

CHAPTER III

RESEARCH METHOD

3.1 Analyzing a Literary Text

This study means to attempt observing and analyzing a fictional travel narrative. The study is conducted by using qualitative method. Burns and Grove (1993) explain that qualitative approach is conducted due to the following beliefs:

- 1) There is no single reality
- 2) Reality based upon perceptions which are different for each person and change over time
- 3) What we know has meaning only within a given situation or context

Qualitative approach is suitable for this study because it can put pieces together to make a whole, it can be used to analyze the subject of the research since there is no single reality and so many perceptions or interpretations when people analyze the literature.

Along with using qualitative method, the study also will employ descriptive method in the process of analyzing the data. Gay (1987) states that descriptive method is a method of research which involves collecting data in order to test hypothesis or to answer question concerning the current status of the subject of the study. The purpose of descriptive method is to describe or illustrate the fact, characteristic and relationship of research element systematically, factually and accurately. The data presentations gained in this study is described descriptively, means that the data is describe in the form of words.

Finally, the method used in this study is postcolonial criticism. By this criticism means to analyze how ‘the orient’ characters are represented in the contrary of how ‘the occident’ characters are represented in the text based on the postcolonial theory.

3.2 Postcolonial Method of Literary Analysis

In analyzing the subject of the research which is the travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* by Karl May, postcolonial literary criticism is used as a tool of analysis.

According to Dobie (2009), postcolonial literary criticism looks not only at the works of postcolonial writers, but also canonical texts. She argues that attitudes toward the “other” are evident in works that may not, on the surface, seem to deal with colonialism at all. Helen Tiffin argues as cited by Dobie (2009) that the real job of postcolonial criticism is to investigate the means by which Europe imposed and maintained.

The way to do so, as Helen Tiffin suggests is to use “canonical counter-discourse” which is a process of examining characters or the basic assumptions of a British canonical text, and unveils (colonialist) assumptions, subverting the text for postcolonialist purposes. In the other words, the real purpose of postcolonial literary criticism is to examine the legacy of colonial ideas in postcolonial and canonical texts. In order to abridge the examining of postcolonial literary criticism, Dobie classifies several basic assumptions and generalizations which are by and large accepted as

important to postcolonial theory, such as the term ‘universalism’, which is believed by the European colonizer that their ideals and experiences are universal.

This ‘universalism’ becomes the standard of the non-European people (in the other word, ‘eurocentrism’). The term ‘eurocentrism’ is the standard from European colonizer for what any culture should be. In this case, “the European colonizers assumed the superiority of their own culture and the inferiority of the conquered ones” (Dobie: 2009, p.209). “They thought of themselves as civilized, even advanced, and of the colonists as backward, even savage” (Dobie: 2009, p.209). The term of ‘universalism’ and ‘eurocentrism’ then, is evident in European literature, as well as American and Asian literature.

Dobie (2009) also proposes ‘the practice of *othering*’, that is by “viewing those who are different from oneself as inferior beings, divides people and justifies hierarchies” (Dobie: 2009, p.210). She classifies this practice into two terms: (1) ‘demonic other’ is how the dominant culture sees *the other* as evil; and (2) ‘exotic other’ is when *the other* is assumed to have natural beauty.

Guided by those basic assumptions and generalizations, an analysis of the text by postcolonial literary criticism can be done more deeply and more aimed. The next step is to know how to read and analyze the text. According to Dobie (2009), a postcolonial analysis begins with the assumption that examining the relationship between a text and its context. She argues that the postcolonial reader will generally be alert and sensitive to the presence of the following elements that recur in the literature:

- a. Presentation of colonialism
- b. Treatment of Characters

- c. Validity of the Narrative
- d. Expressions of Nativism (Nationalism)
- e. Recurring Subjects and Themes
- f. Context
- g. Minor Characters
- h. Political Statement and Innuendo
- i. Similarities

In conclusion, those elements can be used as the first reading to analyze the text from postcolonial perspective.

3.3 Technique of Data Collection

In carrying out the research, several steps taken as mentioned below:

1. Identifying the subject of the research which is a travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* by Karl May.
2. Locating the significance of investigating postcolonial theory in the travel narrative.
3. Conducting library and internet research to collect and comprehend references which are related to the study.
4. Formulating research questions about the representation of Arabs-Muslim and European-Christian characters based on postcolonial literary criticism in the text.
5. Finding connection of characters, encounters, and ideas in the text.

6. Highlighting the characters of Arabs-Muslim and the characters of European-Christian which have distinctive characterizations.
7. Making a table which consists of columns named *textual evidences*, *encounters*, and *critical notes*.
8. Finding some textual evidences through the table which are related to the research questions.
9. Analyzing textual evidences by using postcolonial literary criticism.
10. Drawing conclusions and suggestions based on the findings of the research.

3.4 Technique of Data analysis

The data is taken in the form of textual evidences and only related to the representation of Arabs-Muslim and European-Christian characters in the text. The findings then classified and assessed in accordance with the issue of the study. The novel itself would be the main source from which the data can answer the proposed research questions.

Postcolonial Literary Criticism is used as the framework of analyzing the data in this study. The findings which are related to the research questions connected to other sources from which references taken. Several major Arabs-Muslim and European-Christian characters are analyzed to reveal the issue according to the purpose of the research. The analysis of these several major Arabs-Muslim and European-Christian characters aims to gain the valid information about the text and to comprehend what the author wants to extend.

The way of analyzing several major Arabs-Muslim and European-Christian characters is by revealing their characterizations and their descriptions based on textual evidences found in the text. Afterwards, the findings in the form of textual evidences are analyzed by using postcolonial literary criticism.

The analyzing of textual evidences will be done, firstly, by examining the presence of some particular elements according to postcolonial literary criticism as proposed by Dobie (2009) which considered presented in the text, as can be seen below:

a. Presentation of Colonialism

It will study how the text reflects attitude regarding the orient and the occident which in this case, the Arabs-Muslim and the European-Christian characters. It also will study how the narrator of the text positions itself, as an observer or a participant in the story's cultural setting. Finally, it will study what traditions and practices serve to maintain the cultural hierarchy.

b. Treatment of Characters

It will study the portrayals of Arabs-Muslim and European-Christian characters in the text, what the descriptive terms characterize the depiction of each binary characters and what the relationship between them in the narrative.

c. Validity of the Narrative

It will study how political and cultural domination presented explicitly or allegorically in the text. It will try to find the answer if some elements contrary to what actually happened and if the rationalizations believable. This purpose will be done by finding some elements in the text, and by elaborating Karl May's (as the author of the text) biography.

d. Political Statement and Innuendo

It will study if the text makes ideological statements or support a particular course of political, economic, or social action, if it takes up the case for against a particular group of people, in this case, the Arabs and their Islam ideology, and if it criticizes those who represent a specific ideology (Islam).

However, those points above are formulated and resumed in the research questions, which is about analyzing the representation of Arabs-Muslim and European-Christian characters and how do these binary characters contrast each other, and more importantly, how it can be seen from postcolonial criticism's point of view.

Afterwards, the categorization of the findings based on textual evidences found, will be in the form of contrasting how Arab-Muslim characters and European-Christian characters are represented in the text. It will be done based on the binary opposition of colonial discourse, as 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

By that way, this study will be able to analyze the data and to answer the research questions.

3.5 Subject of the Research

The subject of this research is a travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* by Karl May. In order to support the study of the text by postcolonial literary criticism framework, the review of extrinsic and intrinsic elements of the novel is important, which is examined below:

3.5.1 About Karl May

3.5.1.1 Karl May's Biography

Karl Friedrich May was born in Ernstthal, Germany, in February 25 1842. He was one of the famous German writers. His books had sold thousands copies and had translated into many different languages. May's books mainly told the narrative set in the American West, Middle East, China, South America and his own native Germany. Beside writing novels, May also wrote poetry, and several plays. He also wrote his autobiography which is important for any study of his life. May also composed music, being highly competent with several musical instruments. Karl May's musical version of "Ave Maria" became very well known to today.

Karl May was born into a poor family and--according to his autobiography—he suffered from visual impairment and rickets shortly after his birth, this diseases due to lack of vitamins A and D. However, he regained his eyesight at the age four/five.

Karl May finished a Teacher's College and became a teacher in Waldenburg and Plauen (Saxony). However teaching still made him live poor because at that time teaching was not paid well and held low social prestige. His short career as a teacher ended in 1863 when he was accused by his friend because stealing a pocket watch, which May himself always denied. He permanently lost his license to teach and suffered from a nervous breakdown. In the following years he was accused of the fault while at the same time he was suffering from Dissociative Identity Disorder. He was twice jailed for matters which nowadays would not make anyone jailed.

During in the prison May began writing. Although he wrote many novels set in the American West, Middle East, China, South America, actually he had never gone to those regions. He wrote those novels only based on his knowledge gained by reading geographical journals. In 1875 he published his first story, although he remained commercially unsuccessful for a long time. When 'Winnetou I' published in 1892, he then achieved success with his writing and became very popular. Many of his main characters of the books written as first-person accounts by the narrator-protagonist.

In his stories, non-dogmatic Christian feelings and values play an important role, and his heroes are often described as German native. His Native Americans are portrayed as innocent victims of the white, and many of them are presented as heroic characters. This might be because he was inspired by the Romantic ideal of the "noble savage", and by the writings of James Fenimore Cooper.

In his books set in America, May described the character of Winnetou, who was the wise chief of the Apache Tribe, and also Old Shatterhand, the author's alter ego. Another successful series of books were set in the Middle East, especially in the

time of Ottoman Empire. In this series the narrator-protagonist called himself Kara Ben Nemsî, (Karl, son of Germany) and travelled with his local guide and servant Hajji Halef Omar through the Sahara desert and the Near East, experiencing many exciting adventures.

May had many famous admirers such as Albert Einstein, Hermann Hesse, Heinrich Mann, Karl Liebknecht, Bertha von Suttner, Adolf Hitler and German author Carl Zuckmayer who named his daughter by the character Winnetou. For a long time, literary critics criticized May's books as trivial.

The Karl May Society (Karl-May-Gesellschaft) was founded in 1969 to study his life and works. May's house in Radebeul near Dresden in Germany changed into a museum devoted to Karl May and his anthropological collection of Native American Indian origin artifacts.

3.5.1.2 Karl May's Works

Karl May writes many stories mainly about the adventures and heroic events, which set in the American West, Middle East, China, South America and his own native Germany. The most famous books he is written are *Winnetou* series which set in American West. These books have *Old Shatterhand* as its major characters. Other famous books are the *Oriental Cycle* (Volume 1-6).

The first volume of *Oriental Cycle* is chosen as the subject of this research, that is *Giölgeda Padischahnun* (*Durch Wüste und Harem* or *Durch die Wüste*) which is translated into English version by Michael M. Michalak into *Oriental Odyssey I: in the Shadow of the Padishah through the Desert*.

3.5.2 on *Oriental Odyssey I: in the Shadow of the Padishah through the Desert*

3.5.2.1 The Synopsis

This travel narrative is the first series from total eight series of *Oriental Odyssey* books. This book consists of four episodes: Abu El Nasser (Father of Victory), *Tschikarma* (Kidnapping), Abu Seif (Father of the Saber), and the Desert Battle. Each story, although seems to stand by itself, is a continuing story.

Abu El Nasser (Father of Victory)

The story started at the desert when Kara Ben Nemsi, accompanied by his faithful servant Hajji Halef Omar, found horse footprints in the sand, which after been followed, belonged to a corpse, which was killed along with his camel. The corpse was a Frenchman, which Kara Ben Nemsi assumed was killed and robbed by his two companions. Kara Ben Nemsi and Hajji Halef Omar then buried the corpse.

Moved by his strong humanity feelings and a few clues gathered from the corpse, Kara Ben Nemsi and Halef tried to find the murderer. In the middle of their investigation, they met the two people who were suspected as the Frenchman's murderers. They talked with these two men which ended in the escaping of the two men. The investigation became more difficult because they had to cross the Sahara with its *chotts* (a kind of salt swamp which behaved like a quicksand) ready to swallow everyone who tried to cross it. To abridge the journey across the *chotts*, they asked Halef's friend, Sadek to be their guide. In the middle of the journey, they faced the two murderers again who bombarded them with shots. Sadek and one of the

murderers fell into the *chotts* and died. Kara Ben Nemsî and Halef then were saved by Sadek's son, who brought them to *Wekil* (Governor), the murderer (Abu El Nasser), was *Wekil*'s guest. They tried to catch him there, but Abu El Nasser could escape.

'Tschikarma' (Kidnapping)

In *Tschikarma*, Kara Ben Nemsî was called to cure *Mamur*'s (ruler of an area) wife who had been long sick. Kara Ben Nemsî then saw something weird and noticed the problem when he checked the wife. He assumed that the wife was not *Mamur*'s real wife, she had been kidnapped. His suspicion grown when he met Isla Ben Maflei (Senitza's fiancé—Senitza is the woman kidnapped by the *Mamur*).

To save Senitza from the *Mamur*, Kara Ben Nemsî pretended to be a physician and tried to rescue her from the *Mamur*. Kara Ben Nemsî, Halef and Isla Ben Maflei also planned the way to rescue her. Finally they succeed to rescue Senitza, even though the *Mamur* escaped from punishment.

Abu Seif (Father of the Saber)

Kara Ben Nemsî's adventure continued. In *Abu Seif* (Father of the Sword), Kara Ben Nemsî and Halef joined the battle between two tribes in Mecca (Ateïbeh and Jeheïen). Kara Ben Nemsî and Halef helped Ateïbeh tribes because Abu Seif, their enemy, was part of Jeheïen tribes. In this occasion Halef married Hanneh, Ateïbeh woman. Meanwhile Kara Ben Nemsî successfully entered Mecca by way of his cunningness, the Muslim sacred town which was banned to non-Muslim at the time. The funny thing was, after successfully entered Mecca, he was titled Hajji by his friends.

A Desert Battle

In *A Desert Battle*, Kara Ben Nemsî met an Englishman, David Lindsay, and decided to travel with him. In the way of their travel, they met the Sheik from Shamar tribes, who was also Sheik Malek's friend (from Ateïbeh tribes). Shamar tribes would be attacked by other tribes. Trying to help them, Kara Ben Nemsî acted like a General and gave European war style training and strategic advice to their soldiers. He also arranged the division of war loot from the defeated tribes. He began his adventure again to save Amal el Ghandur (a son of Sheik Mohammed Emin from Shammar tribes), and this time, accompanied again by Halef.

3.5.2.2 Characters

There are several characters in Karl May's travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* which are divided into major characters and minor characters.

In this case, major characters are the characters involved in all episodes of the story, as the following:

- Kara Ben Nemsî: the center character, narrator-protagonist of the story, German descendant, Middle East traveler, the hero.
- Hajji Halef Omar: an Arab Native, the local guide and the servant of Kara Ben Nemsî.

Besides, there are minor characters which appeared in one or two episodes of the story. However, not all minor characters of the story taken in this list of characters,

but only minor characters which considered have more roles in the story, as the following:

In *Abu El Nassr (Father of Victory)*

- Abu El Nasser: the villain, the murderer and the robber of the Frenchman in the desert which Kara Ben Nemsi and Halef go after.
- The Young Villain: Abu El Nasser's companion.
- The *Wekil*: the Governor whom Abu El Nasser taking a cover.
- The *Wekila*: the *Wekil*'s wife.
- Sadek: Kara Ben Nemsi and Halef's guide to pass the *chott*.
- Omar: also a guide, Sadek's son.
- Arfan Rakedihm: a guide who guides Abu El Nasser and his companion.

In '*Tschikarma*' (*Kidnapping*)

- Abraham-Mamur: the man who kidnaps Senitza.
- Abu Hasan: Kara Ben Nemsi's bestfriend.
- Isla Ben Maflei: a great merchant from Stambul, Senitza's fiancé.
- Hamsad al Jabara: Isla's servant
- Senitza: kidnapped girl, Isla's fiancée.
- *Sahbet-Bei*: the police director of Egypt

In *Abu Seif (Father of the Sword)*

- Muhrad Ibrahim: A Turk, the *wergi-bashi* (ship officer).
- Abu Seif: the legendary robber and pirate from Jeheïen tribes.
- Martin Albani: A German descendant who becomes Kara Ben Nemsi's friend and travelling together in Makah.

- Sheik Malek: the leader of Ateïbeh tribes.
- (unnamed): Sheik Malek's daughter, former wife of Abu Seif, Hanneh's mother.
- Hanneh: Sheik Malek's granddaughter who becomes Halef's wife.

In the Desert Battle

- David Lindsay: an Englishman, Kara Ben Nemsi's companion in travelling the desert.
- Sheik Mohammed Emin: the leader of Haddedihn (Shammar) tribes).
- (unnamed) Sheik of Alabeide : leader of Alabeide tribes (Haddedihn tribe's ally)
- Sheik Zedar Ben Huli: Sheik of Abu Hammed tribes, (Haddedihn tribe's enemy)
- Eslah el Mahem: the leader of Obeïde tribes, (Haddedihn tribe's enemy)
- Alexander Kolettis: a Greek, the English interpreters of the Vice-Consul of Mosul.

Since this study will analyze characters of the story, several characters will be taken to be analyzed out of minor characters which are presented above.

3.5.2.3 Settings

The setting of the story is in the Middle East, across the Sahara Desert, Makah, Turkey and Egypt. According to Michael M. Michalak, the translator of this travel narrative, the setting of this book might set in Ottoman Empire Era, when the glory of this empire begins to lose its power through the world, and the European nations rise to occupy the former areas of Ottoman regime. Michalak argues that this

story book is set between 1878 and 1881. Thus, he adds that the Sultan, or the Padishah referred to in this story book must be Abdul Hameed II, also referred to as “the damned” who reign over the empire from 1876 to 1909.

Michalak concludes that Karl May set his epic tale of Oriental odyssey, which is a tale of adventure that embodies the struggle of the people with the regime that rules over them in this very tumultuous times.

After all, those reviews of extrinsic and intrinsic elements of the subject of the research will be used as the background and the elements of the discussion in the next chapter.

3.6 Data Presentation

In this study, several characters of Arabs-Muslim and European-Christian are analyzed to answer the research question. However, not all characters mentioned above analyzed. Several characters are chosen based on the consideration that these characters have distinctive characterization and have roles to form the whole idea of the story, especially in postcolonial perspective. Those characters are mentioned below:

- Kara Ben Nemsis: the center character, narrator-protagonist of the story, German descendant, Middle East traveler, the hero.
- Hajji Halef Omar: an Arab Native, the local guide and the servant of Kara Ben Nemsis.
- The *Wekil*: the Governor whom Abu El Nasser taking a cover.
- Abraham-Mamur: the man who kidnaps Senitza.

- Muhrad Ibrahim: A Turk, the *wergi-bashi* (ship officer).
- Abu Seif: the legendary robber and pirate from Jeheïen tribes.

The data presentation according to the purpose of research will be in the form of table containing textual evidences of each character. Each table presents the data of each character to be examined. The tables will be in the form of appendices. It consists of columns named *textual evidences*, *encounters*, and *critical notes*.

The *textual evidences* are the evidences gained from the text which is assumed to be the evidence of presentation of colonialism legacy in the text. The *encounters* is the explanation of when, where, in what kind of situation, incidents, events, ideas, or with which other characters the textual evidences occurs. The *critical notes* are the notes given by the writer to criticize the textual evidences based on postcolonial approach. The bolding sentences, phrases, or words in the *textual evidences* are an emphasizing of the important features to be analyzed. The following is one example of the table:

Kara Ben Nemsi

No	Textual Evidences	Encounters	Critical Notes
1.	Unfortunately Halef had one characteristic which made me uneasy at times. He was a devout, almost fanatical Moslem and out of his concern for my eternal soul he had a relentless desire to convert me to Islam. Upon reflection, I suppressed a smile as I recalled the comical antics that had accompanied his most recent, fruitless attempt. (P. 3)	This is Kara Ben Nemsi's (a German native) comment towards Halef (an arab native, the servant and guide of Kara Ben Nemsi) when they travels through the gorges and crevasses of Jebel Mountain together.	Kara ben Nemsi beside emphasizing Halef as rude and fanatical muslim, also showing his comical antics attitude toward this attitude. It appears to him that this Halef's characteristic as foolish.

The complete tables of data presentation can be seen in appendices A, B, C, D, E, and F. From the data presentation, it is gained some findings which will be analyzed and discussed in the next chapter.