

CHAPTER II

THEORETICAL FOUNDATION

2.1 Literature in a Postcolonial Perspective

Literature, if one might say, is one product of culture and society. It has various definitions. However, those various definitions can be simplified based on the term 'literature' in this research, that is according to Answer.com (2010) literature is the body of written works of a language, period, or culture and also imaginative or creative writing, especially of recognized artistic value. Therefore, literature has important roles or values to build the civilization of human being.

One of the genres of literary works is novel. According to Murphy (1996) the novel has been the aesthetic object of choice of majority of postcolonial scholars. He proposes three factors why novel's predominance can be attributed in postcolonial studies; (1) the representational nature of the novel (2) its heteroglossic structure (3) the function of the chronotope in the novel. He also argues that the representational power of the novel, its ability to give voice to a people in the assertion of their identity and their history, is of primary importance to postcolonial writers and scholars.

The term "heteroglossic" according to *Guide to Literary Terms Group* (2009) comes from the term "heteroglossia", the term made up by Russian critic and literary theorist Mikhail Bakhtin which refers to the idea that there are several distinct languages within any single (apparently) unified language. These different languages have each different voice and they compete with one another for dominance. A novel which has heteroglossic structure is in which its different voices compete with one

another to define the text. So this heteroglossic structure important for postcolonial studies because one of important study in postcolonial literary criticism is to examine the binary opposition in the novel which can be seen from different voices in the text competing with one another for dominance.

According to Dentith (2001) “Chronotope” is a term taken over by Mikhail Bakhtin from 1920s science to describe the manner in which literature represents time and space. In different kinds of writing there are different chronotopes, by which changing historical conceptions of time and space realized. Dentith also argues that specific chronotopes are said to correspond particular genres, or relatively stable ways of speaking, which themselves represent particular worldviews or ideologies. Since chronotope exists in the novel which represents worldviews and ideologies, the novel becomes an important subject matter for postcolonial studies.

Since the novel is a form of fiction story, it is also one form of the texts, which Gandhi (1998) says that texts is more than any other social and political product; it is the most significant instigators and purveyors of colonial power and its double, postcolonial resistance. “Imperial relations may have been established initially by guns, guile and disease, but they were maintained in their interpolative phase largely by textuality” (Lawson & Tiffin 1994, p. 3).

In this case, the travel narrative by Karl May entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* will be studied and analyzed. Spencer (2005) states that "In narrative writing, an author has a chance to make his or her mark on the world by relating a story that only he or she can tell. Whether it comes from a personal experience or is one that the writer has imagined, the point of a narrative is to bring one's subject to life". In this study, the travel narrative by Karl

May is a fictional one, which is also part of literature. This narrative has the same generic structure with the novel explained above. Thus, this travel narrative also has the possibility of the emergence of colonialism through its representational nature, its heteroglossic structure and its chronotope function.

2.1.1 Characters and Characterization

In the real life, character has close relationship to the human personality because everyone has his own unique character. However, fictional character in literary work cannot be the same as the character of the people in the real life. In literary work, the existence of characters is aimed to represent something or particular individual.

Hawthorn (2001) points out that the character is intended to investigate the human personality or psychology, to tell a story, to show a belief, to contribute a symbolic pattern in a novel, and purely to facilitate a particular plot development. Below is 3 points investigating the character in fiction and its relation to the character in real life proposed by Hawthorn (p.81);

- The construction of characters in the novel depends on its representation and correlation to real life;
- The different perspectives of people about life influence the construction of fictional character;
- Character in a fiction is a symbol of character in real life.

Still in Hawthorn's speak, a method used to learn the fictional characters is characterizations. It attempts to reveal the changing or the development of characters,

providing the significant information about characters, and viewing the process as what the writer is trying to achieve in the presentation of characters. Hawthorn also points out two methods of characterizations (p.93):

- Explanatory, describes a person through the narrator;
- Dramatic, in which the readers are supposed to understand the story by themselves as if witnessing a theatrical performance.

According to Hawthorn's point of view about characters and characterization, it can be concluded that characters and characterization is a part of representation in the literature, especially fiction story. The characters and characterization then have important role in the fiction story and in this study because of its representational nature from the real life which is embedded in the characters and characterizations in the fiction story.

2.2 Postcolonial: General Definition

The final hour of colonialism has struck, and millions of inhabitants of Africa, Asia and Latin America rise to meet a new life and demand their unrestricted right to self determination. (Che Guevara, speech to the United Nations, December 11, 1964. <http://en.wikipedia.org/wiki/Postcolonialism>)

The quotation of Che Guevara's speech above is a reflection of challenging colonialism. The term colonialism itself can be defined as "the practice by which a powerful country controls another country or other countries" (A. Lawson, & C. Tiffin: 2000). Thiong'o (1973) writes that the aim of this colonialism is "to get at people's land and what that land produces". But, if going back to the excerpt above, and what can be seen in reality in this 21st century, "the final hour of colonialism has

struck” indicating the new era of liberty and independence of Africa, Asia and Latin America.

This condition then brings the term ‘postcolonial’ to the front. In a literal sense, postcolonial “is that which has been preceded by colonization” (Bahri: 1996). Meanwhile, according Bahri (1996) who cites the meaning of ‘postcolonial’ from *the second college edition of The American Heritage Dictionary*, postcolonial is “of, relating to, or being the time following the establishment of independence of a colony”. But in practice, the term postcolonial can be more loosely. According to Bahri (1996), it sometimes includes countries which have yet to achieve independence, or minority people in First World countries, or even independent colonies which subjugated by “neocolonial” forms through expanding capitalism and globalization. More generically, this term can indicate the position of one against ‘eurocentrism’ and imperialism.

2.3 Postcolonial: Theory and Criticism

The field of Postcolonial studies has become prominence since 1970s. The publishing of Edward Said’s *Orientalism* (1979) which criticizes ‘the orient’ as Western’s depiction is claimed as the rising point of this theory in the academic field. The use of this term grows when the book entitled *The Empire Writes Back: Theory, Practice, in Post-colonial Literatures* (1989) by Bill Ashcroft, Gareth Griffiths, and Hellen Tiffin, appears. Since then, the use of postcolonial is widely used in the academic field.

In a very general sense, according to Bahri (1996), postcolonial study “is the study of the interactions between European Nations and the societies they colonized in the modern period”. However, it is true that the age of colonialism has ended, and the postcolonial era has been born, but this not without ranges of problem emerging. The world is not fully free from the colonialism. The new form of colonialism—neocolonialism and imperialism subjugates the life of the postcolonial groups, the minorities, the subaltern.

Holden (2008) writes that this new form of colonialism might be very variant, a chain of fake solutions of progression;

Colonial modernity contained inherent contradictions of which colonized elites made strategic use. The new imperialism of the late nineteenth century clothed itself in enlightenment notions of progress, of the potential equality of human beings, and thus presented itself as—at least partially—a project of uplifting and educating “subject races”. Yet colonialism—in its British form, at least—constitutively refused to grant equality to those who fulfilled the very criteria it laid down: indeed, most colonial governments exhibited considerable reluctance to accord non-Europeans the status of British subjects. (Holden, p. 47)

By the facts above, it is clear that the colonialism era is never fully ended, but it changes itself into other forms. This fact can arrive to a conclusion that the postcolonial countries or non-western countries still face a great range of colonial problems and identity. The same problems also exist in literature produced by writers from eastern countries or even literature produced by writers from western countries.

This fact also triggers the emergence of postcolonial theory, studies, and criticism. This theory and criticism works through the process of ‘re-reading’, ‘writing back’ and ‘re-examine’ the canonical literature or literature produced by eastern and western countries. One also says that postcolonial literary critics ‘re-examine’ literature with focusing on the social discourse which shaped it.

For example, the postcolonial 're-reading' according to Ashcroft, Griffiths, and Tiffin (2000) can be done by 'reading' and 're-reading' all kind of texts which is inescapably influenced by colonization on literary production. They say that this kind of 're-reading' is a form of deconstructive reading which most usually applied to works from the colonizers (but may be applied to works by the colonized) which demonstrates its underlying assumptions (civilization, justice, aesthetics, sensibility, race) and reveals its (often unwitting) colonialist ideologies and processes.

Postcolonial theory, provides a framework which deconstruct dominant discourse which comes from the West, challenges inherent assumptions, and also critiques the material legacies of colonialism. Bhaba (1994) says that the postcolonial criticism comes from the East/minorities who demand for fair discourse of representation;

The postcolonial perspective—as it is being developed by cultural historians and literary theorists—emerge from the colonial testimony of Third World countries and the discourse of 'minorities' within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity... often disadvantages histories of nations, races, communities, people. They formulate their critical revisions around issues of cultural difference, social authority and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity. (Bhaba, p.246)

Bhaba's argument emphasizes that the emergence of postcolonial criticism first comes from the East, a region where the minority is a result of geopolitical divisions of the East and the West. The Eastern people criticize the ideological discourses which disadvantages their histories of nations, races, communities, and people. In this way they formulate their critical revision towards the unfair ideological discourse.

As Ashcroft, Griffiths, Tiffin (2000) speak, Postcolonialism, then, has been employed in most recent accounts and has been concerned to examine the processes

and effects of, and reactions to, European colonialism from the sixteenth century up to and including the neo-colonialism of the present day. They also remark that in its development, Postcolonialism is now widely and diversely used to the study and analysis of everything related to the way, form and colonial legacies in both pre- and post-independent nations and communities.

In similar voice Slemon (1994) argues postcolonialism is now used in its various fields, heterogeneous set of subject positions, professional fields, and critical enterprises. To conclude, according to Gandhi (1988), postcolonialism directs its critique against the cultural hegemony of European knowledge in an attempt to reassert the epistemological value and agency of the non-European world.

In this case, some critiques against cultural hegemony of European knowledge also address to the subject of this research, that is Karl May's works, especially a travel narrative entitled *Oriental Odyssey I*. Although Karl May's works are very popular, as can be seen from the comment by Louanna Alahem, which says that Karl May's *Oriental Odyssey I* "is an honest portrayal of this world, with only a slight European smugness, but much less than most of the literature of the day. The Arab Culture is not portrayed as barbaric or savage; rather we are shown its depth and richness..." (2002), her comment is rejected by some other people's comments, such as what is found by Ganesa (2004).

According to Ganesa (2004) these comments are gained from amazon.com, indokarlmay.com and private communication. The first comment is from someone in Turkey, who says that Karl May has done misjudged description about the Muslim in his *Oriental Odyssey* story:

My respect for Karl May is not diminished when I learned-although his incredible knowledge of the East World and Islam- that he made mistakes, for example: women in Islam do not have souls. Or as he put the blame of Islam followers into (a mistake) of Islam itself. In the same way the Muslims are sometimes discriminated against by Karl May. I do not worry about this. That is the view of the world by May. This view is also often included fascism, when May shows us that the Armenians or Greeks as human-without ethics. On the other hand the heroes are always represented coming from Germany.¹ (Ganesa, p.126)

Another comment comes from Tantri Yuliandini from Indonesia, who says her disappointment of other Karl May's travel narrative, *Winnetou*, stating that the European character (Old Shatterhand) is described as too perfect in the story:

I was 13 years old when I first read it, and I love Winnetou and American Indians in general because of it. It's really a great story. Now, 13 years later, I feel have been deceived. The whole story was good when you were 13 years old. All were there, adventure, suspense, tragedy, and a touch of romance. But that's not realistic. Nothing, and no one is so perfect as Karl May described Old Shatterhand. Greenhorn who came directly from German who never hold a gun, but can shot the right target at the first shot (lucky? Maybe, but it's even worse). Never rode a horse, but at the first time trying could smoothly rode it. Could master Indian expertise in no time at all, who is he, Superman? I see Old Shatterhand as too perfect character, and (I) do not like it. I think Winnetou is more humane, with sadness and the urge for revenge. The story would be better if Old Shatterhand is eliminated.² (Ganesa, p.128)

¹ Translated into English from Bahasa Indonesia: "Hormat saya ke Karl May tidak berkurang ketika saya mengetahui-walaupun pengetahuannya yang luar biasa atas dunia timur dan islam-, bahwa dia membuat kesalahan-kesalahan, misalnya: perempuan dalam Islam tidak punya jiwa. Atau ketika dia menimpakan kesalahan pemeluk agama Islam menjadi (kesalahan) Islam itu sendiri. Dengan cara yang sama orang muslim terkadang didiskriminasikan oleh Karl May. Saya tidak khawatir tentang ini. Itu adalah pandangan May tentang dunia. Pandangan ini sering termasuk juga fasisme, yaitu ketika May menunjukkan kita bahwa orang Armenia atau Yunani sebagai manusia-manusia tanpa etika. Di lain pihak pahlawan-pahlawannya direpresentasikan sebagai berasal dari Jerman. "

² Translated into English from Bahasa Indonesia: "Ketika pertama kali baca, saya 13 tahun, dan mencintai Winnetou serta Indian Amerika secara umum karenanya. Benar-benar cerita yang hebat. Sekarang, 13 tahun kemudian, saya merasa telah dibohongi. Memang cerita keseluruhannya bagus kalau anda berumur 13 tahun. Semua ada di sana, petualangan, ketegangan, tragedi, dan sentuhan roman. Tapi itu tidak realistis. Tidak ada, dan tidak ada orang yang sedemikian sempurnanya sebagaimana Karl May menggambarkan Old Shatterhand. Greenhorn yang datang langsung dari Jerman yang tidak pernah pegang senapan, tapi tepat sasaran pada tembakan pertama (keberuntungan? Mungkin, tapi itu lebih jelek lagi). Belum pernah menunggang kuda, tapi pertama kali coba langsung lancar saja. Bisa menguasai keahlian Indian dalam waktu sekejap, siapa dia, Superman? Saya melihat Old Shatterhand sebagai tokoh terlalu sempurna, dan (saya) tidak suka itu. Saya kira Winnetou lebih manusiawi, dengan kesedihan dan dorongan untuk balas dendamnya. Ceritanya akan lebih baik kalau Old Shatterhand dihilangkan saja."

Ganesa himself, reveal Karl May's weaknesses in his travel narrative, as can be seen below:

Almost all techniques of the narration in the Travel Narrative use the narrator style as the "I". It more dense contained, the conflict is more varied, though still not separated from its weakness, *that is excessive, both from the affirmation of the good side or bad side, including moral and religious, as well as half narcissist (said some people), because the "I" always win and excel in the end.*³ (Ganesa, p.73, italics added)

Those comments show that despite the popularity of Karl May's works, there are still many things from his description in his stories which should be criticized, especially from postcolonial perspective about how he describes the non-European characters in contrast to European characters.

2.4 Postcolonial: the Key Concepts

Postcolonial criticism has wide-ranging subjects and terms. Therefore, in doing the postcolonial analysis, this study conducts three key concepts of postcolonial criticism as examined below:

2.4.1 Representation

According to Wehmeier & Ashby (2000), the term representation has various meaning, but the first meaning is "the act of presenting sb/sth in a particular way; something that shows or describe something". In details, Baldonado (1996) explains representation as the act of placing or stating facts in order to influence or affect the

³ Translated into English from Bahasa Indonesia: Hampir semua teknik penceritaan dalam Kisah Perjalanan memakai gaya penceritaan "saya". Isinya lebih padat, konfliknya lebih bervariasi, meskipun tetap saja tak terlepas dari kelemahannya, yaitu berlebihan, baik dari penegasan sisi baik atau buruk, termasuk moral dan keagamaan, serta setengah narsis (kata sementara orang), karena "saya" selalu menang dan unggul pada akhirnya.

actions of other. To conclude, the term representation has a semiotic meaning; 'standing for something else', which implicated in the postcolonial studies.

Postcolonial studies find that in the European texts, the representations of non-european subjects have been described as lack or inferior. "Within the complex relations of colonialism these representations were reprojected to the colonised—through formal education or general colonialist cultural relations—as authoritative pictures of themselves" (Ashcroft, Griffiths, Tiffin: 1995, p.85).

Referring to the term representation, Said (1979) shows his resistance to the Western representation of the East, especially the term 'orient' and 'occident'. He argues that the term for the East as 'the orient' is western's invention, indicating this 'orient' is weak, inferior, and as 'the other' within western perfective. This depiction of 'the orient' constructs a world of backwardness, irrationality and uncivilized which belongs to 'the orient'. The Western who creates this depiction, in the other hand, place themselves as the opposite of those characteristics; as progressive, rational, and civilized. This depiction then used by the West as the way of dominating the East:

Taking the late eighteen century as a very roughly defined starting point Orientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it. In short, Orientalism as a Western style for dominating, restructuring, and having authority over the Orient. (Said, p.3)

In the same voice, Spivak (1990) says that this representation or "speaking the name of" is not a solution. "The idea of the disenfranchised speaking for themselves, or the radical critics speaking for them; this question of representation, self-representation, representing others, is a problem" (Spivak: 1990, p.63). By this commentary, Spivak emphasizes that representation, or as she calls as 'speaking the name of' is a problem,

especially in the term of representing the Other in postcolonial studies. She also adds why this kind of representation becomes problem, the construction of the Other positions them just as an object of knowledge, judging this way can marginalize ‘the real Other’.

Shohat (1995) in similar tone says that the representation in any form should be constantly questioned. She says that “each filmic or academic utterance must be analyzed both only in terms of who represents but also in terms of who is being represented in what purpose, at which historical moment, for which location, using which strategies, and in what tone of address” (Shohat: 1995, p.173). What Shohat tries to say is the subaltern or the marginalized groups often do not have the power of representation. As the impact, they are often in a position of negative capture depending on the behalf of the powerful one. By this reason, the representation then, especially if the marginalized groups or the subaltern are involved, must be questioned.

What can be drawn from the facts above is that representation, especially in the postcolonial studies, cannot be a mere “likeness”. According to Baldonado (1996), it becomes an ideological tool for reinforcing “systems of inequality and subordination”; it also can sustain “colonialist or neocolonialist projects”. In this case, the representation of ‘the orient’/ ‘the East’ is done by ‘the occident’/the West to maintain their superiority as their ideology and in the contrary, maintain the inferiority as the ideology of their so-called the East as ‘the orient’.

2.4.2 Binarism

Firstly comes from French Structural Linguist, Ferdinand De Saussure, the term binary opposition, or binarism, has particular sets of meaning in postcolonial theory. According to Ashcroft, Griffiths, and Tiffin (2000), binarism means a combination of two things, a pair, 'two', duality (*OED*) (p. 18). The more extreme form of binarism is binary opposition, like sun/moon, man/woman, life/death, black/white. "Such oppositions, each of which represents a binary system, are very common in the cultural construction of reality" (Ashcroft, Griffiths, and Tiffin: 2000, p.18). In fact, this binary system entails a violent hierarchy, demonstrates that one is opposed to the other. Furthermore, it still exists to confirm the dominance of one to another.

In postcolonial studies, "the binary logic of imperialism is a development of that tendency of Western thought in general to see the world in terms of binary oppositions that establish a relation of dominance" (Ashcroft, Griffiths, and Tiffin: 2000, p.19). The binary opposition in colonial discourse can be seen as the following:

West	:	East
Colonizer	:	Colonized
Center	:	Margin
Self	:	Other
Occident	:	Orient
Superior	:	Inferior
Civilized	:	Savages
Rational	:	Irrational
Good	:	Evil

Beautiful : Ugly
Hero : Villain
Human : Bestial

Originally, as Nesbit (2001) argues, the binary system of colonial discourse comes from the colonization era;

Though the colonizing empire may indeed entrench itself in the land which it means to take, the empire must also entrench itself in the minds of people in the minds of the people whom it means to rule. Therefore, the colonizer must present a model of reality which is seemingly absolute and flawless as a replacement for what comes to be considered the old, savagely imperfect modes of thought ascribed to by the natives. (<http://www.english.emory.edu/Bahri/myths.html>)

As the result, this binary system, as Gandhi (1998) says, makes the colonized was henceforth to be postulated as the inverse or negative image of the colonizer. However, Nesbit adds that this binary system dehumanizes the natives/colonized not only in the minds of the people of the empire, but in the minds of the natives/colonized as well. To make it simply, the purpose of this binary system is to make the imperialism and all its manifestations mortal and strong.

2.4.3 Orientalism

The orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western Consciousness, and later, Western Empire. If this definition of Orientalism seems more political than not, that is simply because I think Orientalism was itself a product of certain political forces and activities. (Said:, p.202-203)

Edward Said's *Orientalism* (1979) has been one of the seminal work of postcolonial criticism, and has been projected the case of representation as its subject matter. Said proposes the theory of how the East is represented in literature and

culture, and also in ideas, history, politics by the West. In his study of how the West constructs a stereotypical image of the East, Said as cited by Yang (1999) argues that, far from simply reflecting what the countries of the near East were, actually like, 'Orientalism' is the discourse by which European culture is able to manage and even produce the East politically, sociologically, military, ideologically, scientifically and imaginatively.

In the same voice with Said, Hall (1997) explains that 'Otherness' is tightly related to 'difference'. He proposes two arguments of why 'difference' is so compelling as an object of representation. The 'difference' is essential to meaning since it is the one which signifies meaning and without it, meaning could not exist. 'difference' is needed because meaning can only be constructed through a dialogue with the 'other'. To conclude, the 'other' is so fundamental to the constitution of the 'self'.

Discussing about Said's prominent work *Orientalism*, Sered (1996) argues that Edward Said's evaluation and critique of the set of beliefs known as Orientalism forms an important background for postcolonial studies. He says that Said's work highlights the inaccuracies of a wide variety of assumptions as it questions various paradigms of thought which are accepted on individual, academic, and political levels. Said's *Orientalism* also mainly discusses about the representation of the East as Western's depiction which create the binary opposition maintaining the West as dominant and superior.

In his writing, Sered (1996) remarks that the term 'Orientalism' firstly exists in 19th century through the Western scholar which is called 'the Orientalist'. They study the East for the purpose of the colonial conquest. They assume that by having knowledge of the conquered people, the colonial conquest will be truly effective.

Said's critique presents this idea of power. In his book, Said argues that the so-called Orient becomes the studied, the observed, the object; meanwhile Orientalist scholars are the students, the observers, the subject. This presentation of The Orient as object of the study and the Orientalist as the observer indicates The Orient as passive and in the other side the West as active.

Sered (1996) also remarks one of the most significant constructions of Orientalist Scholar which is the Orient itself. What is considered the Orient is a vast region, through across vast cultures and countries such as Asia and Middle East as well. In this vast areas, as Sered points out, 'essentializing' an image of a prototypical Oriental--a biological inferior that is culturally backward, peculiar, and unchanging--to be depicted in dominating and sexual terms. The discourse and visual imagery of Orientalism is bounded by notions of power and superiority which is formulated by the West to facilitate their colonizing mission.

Studying Said's statement in *Orientalism*, Sered (1996) then says what Said argues that Orientalism can be found in current Western depictions of "Arab" cultures. The depictions of "the Arab" as irrational, menacing, untrustworthy, anti-Western, dishonest are the prototypical self-image of the Arabs depicted by the Orientalist scholars. These notions are considered as the main foundations for ideologies and policies developed by the so-called Occident. Below is what Said says about Muslim representation as Western's depiction of the Orient:

One would find this kind of procedure less objectionable as political propaganda--which is what it is, of course--were it not accompanied by sermons on the objectivity, the fairness, the impartiality of a real historian, the implication always being that Muslims and Arabs cannot be objective but that Orientalists. . .writing about Muslims are, by definition, by training, by the mere fact of their Westernness. This is the culmination of Orientalism as a

dogma that not only degrades its subject matter but also blinds its practitioners. (Said, 1979)

In the quotation above, Said says that Western's depiction of the Orient, especially the Arab and Muslim world, is a form of political propaganda. This idea of the Orient is made by single position, in this case, by only Western's point of view. As the result, this idea subjugates the subject matter (the East/the Arab). Moreover, it also blinds the practitioners.

In his discussion, Sered (1996) argues that Said's project attempts to call into question the underlying assumptions that form the foundation of Orientalist thinking. This is mainly about a rejection of biological generalizations, cultural constructions, and racial as well as religious prejudices. Said's *Orientalism* also tries to erase the line which is made between the West and the East.

However, Sered (1996) adds that this Said's Rejection of Orientalist thinking does not entail a denial of the differences between 'the West' and 'the Orient,' but rather an evaluation of such differences in a more critical and objective fashion. In this case, the Orient cannot be studied only by the Orientalist's point of view. It is fairer if the people who have been known until now as the Orient give their voice in presenting themselves.

Above all, this study will analyze the emergence of representation on literary texts, concerning about the concept of binary opposition of colonial discourse which reflected on the characters and characterizations in the text.