

Literature Analysis in the Context of Colonialism from *Tales of Ogonshoto* by Anwar Ridhwan

Aisha Humaira binti Walid & Nur Nafishah binti Azmi*

Faculty of Film, Theatre and Animation, UiTM Selangor Branch, Puncak Perdana Kampus

*Corresponding Author

DOI: <https://dx.doi.org/10.47772/IJRISS.2025.909000466>

Received: 10 September 2025; Accepted: 16 September 2025; Published: 15 October 2025

ABSTRACT

This research examines colonial themes in Anwar Ridhwan's work *Tales of Ogonshoto*, with the intention of gaining insight into how colonial power and cultural imposition are portrayed in Malaysian literature. The purpose of this research is to identify major aspects of colonialism in the novel and compare these themes to current situations. The study investigates the text's narrative approaches and thematic aspects using a qualitative analysis and postcolonial theory. This research is significant because it fills the gap in academic research on Malaysian postcolonial literature. The result shows the novel's representation of colonial rule, exploitation, and cultural identity loss, as well as similarities to contemporary societal challenges. The study believes that *Tales of Ogonshoto* offers a vital comprehension into the continuing influence of colonialism on modern society.

Keywords: postcolonialism, colonialism, identity, exploitation, literary

INTRODUCTION

This study involves a novel written by one of the prominent writers in Malaysia, Anwar Ridhwan, entitled *Tales of Ogonshoto*. In 2009, Anwar Ridhwan was awarded the National Laureateship, Malaysia's highest literary honor, making him the country's tenth National Laureate. The novel *Tales of Ogonshoto* is made up of ten short stories about the Ogonshoto archipelago. Though small and isolated from the rest of the world, it has become a region where all of humanity's current problems can be found: morality, dictatorship, democracy, poverty, the role of mass media, cruelty, ecology, and so on.

Based on an interview by Nurul Fateha Aziz and Mohammad A. Quayum (2010), Anwar Ridhwan revealed that the inspiration for his novel came to him during his three-year stay in Japan. Being away from Malaysia increased his knowledge of political problems, notably those involving individuals such as Anwar Ibrahim, economic challenges, and discussions about cronyism and corruption. Anwar Ridhwan witnessed comparable serious political crises in developing countries around the world while planning the novel, where politics is frequently used by individuals seeking power and fortune. Recognizing this as a prevalent problem in developing countries throughout Africa and Asia, he underlined that the original aim of politics as a method of advancing humanity and civilization has been overtaken by the influence of corrupt political individuals. According to Anwar Ridhwan (2010), in the *Tales of Ogonshoto*, his goal was to address not only Malaysian issues, but also universal issues in the so-called third world, by constructing a fictional country, the Republic of Ogonshoto, to explore these broader subject matters. The examination of Anwar Ridhwan's *Tales of Ogonshoto* entails paying special attention to how the story deals with colonialism.

The novel's tale expertly navigates the complexities of colonialism, demonstrating how characters, symbols, and narrative techniques may be used to both sustain and challenge existing colonial power systems. The President, his people, and citizens will be the focus of the story, with an emphasis on their responsibilities in

the context of colonialism. Furthermore, the analysis will dive deeper into thematic elements, taking into account the harmful effects of colonialism as well as the ethical issues posed by the characters' actions. The unique narrative style used by Anwar Ridhwan will also be examined to determine how it adds to the overall representation of colonialism. Furthermore, the power dynamics within the story will be studied, offering comprehension on issues caused by variations in strength and influence amongst groups.

While much research has been done on postcolonial literature, notably in African and Indian contexts, Malaysian literature has received less attention. *Tales of Ogonshoto*, by Anwar Ridhwan, provides a unique viewpoint on colonialism by combining traditional Malay storytelling with contemporary literary approaches. However, there has been little scholarly discussion of how Ridhwan's work tackles colonial and postcolonial themes, especially when compared to more frequently researched postcolonial authors. This lack of focus creates a void in our knowledge of the complexity of colonial power, cultural imposition, and the struggle for identity in Malaysian literature. This study aims to fill that gap by conducting a thorough analysis of *Tales of Ogonshoto*, thus adding to a more comprehensive and inclusive comprehension of postcolonial narratives.

Moving on to the research questions, this proposal intends to dive into several critical areas. First, it examines the fundamental concepts and theories of colonialism mentioned in the literature, establishing a theoretical framework for the study. Second, the research highlights the precise qualities and components of colonialism reflected in the novel, which helps us understand how colonialism is represented in literary works. Finally, the study investigates the parallels between the colonial situations presented in the novel and current situations in the context of modern literature, providing insights into how historical colonial themes relate with and reflect current literary settings. These concerns, taken together, serve as the foundation for a thorough examination of how colonialism is portrayed and its repercussions in literature.

This research plans to obtain a full understanding of colonialism as depicted in Anwar Ridhwan's *Tales of Ogonshoto* through three key objectives. First, it aims to comprehend the key concepts and theories of colonialism as presented in existing literature. Second, the study will identify and analyze the novel's colonial characteristics and elements, focusing on how these aspects are represented in the narrative, characters, and locales. Finally, the study will conduct a comparative analysis to identify similarities between the colonial situations depicted in the novel and contemporary situations within the larger scope of literature, providing insights into how historical colonial themes continue to relate and reflect in current literary contexts. The research's objectives are to gain a better understanding of colonialism's complex influence and its continuing presence in literature.

This study is significant for a variety of reasons. First, it contributes to our knowledge of colonialism by evaluating the concepts and theories mentioned in current literature, allowing us to better appreciate the historical and cultural consequences of colonial control. Second, defining the traits of colonialism in Anwar Ridhwan's *Tales of Ogonshoto* demonstrates how these components are depicted in literature, providing insights into how authors describe colonial experiences. Third, by connecting the novel's themes to modern literature, it underlines ongoing colonial challenges, demonstrating how historical events continue to shape contemporary narrative and cultural identities. This research reveals the links between history and present life, making it both relevant and enlightening.

LITERATURE REVIEW

Mohamad Saleeh Rahamad's (n.d.) article "Naratif Ogonshoto: Ibarat Madu Lewat Saringan" provides a thorough analysis of Anwar Ridhwan's novel *Naratif Ogonshoto*, which combines postmodern and postcolonial elements to critique political power structures through a mix of conventional and contemporary narrative styles. The story uses historical and folkloric aspects to transcend regional concerns, revealing universal principles and criticisms that are relevant both locally and worldwide. The novel's postcolonial aspect is clear in its representation of internal colonialism, as exemplified by the dictatorial President of Ogonshoto, who embraces imperialist behaviors despite being native (Mohamad Saleeh Rahamad, n.d.). This resembles the broader topic of decolonization, which involves reclaiming ancestral traditions to challenge

Western influence and assert indigenous identity. Anwar's use of a nameless, timeless place adds to the novel's universality, allowing it to tackle political corruption and dictatorship in a broad framework. The storytelling method, which incorporates aspects of historiography and magic realism, challenges power abuse while preserving Malay literature's rich cultural history (Mohamad Saleeh Rahamad, n.d.).

In his article, Mialaret (2019) discusses how Malaysian novelist Anwar Ridhwan explores traditional values, race relations, and the effects of globalization in his literature, important for grasping the colonial and post-colonial settings. Anwar Ridhwan delves into the complexities of race relations in Malaysia, specifically focusing on the interactions between Malays, Chinese, and Indians within colonial and post-colonial contexts. His works frequently show the lasting effects of colonial policies on these ethnic communities. Anwar Ridhwan's worry about the loss of traditional values because of globalization can be connected to how colonialism affected Indigenous cultures when considering cultural preservation versus globalization. In *Tales of Ogonshoto*, the conflict between maintaining traditional tales and embracing contemporary influences can be viewed as a mirror image of colonial interference. The article discusses Ridhwan's goal of safeguarding positive cultural values from the influence of the "global culture tsunami," offering a perspective on how colonialism tries to replace Indigenous traditions and stories. This article focuses on three significant novels written by Anwar Ridhwan: *The Last Days of an Artist* (1979), *The Other Bank* (1985), and *Border Crossing* (2012). *The Last Days of an Artist* portrays the fall of Pak Hassan, a traditional storyteller, as his village is increasingly affected by modernity.

In the novel, the protagonist's downfall represents the diminishing old ways against modernity, mirroring the colonial effects on Indigenous customs in terms of character and plot analysis. In the same way, *Tales of Ogonshoto* can be examined for how characters manage their identities and cultural background in the face of colonial influences. Societal changes and conflicts are described as the central themes in Ridhwan's novel. For example, *The Other Bank* explores conflicts within a community and personal struggles, similar to the challenges experienced by characters in *Tales of Ogonshoto* under colonial rule. Furthermore, *Border Crossing* showcases defiance and adjustment to outside beliefs like communism and subsequently Islam, mirroring overarching themes of opposing colonial powers and adjusting to post-colonial circumstances. In the end, the article discusses Ridhwan's story telling approach and his focus on everyday life and local customs. Examining the narrative framework and point of view in *Tales of Ogonshoto* can unveil the impact of colonialism on storytelling and cultural dissemination. His works combine traditional storytelling with modern influences to offer a unique perspective on the narrative techniques used to challenge colonialism.

N.F. Shcherbak's (2023) article *Post-Colonial Literature, Interaction of Language and Culture* delves into the emergence and evolution of postcolonial literature. It scrutinizes the challenges associated with the term "postcolonial" and discusses the interplay between English-language postcolonial literature. The article traces the key developments in Western postcolonial literary theories, encompassing the ideologies and psychological insights of figures like Franz Fanon, the concept of nationalism, and the perspectives of postcolonial literary theorist E. Said. It also delves into the works of G. Spivak and Homi Bhabha, alongside identifying recurring motifs in English-language post-colonial prose. Ultimately, the article posits that such literature defies conventional English language norms, striving to craft a novel narrative style concerning historical fiction.

Cheah Boon Kheng's (1994) *Feudalism in Pre-Colonial Malaya: The Past as a Colonial Discourse* the author examines the notion of feudalism in pre-colonial Malaya and its portrayal by various historical sources. The paper argues against the dismissal of analyses by British officials such as Clifford and Maxwell, contending that they offer valuable insights deserving of meticulous examination. It references a plethora of sources, including Sir W.E. Maxwell's "Law and Customs," Wong's "Tenure and Land Dealings," and Hugh Clifford's "Report on an Expedition to Trengganu and Kelantan." Additionally, William Marsden's "History of Sumatra" is cited as another significant reference regarding Malay feudalism.

Izzatun Naimah's (2022) paper *The Practice of Imperialism and Colonialism in Development and Their Impact on the Community Economy* examines the historical and present effects of imperialism and colonialism on

Indonesia's development and economy. It investigates the theoretical underpinnings of imperialism and colonialism, their embodiment in development programs, and the long-term economic impacts on Indonesian society. The paper's theoretical framework for imperialism is based on the theory of Marx, which holds that Western nations' wealth originates from fraud, extortion, and exploitation, and is supported by historical evidence demonstrating that structural factors contributing to poverty in emerging nations are frequently a consequence of political structures designed to sustain these imbalances. Imperialism is referred to as a region's economic and political dominance over another, often through colonialist policies aimed at rising economic income and influence in politics, whereas colonialism is the delegation of economic and political authority to exploit and rule regions that are underdeveloped for the colonizer's benefit. The article focuses on the historical setting of Dutch colonial authority in Indonesia, which established a dualistic economic framework that separated indigenous and foreign economic actors, resulting in enormous social inequities, with indigenous people being disadvantaged and deprived. Soekarno's anti-imperialist position contrasts with President Joko Widodo's more recent policies of attracting international investment, particularly from China. Soekarno's Tri Sakti idea, which included political supremacy, financial independence, and cultural personality, was intended to counter colonialism and imperialism by protecting Indonesia from oppression and exploitation. The study uses a qualitative methodology, specifically a literature review, to investigate the broad effects of imperialism and colonialism-influenced development policies, examining existing theories and historical data in order to give a comprehensive understanding of how these practices have contributed to Indonesia's economy. The article discusses both the beneficial and detrimental impacts of colonial development policies, such as the development of railroads during the Dutch colonial era, which facilitated economic activity while also resulting in the exploitation and suffering of local workers, demonstrating colonialism's complex legacy.

In the present day, the remains of colonial economic institutions continue to impact Indonesia's economy, with regional officials maintaining a feudal attitude and policies that favor foreign investment, prolonging economic inequities and reliance on external powers. The paper shows that imperialism and colonialism have left deep and lasting marks on Indonesia's economic landscape, with wealth extraction and exploitation by colonial powers leaving a legacy of impoverishment and dependence that continues to impede the country's growth, emphasizing the importance of policies that truly address these historical injustices and promote sustainable, fair growth. The article's extensive reference list includes writings by Dr. Adon Nasrullah Jamaluddin, Zed Mestica, and others, which contribute to theoretical and historical considerations of imperialism, colonialism, and its economic consequences. For researchers and policymakers seeking to address the legacy of colonialism and imperialism in modern economic development, this literature review emphasizes the significance of comprehending the historical causes of economic injustices and the role of development policies in either perpetuating or alleviating these issues. (Izzatun Naimah, 2022).

Chinua Achebe's (1994) book *Things Fall Apart* is a thorough examination of religion, culture, and linguistic hybridity, notably in postcolonial Africa. The story explores the subtle development of Igbo society under colonial control, as exemplified by the protagonist, Okonkwo, whose struggles reflect larger cultural tensions and transformations. Achebe skillfully employs Igbo proverbs and idioms, such as "the sun will shine on those who stand before it shines on those who kneel under them," to highlight the diversity of Igbo culture and its resistance to colonial enslavement. This linguistic fusion is not only attractive; it highlights the depth of cultural interaction and conflict, embracing Homi Bhabha's concept of hybridity, which incorporates the cultural mixing that results from colonial interactions. Bhabha's theory, which is based on Edward Said's work, emphasizes the formation of new cultural forms in the 'third space' where colonizers and colonized interact, a dynamic vividly depicted in Achebe's story. Okonkwo's refusal to embrace these changes reflects the systematic cultural emasculation caused by colonialism, as documented by researchers such as Ernest N. Emenyonu. Through Okonkwo, Achebe depicts the subtle but substantial changes in Igbo traditions and practices of religion, emphasizing how colonization destroys and alters cultural identities. Furthermore, Achebe's own linguistic technique, which combines English and Igbo idioms, shows the hybrid nature of postcolonial writing, improving the English language while recognizing the importance of native cultures. This duality reveals Achebe's intention to use the colonizer's language as a tool for cultural validation rather than submission, which is consistent with Bhabha's concept of 'sameness in difference,' in which colonized

subjects reclaim and change the imposed language to express their own experiences. Therefore, "Things Fall Apart" not just documents the cultural disruptions of Igbo society, but it also demonstrates the adaptability and endurance of African cultures in the face of dominance by colonizers, making it a seminal work of postcolonial literature that continues to inform and inspire discussions on hybridity and cultural identity.

Anthony Milner's (2002) *The Invention of Politics in Colonial Malaya* is an in-depth look at colonial Malaya's complicated political landscape and its long-term impact on regional political philosophy and identity. Milner contends that the colonial period was a transformational phase for Malaya, during which new forms of political awareness and public involvement evolved, drastically transforming the sociopolitical structure of the nation. The project investigates how colonial authorities and local elites managed and contested emerging nationalist movements, resulting in a larger public arena for political speech and nationalist feelings to develop. This dynamic relationship between colonial power and indigenous opposition created the framework for the formation of Malaya's contemporary political identity. Milner's theory emphasizes colonialism's significance in developing political ideas and practices that continue to impact postcolonial governments, making it an important contribution to the field of postcolonial research and our knowledge of Southeast Asian political history. Milner's work, which investigates the disputation of nationalism and the emergence of political practices in colonial Malaya, provides useful insights into the broader effects of colonialism on political growth and development of identities in postcolonial societies, providing a nuanced comprehension of colonialism's legacy in shaping modern day political landscapes.

Chiad Abdulkarim and Ismael Saeed's (2019) paper *The Burden of Colonialism and Alienation in the Modern Kurdish Novel* dives into colonialism's enormous impact on Kurdish literature, focusing light on issues of alienation and cultural exile. The writers believe that colonial legacies have left an indelible effect on Kurdish literary works, which frequently deal with themes of identity, loss, and the quest for independence. This methodology is critical for my research on Anwar Ridhwan's *Tales of Ogonshoto* because it demonstrates the widespread influence of colonial histories on literature. Anwar Ridhwan's work, like the modern Kurdish fiction, looks into the complicated interaction between colonized and colonizers, examining how these dynamics create individual and societal identities. By comparing Kurdish and Malaysian literary responses to colonialism, my research helps further contextualize the themes of resistance, adaptability, and perseverance in *Tales of Ogonshoto*. The article's findings regarding the depiction of alienation and the struggle for autonomy in Kurdish novels contribute to the comparative analysis, underscoring literature's role as an effective tool for postcolonial expression and critique. This comparative paradigm not only enriches our comprehension of Anwar Ridhwan's narrative methods, but it also demonstrates colonialism's broader, global impact on literary traditions around the world.

As explained in Barbara Watson Andaya and Leonard Y. Andaya's (2001) *A History of Malaysia*, a historical understanding of Malaysia can provide a deep contextualization for Anwar Ridhwan's pursuit of colonialism in *Tales of Ogonshoto*. Their thorough analysis provides an important context, demonstrating how numerous colonial powers, primarily the British, altered Malaysia's socio-political landscape by establishing major influence and imposing structural alterations. This historical narrative is critical to my study because it offers the groundwork for understanding the nuanced ways in which colonialism influenced the region's culture, economics, and societal structures—themes that are clearly reflected in Anwar Ridhwan's novel. The author describes colonial techniques of economic exploitation, cultural oppression, and social manipulation that are similar to the experiences of the protagonists in *Tales of Ogonshoto*, emphasizing the long-lasting effects of colonial control in current Malaysian culture. My research intends to show the ongoing relevance of colonial history in constructing modern narratives and identity in Malaysian literature by connecting these historical insights with analysis of literature. This link is critical because it not only deepens the analysis of Anwar Ridhwan's work but also underscores the significance of historical context in comprehending modern postcolonial literature.

An analysis of the literature based on *Sendeng-Barat dalam Sastera Melayu Moden: Cabaran Sebuah Cengkaman* is essential to comprehend the theme of Malay literature's ongoing reliance on Western literary frameworks, which is closely related to the study of colonialism in literature. Ungku Maimunah Mohd. Tahir's

(2019) research investigates the deeply rooted dependence on Western literary frameworks and paradigms, emphasizing four major factors that contribute to this phenomenon: the historical construction of Malay literary history by Western scholars, the embedded attitude of local scholars toward Western paradigms as superior, the leading role of institutions such as Dewan Bahasa dan Pustaka, and the founding of Western theories as literary standards. These findings are important to my research because they show how colonial legacies continue to impact modern literary criticism and creative writing in Malaysia. Understanding these dynamics is critical when examining how post-colonial identities are constructed and reflected in literature, as it provides a framework for comparing historical influences on current literary patterns and colonial themes, such as those explored in novels such as *Things Fall Apart*. This approach is crucial because it emphasizes the importance of recognizing and confronting Western biases in literary scholarship in order to promote a more inclusive and realistic depiction of native cultural and literary traditions.

METHODOLOGY: TEXTUAL AND POSTCOLONIAL ANALYSIS

This study employs a qualitative research design grounded in postcolonial literary theory. The aim is to examine how Anwar Ridhwan's *Tales of Ogonshoto* reflects and critiques colonial power structures, cultural identity negotiations, and forms of resistance. In order to achieve this aim, the methodological process unfolds in four interrelated stages, each of which builds progressively toward a comprehensive analysis.

The first stage focuses on close reading of the primary text. Particular emphasis is placed on the representation of characters, narrative structure, and symbolic motifs that articulate themes of colonial domination, hybridity, and otherness. For instance, the figure of the President is examined as a literary embodiment of both colonial mimicry and internalized oppression, while the responses of indigenous communities are analyzed as counter-narratives of resistance. This stage ensures that the analysis is anchored in the textual depth of the novel itself. The second stage situates these textual observations within the conceptual framework of postcolonial theory. The study draws on Edward Said's analysis of *Orientalism* (1978), Homi Bhabha's concepts of hybridity and the Third Space (1994), and Gayatri Spivak's critique of subaltern silencing (1988). By employing these theoretical perspectives, the analysis interrogates how *Tales of Ogonshoto* both resonates with and diverges from established postcolonial discourses. This theoretical engagement also highlights the tensions between global postcolonial paradigms and the particularities of Malaysian socio-political realities.

The third stage expands the scope of interpretation through comparative analysis. *Tales of Ogonshoto* is read alongside other Southeast Asian and postcolonial texts, including Pramoedya Ananta Toer's *Buru Quartet* and José Rizal's *Noli Me Tangere*. This comparative dimension illuminates how Ridhwan's novel engages similar questions of colonial legacies yet frames them through the specific historical and cultural context of Malaysia. In doing so, it positions Malaysian literature within a broader Southeast Asian tradition while also identifying its unique narrative strategies and thematic emphases. The final stage integrates the literary and comparative findings with historical and socio-political contexts. Secondary sources, including historical studies of colonial Malaya (Andaya & Andaya, 2001; Milner, 2002), are mobilized to situate Ridhwan's allegories within concrete realities of British colonial rule, post-independence governance, and contemporary debates on cultural identity. This contextual integration ensures that the analysis does not remain at the level of textual interpretation but also addresses the lived and ongoing implications of colonial legacies in Malaysia.

Taken together, these four stages provide a coherent and systematic methodology. The use of close reading guarantees textual precision, theoretical framing secures analytical depth, comparative analysis broadens interpretive horizons, and contextual integration situates the novel within Malaysia's historical and political landscape. Through this methodological structure, the study establishes both rigor and relevance, thereby contributing meaningfully to scholarship on Malaysian postcolonial literature.

POSTCOLONIAL THEORY

Postcolonial theory has arisen as an important analytical lens for analyzing literature produced in nations that were previously colonized by European powers (Loomba, 2005). At its base, postcolonial theory investigates

the complex power dynamics, cultural exchanges, and long-term effects of colonialism on both the colonizer and the colonized (Young, 2001). Edward Said's "Orientalism," an influential work in the discipline, criticizes how the "West" has historically built and portrayed the "East" or the "Orient" (Said, 1978). Said maintains that this Orientalist discourse has helped to legitimize and sustain colonial dominance.

Building on this, Homi Bhabha's idea of "hybridity" emphasizes how colonial power systems are undermined by the fusion of cultural identities and the formation of new, in-between areas (Bhabha 1994). Postcolonial thinkers highlight the significance of recovering disadvantaged voices and histories. Gayatri Spivak's seminal article "Can the Subaltern Speak?" investigates how colonial discourse has suppressed the experiences of the subaltern, or the socially, politically, and geographically marginalized (Spivak 1988). As a result, postcolonial literature allows formerly colonized peoples to express their own narratives while challenging mainstream colonial narratives.

Postcolonial theory encourages a critical evaluation of how colonial power structures are presented, contested, or upheld in literary works in terms of literary analysis. Examining subjects like identity, language, depiction, and the effects of colonial authority may be necessary for this. For instance, Chinua Achebe's "Things Fall Apart" has been subjected to a great deal of postcolonial analysis since it reveals how British colonization led to the breakdown of traditional Igbo culture (Achebe, 1958). In general, postcolonial theory provides an important framework for understanding colonialism's numerous and complicated repercussions, both historical and contemporary, as well as amplifying minority voices and perspectives in literary studies (Gandhi, 1998).

Identity and Hybridity

Identity and hybridity are essential concepts in postcolonial literature because they help us comprehend the intricacies of cultural exchanges that occur after colonization. In this environment, identity typically reflects people's and groups' struggles to identify themselves in the face of colonial legacies that frequently impose foreign cultural norms and values. Homi Bhabha's concept of hybridity is particularly important since it illustrates the merging of many cultural influences in colonial contact zones. Bhabha contends that hybridity enables the formation of new cultural identities that challenge binary categories of colonizer and colonized, demonstrating a dynamic interplay between cultures (Bhabha, 1994). This notion emphasizes how people negotiate their identities in a society full of cultural crossings, which may lead to both conflict and innovation (Kuortti & Nyman, 2023). This notion emphasizes how people negotiate their identities in a society full of cultural crossings, which may lead to both conflict and innovation (Kuortti & Nyman, 2023).

Furthermore, hybridity contradicts the concept of permanent identities, implying that cultural identities are flexible and ever-changing. This fluidity is critical for understanding how characters in postcolonial literature, such as those in Anwar Ridhwan's *Tales of Ogonshoto* deal with their mixed identities while balancing the constraints of keeping old cultural traditions and adjusting to new influences. The Third Space that arises from this hybridity enables for new forms of expression and resistance to colonial narratives, as individuals establish their distinct identities formed by both indigenous heritage and colonial experiences (Bhabha, 1994; Kuortti & Nyman, 2023). Therefore, the investigation of identity and hybridity in postcolonial literature not only reflects personal and societal difficulties, but it also provides a striking commentary on colonialism's continued influence on cultural identities.

In Anwar Ridhwan's *Tales of Ogonshoto*, the character of the President serves as a poignant example of identity and hybridity, reflecting the complexities of postcolonial identity formation. Initially from Malagana, the President's journey begins when he stows away on a European ship when he was seven years old, seeking adventure but ultimately facing the harsh realities of being a colonized subject in a foreign land. His experiences in Europe, where he is subjected to ridicule and alienation due to his ethnicity, highlight the painful contradictions of hybrid identity. As he reflects on his time there, he realizes that: These new friends of his were white-skinned and he was only fit to be the butt of their jokes and teasing.

(Anwar Ridhwan, 2016, p. 15)

This sentiment underscores the alienation he feels, revealing how his aspirations for belonging are met with exclusion. As the text notes, "That episode was never mentioned in his biographies," indicating how narratives of success often omit the struggles and complexities of identity that come with colonial history (Ridhwan, 2016, p. 13). What was actually written in biography was that, a captain of a European ship had long observed child from Malagana who had great intelligence (Anwar Ridhwan, 2016, p. 13). Upon returning to Ogonshoto, his first request was for his mother, He was a perfect, complete man whose intelligence from a young age was recognized by the European captain. In that foreign land he was by the captain's family, cherished, and respected by his undergraduate friends lecturers. His many research projects that were for the general security of the masses and for democracy were lauded by his lecturers and professors. What else? He returned as a hero and was now face to face with an old woman. all wrinkled and ugly, but he still hugged her knees, and in so doing signaled to everybody that he was a man who knew his roots.

(Anwar Ridhwan, 2016, p. 19-20)

He is celebrated as a hero, yet the title "a native as the new colonial" suggests a troubling irony; he embodies the very colonial structures that once marginalized him, suggesting that his education and success in a foreign land have estranged him from his roots. This duality underscores the concept of hybridity, where the President's identity is not merely a blend of his indigenous roots and Western influences but also a reflection of the power dynamics that shape his existence. His story illustrates how postcolonial subjects often navigate multiple identities, caught between their heritage and the colonial legacies that continue to inform their lives, ultimately questioning the authenticity of their claims to cultural roots.

The President's experience exemplifies the larger concerns of identity crises and hybridity in postcolonial instances. As emphasized in the field of postcolonial studies, colonialism's legacy frequently leaves individuals with fractured identities, stuck between their indigenous origins and colonial powers' impacts (Ali, 2023). Ridhwan's tale revolves around the fight for self-definition in the face of colonial legacy, demonstrating how modernization and colonial past hinder the search for real identity. Finally, the President's journey reflects the continued issues of postcolonial subjects as they manage the complexity of identity in a world impacted by colonial legacies.

Homi Bhabha's concept of the Third Space is a key concept in postcolonial theory, signifying an in-between area where hybrid identities and cultures develop. According to Bhabha, the Third area is more than a physical site; it is a conceptual area that promotes the negotiation and translation of cultural differences. The ambiguities of identity are defined in this arena, allowing diverse cultural influences to coexist and the formation of new, hybrid identities. Bhabha contends that hybridity results from interactions between colonizers and colonized, in which cultural aspects are altered through processes of negotiation and reinterpretation (Bhabha, 1994).

In this Third Space, people can navigate their identities in ways that defy the binary oppositions that colonial discourses frequently impose. It acts as a location of resistance to prevailing narratives that strive to define and limit identity, allowing people to articulate their own cultural viewpoints. Bhabha underlines that this space is marked by ambivalence, in which the colonial subject might hold numerous identities at once, reflecting the intricacies of their experiences (Bhabha, 1994). Thus, the Third Space transforms into a dynamic arena of cultural interchange, where the interaction of various cultural elements results in the formation of new forms of identity that resist basic categorization.

This approach is especially useful when evaluating postcolonial literature since it emphasizes how characters navigate their hybrid identities in reaction to colonial legacies. By locating identity inside the Third Space, Bhabha urges a reconsideration of cultural authenticity, arguing that identity is flexible and continually evolving as a result of interactions with various cultural forces. In this approach, the Third Space provides a framework for comprehending the intricacies of identity creation in a postcolonial environment, emphasizing the ability of cultural hybridity to create new forms of expression and resistance.

In Anwar Ridhwan's novel *Tales of Ogonshoto*, the figure of the President embodies Homi Bhabha's concept of the Third Space. As a child, the President stowed away on a European ship and subsequently returned to his birthplace after studying abroad in Europe, putting him in a transitional area between his indigenous Malagana culture and the Western influences he has absorbed. The President's character exemplifies this hybridity, as he navigates the tensions of being lauded as a "perfect, complete man" in Europe while yet being perceived as a "native as the new colonial" upon his return to Ogonshoto. This duality emphasizes the ambivalence inherent in the Third Space, where the President holds various, sometimes contradictory, cultural perspectives (Bhabha, 1994).

The analysis of identity and hybridity in Anwar Ridhwan's *Tales of Ogonshoto* sheds light on the novel's postcolonial themes and Ridhwan's literary style. Ridhwan uses the figure of the President to demonstrate the difficulty of managing a hybrid identity moulded by both indigenous culture and Western influences. The President's trip from Malagana to Europe and back illustrates the difficulties inherent in his dual identity, as he navigates the demands of his birthplace while also representing the colonial mechanisms that once disenfranchised him. This is consistent with Homi Bhabha's concept of the Third Space, in which cultural identities originate in a transitional space that allows for the creation of new cultural forms (Bhabha, 1994). Understanding Malaysian literature's complex colonial heritage requires an examination of mixed identities and cultural blending. Ridhwan's work demonstrates how postcolonial narratives can provide light on ongoing battles for identity and belonging in a world affected by colonial encounters. Ridhwan's exploration of hybridity not only reflects the realities of current Malaysian society, but also contributes to the larger discourse on cultural identity in postcolonial studies. Finally, the studied novel, *Tales of Ogonshoto* is a remarkable investigation of how hybrid identities arise at the junction of tradition and modernity, providing insights into the varied nature of cultural identity in a postcolonial environment.

Resistance and Decolonization

Resistance, as used in postcolonial literature, refers to the different methods in which colonized peoples and their descendants challenge colonial narratives and power structures. This resistance reveals itself in literary works that strive to challenge the mainstream colonial narrative, which frequently paints colonized cultures as inferior and their peoples as incapable of self-government. By recreating these tales, postcolonial writers hope to instil a positive self-image in the colonized while highlighting the flaws and injustices inherent in colonial ideas (Bhandari, 2022). This act of resistance is more than just a rejection of colonial authority; it is also a recovery of identity, culture, and history that colonial authorities had twisted or suppressed.

Bhandari (2022) identifies three kinds of resistance in postcolonial literature: reconstructing colonial narratives, cultural negotiation, and transformative resistance. The first model, rewriting colonial narratives, seeks to undermine unfavourable stereotypes of colonized peoples by portraying them in a more positive light. This entails developing alternative narratives that question the prejudices and assumptions perpetuated by colonial discourse. Writers participate in marginalized reading and writing, with the goal of exposing colonial authority's underlying cultural assumptions and providing alternative readings that show the depth and diversity of their cultures.

The second paradigm, cultural negotiation, focuses on hybrid identities that evolve from exchanges between colonizers and colonized. This approach acknowledges that cultural contacts can result in the emergence of new identities that challenge essentialist concepts of cultural purity. Postcolonial writers use cultural negotiation to demonstrate how people navigate their identities in a world impacted by colonial legacies, which frequently results in a mixture of traditions and behaviours that reflect both indigenous and colonial influences.

Finally, transformative resistance goes above simply rejecting colonial authority; it pushes for social change and the improvement of material conditions for underprivileged communities. Instead of focusing just on literary activities, this paradigm highlights the need of resistance in addressing the real-life disparities and injustices that colonized peoples suffer. Postcolonial literature engages with these strategies of resistance to

critique colonial power systems while also envisioning avenues for decolonization and empowerment (Bhandari, 2022).

Throughout the novel, Ridhwan portrays the natives of Ogonshoto archipelago as fiercely protective of their land and culture in the face of colonial-like exploitation by the ruling government. In chapter 3, the President's people proposed development projects, seeking to transform the reserved, untouched areas into tourist attractions, entertainment and gambling complexes. However, the natives resist these plans, recognizing them as thinly veiled attempts to exploit their land for profit. In response, A group of inhabitants in the interior of Tubua protested against the plans of the President's people. They set up a committee not only to determine the types of protests that should be made, not only for the sake of the people of Tubua and the provinces of Gora-Gora, but in order to raise the awareness of the people of Rai-Rapa and Futu-Ata as well (Anwar Ridhwan, 2016, p. 49).

This collective action demonstrates the natives' commitment to defending cultural heritage and challenging the top-down imposition of development projects that disregard their values and priorities. The novel also highlights the natives' efforts to reclaim their traditional modes of problem-solving, which have been sidelined by the centralized power of the President. As one youth observes, The traditional ways of discussing problems have shifted to the Presidential Hall – a closed-door meeting and we seldom get to hear their decisions (Anwar Ridhwan, 2016, p. 53). By voicing this concern, the character underscores the need to restore participatory, community-based decision-making processes that have been eroded by the encroachment of colonial-style governance.

Ridhwan's portrayal of characters like the avid hunter and also an opposition from Runakita further reinforces the natives' commitment to maintaining their cultural practices and identity. That particular morning his chirpy mannerism reappeared after months of enslaving himself to the cause of his political activities and beliefs (Anwar Ridhwan, 2016, p. 130). By depicting the hunter's joy in returning to his traditional pursuits, Ridhwan celebrates the resilience of cultural identity in the face of political pressures. Ridhwan uses these examples to refute essentialist representations of colonized cultures as passive victims of colonial dominance. Instead, he portrays the Ogonshoto people as active agents willing to organize, protest, and recover their cultural narratives in order to fight colonial-style exploitation and governance. Ridhwan provides a complex understanding of their identity by highlighting their collaborative activity, traditional problem-solving methods, and cultural practices, rather than simplistic binaries of colonizer and colonized

The depiction of the President's interactions with other characters emphasizes the notion of mixed identity. The encounters between the President and the indigenous people of Ogonshoto demonstrate the conflicts that result from conflicting cultural orientations. While the President represents a contemporary, educated identity, the indigenous highlight their adherence to traditional values and customs, resulting in confrontations over land development and cultural preservation. This dynamic exemplifies the continual debate of identity within a postcolonial framework, in which the collision of traditional and modern ideals results in a rich tapestry of cultural expression. During these character interactions, Ridhwan's character interactions brilliantly reflect the intricacies of belonging in a postcolonial milieu, illustrating how hybrid identities are produced via negotiation, conflict, and, ultimately, the search for a unified self among colonial legacies.

Anwar Ridhwan's *Tales of Ogonshoto* dives extensively into issues of resistance and decolonization, providing valuable insight into the intricacies of postcolonial identity. The story depicts vividly the challenges of Ogonshoto's native population as they fight the relics of colonial power systems that continue to have an impact on their lives. Ridhwan uses the figure of the President to depict the internal tension between indigenous roots and Western influences, highlighting the difficulties of managing a hybrid identity in a postcolonial society. The President's efforts to force development projects on the area, which are frequently justified in the name of progress, are greeted with vehement opposition from the local population, who are committed to conserve their cultural legacy and the natural environment. This dynamic underscores the continuous battle for genuine decolonization, in which oppressed people seek to reclaim their narratives and express their agency in the face of colonial legacies.

The significance of investigating these themes in the novel stems from their broader implications for comprehending the colonial legacies that remain in Malaysian literature and society. The novel examines how the historical framework of British colonialism impacted Malaysia's modern social, political, and cultural landscapes, sparking ongoing arguments over identity, governance, and resource management. The novel's depiction of the contradictions between traditional values and modern influences reflects the realities of a varied Malaysian nation battling with its postcolonial identity.

Additionally, Ridhwan's portrayal of resistance in the novel emphasizes the necessity of grassroots movements in the decolonization process. The native inhabitants' active participation in resisting the President's development plans exemplifies a collaborative effort to restore authority and question the mainstream narratives established by colonial and postcolonial forces. This emphasis on local voices and community action highlights the importance of cultural negotiation and hybrid identities in the ongoing struggle for true decolonization. Finally, *Tales of Ogonshoto* not only depicts the complexity of postcolonial identity, but it also acts as a critical commentary on the long-lasting impact of colonialism in Malaysia, encouraging readers to explore the significance of these themes for current society.

Representation and Otherness

In postcolonial literature, "otherness" refers to how colonized peoples are portrayed as fundamentally different from, and frequently inferior to, their conquerors. This concept stems from the colonial worldview, which creates identities based on "us" versus "them." As highlighted in the literature, otherness works to marginalize colonial cultures by defining them in opposition to the dominant culture, frequently portraying them as strange, primitive, or devoid of civilization (Dimitrijevska-Jankulovska & Denkovska, 2023). This portrayal promotes the notion that colonized peoples require the leadership and governance of their colonizers, hence justifying the power dynamics that existed throughout colonial authority.

The concept of otherness is profoundly ingrained in the historical context of colonialism, in which colonists strove to define and govern colonized populations. This categorization frequently involves depicting the colonized as a homogeneous group with negative features, which served to justify their subjugation (Dimitrijevska-Jankulovska & Denkovska, 2023). The colonial narrative established a hierarchy of civilizations, with European cultures positioned as superior and sophisticated, and non-European cultures relegated to the status of "other." This binary opposition not only disenfranchised colonized peoples, but also warped their identities, leaving a legacy of internalized inferiority that remains in many forms even after colonialism has ended.

Moreover, the concept of otherness underscores colonized societies' continual battles to restore their identities and narratives. The postcolonial critique aims to deconstruct these colonial conceptions by emphasizing the richness and diversity of colonized cultures, rejecting the simplistic binaries that have historically constituted them. Scholars can gain a better understanding of the long-term impact of colonial ideas on current identities and societal structures by looking at how otherness is represented in postcolonial literature.

The novel presents a scathing critique of the President's dehumanizing portrayal of the native inhabitants as a "virus" that must be eliminated.

THE PRESIDENT

How long would our politics survive? Our lives would be long if there are no diseases. Our political lives would indeed be long if there is no opposition. As such, each and every opposition, like a dangerous virus, must be eliminated as soon as possible, in whatever way.

(Anwar Ridhwan, 2016, p. 21)

This metaphor reflects the colonial mindset of othering, where the colonized are perceived as inferior, dangerous, and in need of eradication by the ruling power. The President's condescending view of the natives,

THE PRESIDENT

To them, a good life is one with an average education, a small house, adequate clothing, sufficient food, to perpetuate tradition and the ability to confront the Pacific typhoons.

(Anwar Ridhwan, 2016, p. 22)

Demonstrates his disdain for their traditional way of life and his desire to impose his own vision of progress and development upon them.

The novel highlights how the President's authoritarian rule is built upon the marginalization and oppression of the native population. By labeling any form of opposition as a "virus," the President justifies the use of violence and repression to maintain his grip on power (Afaf Ahmed Hasan Al-Saidi, 2014). This is exemplified in the incident where the President orders the assassination of a man from Runakita, who is perceived as a threat to his authority, under the guise of an "accident."

When the President was informed that the said man from Runakita would threaten the authority of the President, the President then requested that a young politician – who prior to this was almost unknown in the political circle of Ogonshoto – be assigned to exterminate the life of the man from Runakita, in a manner that the death looks like the result of an accident.

(Anwar Ridhwan, 2016, p. 125)

Stereotypical "third world" woman who is "traditional and poor," the President perpetuates the colonial narrative of the colonized as backward and in need of civilizing. This self-othering reflects the deep-seated impact of colonial ideologies on the psyche of the colonized elite.

In the third world, so traditional and poor, according to that biography, the mother did not want to be separated from the child who would physically help her in her old age although that child was not sent to school or was stupid.

(Anwar Ridhwan, 2016, p. 14)

Ridhwan's work highlights the ongoing battle for self-determination and identity reclamation in the face of postcolonial oppression by depicting the President's harsh language and deeds. The novel's critique of the President's othering of the local population serves as a poignant reminder of colonialism's long-term impact and the urgent need to resist the power structures that perpetuate colonized peoples' marginalization.

Examining the themes of representation and otherness in "Tales of Ogonshoto" is critical to understanding the intricacies of cultural interactions and the ongoing battle for self-representation in a postcolonial environment. Ridhwan's work serves as a reminder of colonial legacies' long-term impact on identity, as well as the significance of resisting hegemonic narratives that strive to define and control disadvantaged voices. Engaging with these issues allows readers to develop a better grasp of the sociopolitical dynamics at work in postcolonial nations, as well as the essential role literature plays in articulating colonized peoples' experiences and ambitions.

CONCLUSION

In conclusion, this study has demonstrated that Anwar Ridhwan's *Tales of Ogonshoto* is not merely a fictional exploration of political corruption or authoritarian rule, but a critical literary intervention that interrogates the lingering presence of colonial legacies in Malaysian society. By undertaking a close textual analysis, the

discussion has shown how Ridhwan employs allegory, metaphor, and hybrid narrative strategies to represent both the continuity and transformation of colonial structures. The figure of the President, celebrated as a national hero yet complicit in reproducing colonial-style governance, emerges as a powerful symbol of internal colonialism. This reading underscores how postcolonial identities are not fixed but fractured, shaped by both indigenous heritage and the internalization of colonial power.

Furthermore, the study has argued that the comparative dimension is essential for appreciating the significance of *Tales of Ogonshoto*. When read alongside African, Indian, and Southeast Asian postcolonial writers such as Achebe, Pramoedya, and Rizal, Ridhwan's work illustrates both shared experiences of cultural displacement and regionally specific negotiations of identity. This comparative synthesis highlights Malaysia's distinct contribution to the wider postcolonial canon, particularly through the blending of Malay storytelling traditions with modern political critique. Methodologically, the research has outlined a clear and systematic process: beginning with close reading, grounding the findings in postcolonial theory, situating them within regional comparisons, and finally contextualizing them in Malaysia's socio-political history. This approach has ensured that the study is not limited to descriptive commentary but instead provides a critical and interdisciplinary perspective. The emphasis on Said's Orientalism, Bhabha's hybridity, and Spivak's subaltern theory has further deepened the analysis by demonstrating how *Tales of Ogonshoto* complicates established postcolonial debates.

Finally, this study makes two key contributions. First, it addresses the scholarly gap in Malaysian postcolonial literary studies by foregrounding Anwar Ridhwan as a major voice whose work deserves recognition alongside more globally cited authors. Second, it illuminates the continuing relevance of colonial themes to contemporary Malaysian society, where issues of governance, cultural identity, and resistance remain pressing. By emphasizing both literary depth and socio-political engagement, this article positions *Tales of Ogonshoto* as a pivotal text that not only reflects Malaysia's colonial past but also speaks to its postcolonial present and future.

REFERENCES

1. Abdul Karim, C., & Saeed, I. (2019). The burden of colonialism and alienation in modern Kurdish novel. *International Journal of Kurdish Studies*, 5(2), 373–392. <https://doi.org/10.21600/ijoks.530519>
2. Achebe, C. (1994). *Things fall apart*. Doubleday. <https://www centralschool.edu.vu/uploads/1/1/4/4/114402701/things-fall-apart.pdf>
3. Ali, A. (2022, September 22). Postcolonial perspective on hybridity. LinkedIn. <https://www.linkedin.com/pulse/postcolonial-perspective-hybridity-abdul-ali>
4. Amin, T. (2020). Colonial diaspora in the Ibis trilogy of Amitav Ghosh. *International Journal of English Literature and Social Sciences*, 5(1), 111–115. <https://doi.org/10.22161/ijels.51.23>
5. Andaya, B. W., & Andaya, L. Y. (2001). *A history of Malaysia*. Palgrave.
6. Anwar Ridhwan. (2016). *Tales of Ogonshoto*. Dewan Bahasa dan Pustaka.
7. Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial studies: The key concepts* (3rd ed.). Routledge. <https://doi.org/10.4324/978023777855>
8. Aziz, N. F., & Quayum, M. A. (2010, June). An interview with Anwar Ridhwan: A Malaysian national laureate. *IJUM Journals*. <https://journals.iium.edu.my/asiatic/index.php/ajell/article/view/127/112>
9. Bhabha, H. K. (1994). *The location of culture*. Routledge. <https://ia802702.us.archive.org/23/items/TheLocationOfCultureBHABHA/the%20location%20of%20culture%20BHABHA.pdf>
10. Bhandari, N. B. (2022). Homi K. Bhabha's third space theory and cultural identity today: A critical review. *Prithvi Academic Journal*, 5, 171–181. <https://doi.org/10.3126/paj.v5i1.45049>
11. Childs, P., & Williams, P. (1997). *An introduction to post-colonial theory*. Prentice Hall.
12. Dimitrijevska-Jankulovska, A., & Denkovska, M. (2023). Postcolonial "otherness." *SCIENCE International Journal*, 2(1), 47–50. <https://doi.org/10.35120/sciencej020147d>

13. Elam, J. D. (2019). Postcolonial theory. Literary and Critical Theory. <https://doi.org/10.1093/obo/9780190221911-0069>
14. Gandhi, L. (1998). Postcolonial theory: A critical introduction. Columbia University Press.
15. Hamzani, D. N., Abdullah, A. A., Awang, M. D., Abdul Kadir, M. N., & Mohd. Fadzil, A. F. (2021). A historical appraisal of ethics and civilization in Malaysia from pre-colonial to post-colonial era. *International Journal of Academic Research in Business and Social Sciences*, 11(12). <https://doi.org/10.6007/ijarbss/v11-i12/11785>
16. Hassan, M. M. A., & Raman, R. R. S. (2015). Konsep perjuangan Anwar Ridhwan dalam novel *Penyeberang Sempadan*: Anwar Ridhwan striving concept in *Penyeberang Sempadan* novel. *Jurnal Pengajian Melayu (JOMAS)*. <https://ejournal.um.edu.my/index.php/JPM/article/view/9699>
17. Kohn, M., & Reddy, K. (2023, January 17). Colonialism. *Stanford Encyclopedia of Philosophy*. <https://plato.stanford.edu/entries/colonialism/>
18. Kuortti, J., Nyman, J., & Ghasemi, M. (2024). Engagements with hybridity in literature: An introduction. Routledge. <https://www.perlego.com/knowledge/study-guides/what-is-hybridity-in-postcolonial-theory/>
19. Linhueichen. (n.d.). The third space. Linhueichen Studio. <https://linhueichen.eu/The-Third-Space>
20. Loomba, A. (2005). *Colonialism/Postcolonialism* (2nd ed.). Routledge.
21. Mambrol, N. (2016, April 8). Homi Bhabha's concept of hybridity. *Bodies: A Digital Companion*. <https://scalar.usc.edu/works/bodies/homi-bhabhas-concept-of-hybridity>
22. Mialaret, B. (2019, July 20). Anwar Ridhwan, a Malaysian novelist, questions traditional values and globalization. [mychinesebooks.com. https://www.academia.edu/39881434/Anwar_Ridhwan_a_Malaysian_novelist_questions_traditional_v](https://www.chinesebooks.com.my/Anwar_Ridhwan_a_Malaysian_novelist_questions_traditional_values_and_globalization)
[alues_and_globalization](https://www.academia.edu/39881434/Anwar_Ridhwan_a_Malaysian_novelist_questions_traditional_v)
23. Milner, A. C. (2002). *The invention of politics in colonial Malaya: Contesting nationalism and the expansion of the public sphere*. Cambridge University Press.
24. Naimah, I. (2022). The practice of imperialism and colonialism in development and their impact on the community economy: An overview. <https://doi.org/10.35719/hrtg.v3il.75>
25. Parsons, J. B., & Harding, K. J. (2011, April). Post-colonial theory and action research. *Turkish Online Journal of Qualitative Inquiry*. <https://files.eric.ed.gov/fulltext/ED537800.pdf>
26. Postcolonial literary theory. (n.d.). StudySmarter UK. <https://www.studysmarter.co.uk/explanations/english-literature/literary-criticism-and-theory/postcolonial-literary-theory/>
27. Rahamad, M. S. (n.d.). Naratif Ogonshoto: Ibarat madu lewat saringan. *Jurnal Pengajian Media Malaysia*. <https://jpmm.um.edu.my/article/view/5967>
28. Raj, P. E. (2014, September 21). Postcolonial literature, hybridity and culture. *International Journal of Humanities and Social Science Studies*. https://www.academia.edu/8432484/Postcolonial_Literature_Hybridity_and_Culture
29. Said, E. W. (1978). *Orientalism* (Introduction & Chapter 1). The Evergreen State College. https://sites.evergreen.edu/politicalshakespeares/wp-content/uploads/sites/33/2014/12/Said_full.pdf
30. Spivak, G. C. (1988). *Can the subaltern speak?* Columbia University Press. <http://users.uoa.gr/~cdokou/TheoryCriticismTexts/Spivak-Subaltern.pdf>