of the Europeans is much more so. The portrait of his "civilizers" is much less flattering and all too realistic. The Europeans are "the intrepid British of the past, who had ruled the waves. Ah, they were becoming an effete race..." (215).

Burgess does not carefully distinguish between what the Malays do from what the Europeans attain. The non-Europeans and the Europeans appear to be equally degenerated. He is evoking the rotten state of Denmark, as it were. Burgess is on the fence as it were to decide where the blame lies. While Malay is: "... no nation. There's no common culture, language, literature, religion. I know the Malays want to impose all these things on others, but that obviously won't work. Damn it all, their language isn't civilized, they've got about two or three books, dull and ill-written, their version of Islam is unrealistic and hypocritical" (447); and it is Crabbe only that writes to the Abang. "However, it is perhaps appropriate that one of the last of the Western expatriates should bequeath to an Oriental potentate all that the West seems now to be able to offer to the East, namely, a burnt out machine" (381). That machine is symbolic of the European civilization.
In the context of all this it is antithetical on the part of Crabbe to claim that he is not banking on his white skin: "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'm trying to do..." (275). His effort is to show Malay those aspects of the West which were not wholly evil, to prepare Malaya for the taking over of the dangerous Western engine" (301). But Crabbe forgets, and Burgess seems to remind him through Goodall's letter to Hardman that the East would dominate the West (379).

This is proved by Burgess in the context of the novel. It is Che Normah who is shown as strong and possessive rather than Hardman, though his ego of being: "... civilized, adult. He was a barrister, a scholar, a cosmopolitan... he was bigger than they" (345) appears meaningless. Burgess shows an understanding of the suffering of Rahimah and the boldness of Che Normah. He appreciates her beauty and strength of body. He suspects Fenella and Mrs. Talbot for all their superficial materialistic attitude. His Malayan world is predominantly authentic in all its varied spheres. He is able to rise above conventional Western prejudices. We should appreciate Burgess for the remarkable fair-mindedness he achieves in presenting the racial problem in an objective way.
IV

Burgess studied Islamic literature. He was deeply attracted by the religion. He presents Malay Muslims as usually bigoted, frequently violent, invariably unscrupulous and always complacently exclusive. They constantly accuse the Europeans of being unbelievers, infidels, and sons of Satan, and it seems important to ascertain whether Burgess uses them for some more profound purpose than at first appears. If it is accepted that he had specific reasons for producing a Christian bigot such as Father Laforgue, why should this not also be the case with his Muslims?

In Burgess's interview with Coale, he expresses his attitude to Islam:

I cannot go along with Hinduism at all, nor with Buddhism. But I can go along with Islam, because it's pretty close to us. Indeed, the whole of Europe could have been Islamicized - the whole of Spain certainly was - and if you're living in the East, if you're living under hot skies and desert sands and camels, you can see the attraction of this very austere religion. You can see the attraction of it. You can see the attraction of abstention from food during the hours of the day, in case the enemies strike. It's a very simple religion, but unfortunately the Koran is a very bad book. There's nothing much to read in the Koran. It's most austere. There's no decoration in
a mosque. You're not allowed to represent the body. You're not allowed to represent the human figure. So the art is totally calligraphic. There's no music. It's terribly austere, and of course rather attractive...

Most of the Muslims I knew were living in a British protectorate and had been corrupted or influenced by the British way of life. I mean, most of them drank, for example. Most of them kissed women, which is terribly taboo, but they had seen it in the films and tried it out and liked it extremely. Some of them would go to obscure eating places and eat eggs and bacon, ham and eggs. You couldn't find this in Saudi Arabia, obviously. The news about people whipped publicly, being beheaded. I mean they really take it seriously there. But there's a charm about Islam in a country like Malay or Borneo, where it has to stand on its own and jostle up against other religions.

... But when it becomes monolithic and a genuine state religion, as in Saudi Arabia, then it's rather repulsive. It's very much like Calvinism in Geneva, very similar.5

Burgess certainly knew about many Muslim practices and laws. It is evident from the novel that a Muslim should not eat pork, should not consume alcohol, should pray five times daily and may marry up to four wives. He knew about the pilgrimage to Mecca and the title - Haji - that goes with it. Whether he knew more or was aware only
of the many corrupt practices that have bad effect on Muslims is an intriguing question. Islam prescribes drinking liquor and womanizing, the very activities in which the Abang of the Malay has been most proficient. "From the West he desired only care and fair-haired women" (213). If it is assumed that Burgess knew that adultery was considered as a great sin in Islam, one can look at the conduct of his Muslims with a different angle than if one assumes that he shared the common European prejudices. Therefore, he says, "... divorcée prostitutes were thick on the evening streets" (213). Similarly, stealing is forbidden by Islam. And Ibrahim indulges in that.

"Ibrahim, regularly stole from Tuan's trousers or from the drawer in the desk" (115). The stampede that takes place when Hajis come from Mecca and consequently, the Chinese boy loses his brief case. From where does Burgess get this information? It is a very bad picture of Hajis. It proves European prejudice against Muslim culture.

The image of Malay Muslims that Burgess gives us does not conform to Sir Frank Swettenham's *Malay Sketches* (1895) that the real Malay "is a Muhammadan and a fatalist, but he is also very superstitious. He never drinks intoxicants, he is rarely an opium-smoker". But Swettenham goes on to stress that "though the Malay is an Islam by profession, and would suffer crucifixion sooner than deny
his faith he is not a bigot; indeed, his tolerance compares favourably with that of the professing Christian.\textsuperscript{6}

Sweetenham entitled one of his sketches "Malay superstitions," which included that familiar spirits could enter into and plague an enemy but could be exorcised by certain native priests.\textsuperscript{7} This may have had some influence on Ibrahim when he is about to desert Crabbe:

Even now, in Johore, where, it was well known, there were powerful pawanos, she might be brewing something up, something to draw his heart back to hers, to make him want to do that horrible obscene thing (119).

Ibrahim is fed on Malay superstition. He thinks of "... the Tamil in the Town Board Offices who had died of a fever induced by image-sticking because he had had a Malay Clerk dismissed unfairly" (119). And it is the superstitious mind of Ibrahim that conjures up images.

For a mat by the door of the dining-room had suddenly raised itself, danced a couple of steps nearer to the table, and then stopped" (144).

Kahim\textsuperscript{\textsubscript{a}} threatens Ibrahim with dire punishments: "she would get the Pawano to stick pins in his image, to raise ghosts which would drive him mad and make him, in screening desperation, hurl himself from the high balcony" (144).
Burgess highlights in the novel the disparity between precept and practice among the Muslims. Burgess's interest in Islam makes him use it as an important ingredient in the trilogy. As a few examples will show, when studied closely, Burgess's Muslims can be seen to comment pertinently on the Europeans they confront both in word and in deed.

To begin with, familiar Muslim accusations can be seen to have some point. The Churlish Haji Zainal Abidin tells Hardman:

"'And why should you not?' Stormed Haji Zainal Abidin. 'It is the true religion, you Christian bastard. It is the only one. The rest are mere imitations'" (237).

This comment is prophetic when considered along side the events of the book, but the apparently simple bigotry of the accusation of European polytheism (based on the central teaching of Islam that there is no God but God) is borne out by the weakness of the white men like Crabbe for Rahima and Hardman for Che Normah. The most explicit example comes in a description of Haji Zainal Abidin's adoration for Che Normah:

'Che Normah was a good Malay and a good Muslim. That is to say, her family was Chinese and came from Northern Sumatra and she herself liked to wear European dress occasionally, to drink stout and pink gin and to express
ignorance about the content of the Koran. The Achinese are proverbially hot-blooded and quick on the draw, but the only knives' Che Normah carried were in her eyes and her tongue. She gave the lie to the European superstition - chiefly a missionary superstition - that the women of the East are down-trodden. Her two husbands, the first Dutch and, the second, English - had wilted under her blasts of unpredictable passion and her robust sexual demands (253).

Che Normah defines the Muslim attitude in Malay. Their adherence to Islamic principles is more honoured in the breach than in observance.

... During the fasting months police squads dragged out sinful daytime eaters from house or coffee shop. Non-attendance at the mosque on Friday - if discovered - was heavily fined. Polygamy was practised and divorcese prostitutes were thick on the evening streets. But ancient Hinduism and primitive magic prevailed in villages and suburbs. The bomoh, or magician, cured pox or fever, ... Gods of the sea and gods of the rice-grain were invoked, threatened, rewarded. And from the north came Siamese Buddhism to complicate further the religious patterns of Dahaga (213).

Burgess is bewilder at the pattern of religious muddle in Dahaga. He associates Islam and the unbelievers with superstition and magic. Seen against this background, it is natural for every Muslim to drink intoxicants. Che
Normah's description becomes relevant in the context of the Europeans "wilting under her blasts of unpredictable passion." The description of Che Normah ties up with what happens to the expatriates. Crabbe, Fenella and Hardman are impotent under the Malay Sun. Che Normah symbolizes the Malayan natural force in the presence of which the Europeans flee the country, or die a pitiable death.

"The bottle" is contagious to all the Muslims in Malay. They invariably come under European influence: "They themselves were too fond of the bottle to be good Muslims; they even kissed women and ate doubtful meat" (252). To Alladad Khan Fenella's beauty is contagious. His revolving round her is an attempt to have sex with her. His wife accuses him of eating pork. This luke-warm faith in him equates with Hardman's conversion: "I'm just pretending to be a Muslim" (262). In the context of Crabbe's love for Rahimah, and his child in her, make both the Europeans infidels. They are not men enough to accept the trust and are weak in the presence of the Malayan force. They do not respond to the love of these women, and consequently are "infidels" - "unbelievers" and sons of "Satan".

One role of the Muslims, then, is to indicate European failings by apparently bigoted but, in reality, perceptive accusations. In their deeds and remarks they can be found to reflect, in an often exaggerated form, the shortcomings of their Christian counterparts. Thus Muslim
exclusiveness on the grounds of religion can be equated with European exclusiveness on the grounds of race, a point that is exemplified by the conversation between Arumugam and Sundralingam:

But they've no real belief in Islam. They're hypocrites, using Islam to assert themselves and lord it over people (440).

Thus the Europeans are proud of their "white skin" and the Muslims, their religion. But none of them is gifted with the internal, individual ability. They are equally to be blamed for their degeneracy. There is, thus, Islamic hypocrisy within the book to mirror forth, by its excessive protestations, the hypocrisy of Christians such as Hardman, Crabbe, Fenella, Mrs. and Mr. Talbot, Boothby, who reveal their racial reality of loose and licentious behaviour, fierce job competition, unscrupulous intrigues and marital infidelity.

Alladad Khan thinks that Crabbe could "thus deceive, thus betray, when he had a golden-haired blue-eyed goddess awaiting him at home in trust and love" (82). This applies equally to Alladad Khan himself though he ridicules his wife and daughter by referring to the second Surah of the Koran - "Al-Baqarah: The Cow. Her strong face, ruddered with a nose that bespoke will in long line and flared nostril, took on an expression that boded no good for him..." (120). Like Crabbe, he too, misses the best in his wife but notes
only: "Cannibal teeth" (62). While Alladad Khan thirsts randily after memsahib, Crabbe carries on with a Malay girl, Rahimah, in the Paradise Cabaret down the road (73).

Haji Ali College is named after Haji Ali, Talbot tells Crabbe, "He graduated from sneak-thief, axe-man and occasional pirate to Haji" (246). Here is hypocrisy on the grand scale, reflected also in Syed Omar's son syed Hassan, a product of the modern Malay. Syed has a particular significance in Islam, denoting the direct descent from the Prophet Mohammed. In the case of Haji Ali, who represents Malay Muslims, precept and practice become complete polarities and religion a series of rites, utterly devoid of behavioural obligations.

Burgess' view of Islam appears to be that of Hardman's "Islam is mainly a custom, mainly observance. There is very little real doctrine in it only this belief in one God..." (262). Objectively if one studies Islam, Burgess is far from the truth. His view that "A Muslim marriage does not need a civil contract to make it legal in a Muslim State", speaks of Burgess's ignorance of Islam (254). Hardman's ignorance of Islam is revealed when he says, 'The "Koran is obviously the work of an illiterate"' (344). He betrays his bigotry in calling "its theology and ethic" so puerile" (398).

These are but samples, of course; indications of Burgess's use of Islam in the novel. Burgess knew enough
of Islam to realize the shortcomings of its adherents
and deliberately made use of the disparity between their
precepts and their practice. In the last book of the
Trilogy - i.e., *Reds in the East* Islam virtually thins out
from Burgess's mind. It is prominent in the first two
books. *Time for a Tiger* and *The Enemy in the Blanket*,
reveal the hypocrisy, superstition, and bigotry abounding
within institutionalized beliefs in Islam, Christianity,
Hinduism and Buddhism. It may be that Islam is used in the
eyearly two books not only to give an exaggerated reflection
of Christian failings but, also, to act as a surrogate.
In *The Enemy in the Blanket* Burgess reveals a complacent
and self-seeking clergy, Father Laforge, like Haji Ali,
belle their spiritual calling with more worldly pre-occupation.
Like the "bomoh, or magician, cured pox and fever, presided
at weddings and grew rich on the fees of fishermen who
begged prayers for a good catch" (213). All these are
paralleled by the village superstitions expressed through
Ibrahim.

V

Burgess is a feminist. His interest is in depicting
men, though he does not dismiss his feminine creation as
inferior and ineffective. Nor does he judge his feminine
creation by masculine standards. He does not idealize
either men or women, but produces real portraits of both.
Therefore, women are not peripheral in his fiction. They are neither skeptics nor idealists but are realists. If men were to listen to their women, they would have been saved from destruction, and would have attained success in their wordly endeavours.

Burgess's men tend to reveal an under current of egoism, a self-involvement and self-centeredness and these qualities are also to be found in his feminine counterparts. Crabbe's idealism is singularly lofty. He wants to bring light and civilization to the dark Malay. He considers himself as one of the natives. He wants to mix up with them. The realistic Fenella opposes this. For her, Crabbe's mixing up with the natives reduces her personal prestige. She is treated as one of the prostitutes by the local people (113). She devotes her realistic attitude to her personal betterment rather than to the social improvement. Therefore, she decides to "arrange divorce" (374). She does not want to stay with Crabbe, "the crank idealist" (449) because, "the Abang's made me a very tempting offer. He wants me to be a sort of secretary to him" (374). This is a recurring configuration; we see it in the portrait of Rahimah, Che Normah, Fatima Bibi, Fatimah and Rosemary. In each case, personal betterment of the self is what defines reality. Like Fenella, Rahimah proposes to Crabbe: "we could go from here and live together. We could go to Penang. You could play the piano and I could be a dance-hostess there."
We could earn perhaps three hundred dollars a month together" (81). When Crabbe says, "But there is the matter of my wife". Rahimah's ready reply is "you could enter Islam. Four Wives are allowed. But two surely would be enough" (81). Her impulses are self-centered rather than humanitarian. The image on which her imagination fastens is one of self interest, an image in which self matters primarily as an instrument of service to oneself. She maintains this stand perhaps because her world is one of dark duplicity and is torn by the conflicting interests. Similarly, Che Normah is never bothered about Hardman: "... if she was to pay heavily for Rupert Hardman, she was determined on getting her money's worth" (254). Because, "For her only the life of the flesh was important" (255).

Fatima Bibi is equally self-centered. She wants to control Alladad Khan by hook or by crook. "Alladad Khan must be brought to heel. His spending-money must be strictly rationed, so must the pleasure he sought from her in bed. The withholding of that, the granting of that therein lay woman's power" (120).

Fatima is much more practical than the rest of them put together. She wants to have claim on her husband, Ibrahim, as the owner of a horse has on it: he wants to "... hide himself in a place while his wife could not find him, whose location the Johore pawangs could not fix" (143).
Rosemary is also earthly: "For Rosemary had little to offer except her body..." (419).

But opposed to this set of women, we have in the novel Mrs. Talbot. She is a social butterfly. Therefore, her husband tells Crabbe: "Is she a prostitute? First she's with you, then she's with this other swine. I just don't know her" (364).

As a social butterfly she equates her desire with Crabbe's: 'You don't want marriage. You're like me. You want love with the door open. I could make you happy as long as you wanted. Or as long as I wanted' (351).

Burgess explores in this novel the view that in feminine hands earthly love itself can be a powerful ideal. It is unfortunate of Crabbe that he discovers very late in his life Fenella's merits about which she says, "I've been learning a lot about myself lately... I've discovered that I'm quite an attractive woman. That I'm also intelligent. That I've got quite a lot to give people" (366). He opens his eyes to her beauty only when she has decided to join the Abang. It is an ironic vision of Burgess. He places in opposition the revelation of Yusof's love for Fenella and the decay of Crabbe, who is unable to find fulfilment in commitments to others. The contrast is a telling one. Crabbe's actions are predominantly humanitarian, despite his glorious dream of Fenella's future.
Her success will be his failure, and it is generally on his failure - not her success that his sights are fastened. He does not want to submit to her his entire self. Therefore, the narrator says,

"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..." (372).

Although he desires a better life for Fenella than she could expect to have in the squalid familiar setting, his motives, like his love, smack of selfishness, and Fenella becomes increasingly a vehicle through which his own need for distinction can be satisfied. Fenella's love for Yusuf, while not altogether unselfish, we might conjecture (he will give her a meaningful life, power), yet embodies the elements of honesty, practicality, and commitment that define it as an essentially constructive, moral quality. Fenella recognizes instinctively that there is no real possibility for fulfilment in Crabbe's dream for their future. She tells Crabbe that it is Crabbe who has opened his eyes late for recognizing her worth. On the other hand, she perceives intuitively the uplifting, liberating quality of her feeling for Yusof, whom she thinks of - however naively - as "Well, I'm still young. And, as Yusof says, attractive. I'm entitled to a bit of life" (368). In more practical terms Fenella offers Yusof a means of fulfilment not only through love, but also
through power - the power, however transitory, of influence over another: "I have certainly thought something" (367).

VI

Burgess explores the pitiable plight of the expatriates. Geoffrey Aggeler speaking about the expatriates comments:

Most of the British colonials are content to remain with each other in lofty isolation from the native community. In some cases this is due to a pathological revulsion toward dark skins and a concomitant reluctance to assume any white man’s burden other than that of simple exploitation. ... the drunken ravings of planter who views the entire non-European community as "niggers" whom he would like to "lash", "beat", "nail to the door", and "papper with host lead" ... Malays also have reason to think the British for maintaining some degree of interracial harmony... a kind of unity in resentment". 9

We see Hardman as a rolling stone gathering no moss: "He had drunk wine in Italy, eaten octopus by the Middle Sea, seen castles in Germany, talked with poets in Soho" (345). For all these attainments land him as a figure of fun in Shakespearean tradition of one of Portia's suitors in The Merchant of Venice: "I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany
and his behaviour everywhere (Act I Sc.iii, LL 79-81). The Muslim garb he wears during the Abang's party also reminds us of Malvolio with his yellow stockings, and "Cross-gartered" (Act III, Sc.1), in Twelfth Night. For Hardman his own people are inimical to him. Therefore, he does not continue with Redshaw and Tubb. While talking about them to Auntie he reveals his pitiable rootlessness in Malay as much as it was in Singapore. Therefore, Auntie says, "How can you afford an office when you cannot pay my bills even" (230).

He remains in constant fear of the natives. Therefore, he apprises her of their throats being cut by natives. He reminds her that what happens in Indonesia might happen in Malay. This recalls to our mind, C.J. Koch's novel, The Year of Living Dangerously, where Sukarno, the president of Jakarta, asks his people to loot each other to eat - if not, commends them to eat rats.

Auntie's plight is the common plight of the expatriates. Burgess highlights her plight to symbolize theirs:

"And what is to become of me here, sixty already, and nothing saved up, and the bills coming in, and, nobody paying their bills" (229).

It parallels Hardman's plight: "Blistered in Brussels, patched and peeled in London? I want to sleep... I've had a tiring two days. And I've eaten nothing" (229).
As the expatriates in the novel are conditionally and physically starved, food becomes a mode of comprehending their experience. All the expatriates starve of physical hunger. Therefore, Mr Talbot sees Crabbe as an article of food. As has been already referred to early, he ends up by becoming marine food by his death by drowning.

Costard, Crabbe's friend tells him: "... Some people make fun of the name," said Costard... Costard means an apple, you know" (585). Mr Talbot is fond of establishing connection between Crabbe the person with Crab the fish: "I am always hungry... I always have a couple of baked Crabs" (244). Crabbe also refers to" ... the old business of an empty stomach" (244), which is a metaphor for the expatriates' hunger for wealth and physical well-being.

The expatriates are responsible for bringing corruption, immorality and irreligiosity in the Malays. The natives' desire is antithetical. While they want the expatriates to get out of their country, they still desire "a greater solidarity with their borthers of the West..." (442). And their aims are clear: "The Jaffna Tamils ... have no love for Malays but only for themselves. They are a lot of bastards" (412-013).

The expatriates in Malay are wedged in by the inclement tropical sun into a world of conspiracy, its intrigues, secrecy, and perils. They are ejected out of
the country at a day's notice as in the case of the priest. Burgess's evocation of the expatriates has become relevant in the context of the Gulf crisis and the bitter fate of the expatriates of Kuwait.

Burgess's view of the expatriates is that people like Rivers and Mr Talbot are bent more on domination than on education, that they cherish superiority - more than brotherhood. Under this category we can include Fenella. They approve of manipulation and coercion as the tools of rule, and they enjoy using them. Burgess wins our sympathy by creating idealists like Crabbe and Nabby Adams, by dramatizing their sufferings and evoking, in case of Nabby Adams, the depth of degradation a white man can reach during his degeneracy. He also dramatizes the length to which a white man can stoop for the sake of his material gain, as in Hardman. The vision of Burgess of these expatriates during their power on the wane is one of childish egotism, intolerance of others, appetites for dominance, status, and wealth. Their actions are psychologically and economically exploitative. Crabbe, Fenella and Rivers deprecate everything native. Fenella sees in the Abang as Indian in colour and blood but English in intellect, tastes and morals. On the contrary Burgess evokes Nabby Adams as English in name, colour and blood but Indian in intellect, tastes and morals. It may be said to the credit of Burgess that he praises the earthy beauty of the Malay women like Che Normah
for being "hot-blooded and quick on the draw" (253).

In the Expatriates Burgess has evoked the search for identity, as in Fenealla. The portraits of loneliness, the ambiguity of Malayan landscape, the cost of human imperfection, the meaning of a decadent culture.
REFERENCES


