

CHAPTER IV

FINDINGS AND DISCUSSION

Based on the findings which are found on the data presentation, the followings are elaborations of the textual evidences found which will give a clearer picture concerning the representation of Arabs-Muslim characters and the European-Christian characters in Karl May's travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert*.

4.1 Characterization

Since this study focuses on the analysis of the characters in the text, how the text treats the characters will be the main point of the discussion. The characters will be analyzed deeply according to the purpose of the research. The characters which are analyzed in this study are *Kara Ben Nemsî*, *Hajji Halef Omar*, *Abraham-Mamur*, *the Wekil*, *Munrad Ibrahim (the Turk)*, and *Abu Seif*. Based on the data presentation, it is gained some characterization of each character, which can be seen in the tables below:

Table 4.1

Character	Characterization
Kara Ben Nemsî	the West, the occident, the self, superior, the center, the hero, rational, civilized, good, noble, brave, clever, human, high-skilled, advanced, helpful.

Table 4.2

Character	Characterization
Hajji Halef Omar	the East, the Orient, the other, inferior, the margin, irrational, rude, fanatical Muslim, uncivilized, anti-western/anti-Christian, boastful, showing off, greedy, foolish, liar, believe in mysticism.

Table 4.3

Character	Characterization
Abraham-Mamur	The East, the Orient, the other, villain, irrational, rude, fanatical Muslim, savages, evil, anti-western/anti-Christian, bestial, dangerous, believe in mysticism.

Table 4.4

Character	Characterization
The <i>Wakil</i>	The East, the Orient, the other, rude, anti-Christian/anti-Western, savages, violent, foolish, ignorant, greedy, bestial.

Table 4.5

Character	Characterization
Munrad Ibrahim (the Turk)	The East, the Orient, the other, rude, anti-Christian/anti-Western, tricky, greedy.

Table 4.6

Character	Characterization
Abu Seif	The East, the Orient, the other, rude, anti-Christian/anti-Western, Savages, dangerous.

It is important to notice that the characterization of the characters in this study is classified based on the theory of character presentation of postcolonial criticism's point of view. By investigating the tables above, the binary opposition/the contrasting characters, that is the contrasting characters between European-Christian characters and Arabs-Muslim characters, which can be concluded in the following table:

Table 4.7

European-Christian Characters	Arab-Muslim Characters
Kara Ben Nemsi	Hajji Halef Omar, Abraham Mamur, the Wekil, Abu Seif, Munrad Ibrahim
The West The Occident Self Center Superior (brave, noble) Rational (clever) Civilized (high-skilled, advanced) Good Hero Human	The East The Orient Other (anti-Christian/anti-Western, fanatical Muslim) Margin Inferior Irrational (believe in mysticism, foolish, ignorant) Uncivilized (savages, dangerous, backward) Evil (rude, greedy, tricky, violent, abrupt, indifferent) Villain Bestial

The table above shows how European-Christian characters and Arab-Muslim Characters contrast each other. It is clear that these binary characters are polarized into several characters of binary opposition, which according to Ashcroft, Griffiths, and Tiffin (2000) that in postcolonial studies, the binary logic of imperialism is a development of the tendency of Western thought in general to see the world which establishes a relation of dominance. In other words, the binary oppositions of colonial discourse found in the characters of this text is such a proof of the presence of

colonialism legacy in the text, especially through its characters and characterization. To conduct deeper analysis of those characterizations, this study will present more detail analysis, which will be elaborated in the next sections.

4.2 The Representation of Arabs-Muslim Characters

This study analyzes the Arabs-Muslim characters which are *Hajji Halef Omar*, *Abraham-Mamur*, *the Wekil*, *Munrad Ibrahim (the Turk)*, and *Abu Seif*. According to table 4.7, this study finds how these characters are positioned in the text. This positioning can be seen through the characterization. This particular characterization is embodied through several characteristic, which will be examined below:

a) Arabs-Muslim Characters as *the Other*

In the narrative, *Hajji Halef Omar*, *Abraham-Mamur*, *the Wekil*, *Munrad Ibrahim (the Turk)*, and *Abu Seif* are described as Arab natives. They are the people of the land, the lord as well as the society and the representatives of the culture and life of the Middle East. Like what being known that Islam is the major religion for the people who live in the Middle East, all these characters also marked as Muslim.

Based on the findings, these characters are not only marked as Muslim, but also marked as fanatical Muslim. This ‘fanatical Muslim’ characterization is shown by these characters to show that they are anti-Christian, hate them and do not have any respect for them. One example of this statement can be seen in the opening of the

story, when Hajji Halef Omar declares his hatred toward the ‘infidel’ and will do any attempt to convert Kara Ben Nemsî to Islam. The textual evidences below show his saying about this matter:

“It is really true, *Sihdi*, that you wish to remain a *giaur*—an infidel, who is reckoned to be lower than a dog and more repulsive than a garbage-eating rat?” (p.3)

“*Effendi*, I hate the infidels and relish the thought that after their deaths they go to *Jehenna*, where Lucifer dwells; but I wish to save you from this eternal damnation, which will be your fate if you do not become an *Ikrar bil Lisan*—a ‘Holy Witness’. You are not like other *Sihdis* whom I have served and I recognize the good in you. **Therefore I am going to convert you, whether you wish it or not.**” (p.3)

As can be seen from the textual evidences shown above, the character Hajji Halef Omar shows his hatred toward non-Muslim people, which in this case, the Christian people. The way he calls them with rude address ‘*giaur*’ or ‘infidels’ also shows his anti-Christianity. The other characters also reflect the same thing, like Abraham-Mamur who speaks “*An infidel may not speak the name of a believer!*” (p.68). The *Wekil* character also says in similar tone, “*Yes. A giaur may never take it upon him to appear before me. ...*” (p.39), “**He has vowed by the Prophet, and you are a *giaur*. I do not believe you, but him.**” (p.44), and also “**It is written in the language the *giaurs*; I would defile myself if I read it.**” (p.44).

The character Munrad Ibrahim says “*You are an infidel, and of the *giaurs* it is written in the Koran: ‘Oh, you faithful, do not make friends with those that do not belong to your religion. they will not cease to mislead you and wish only your demise!’ how can the Sultan, who is the protector of the faithful, protect an infidel?*” (p.118).

The character Abu Seif also speaks the same tone, "***That does not apply to you, you are infidel. I order you to kneel and show respect.***" (p.135).

What to highlight is that those statements above are delivered to Kara Ben Nemsi. It can be seen that all of the characters on above show their anti-Christianity through how they speak and how they treat Kara Ben Nemsi. They speak so rude to him and more over, position him disdainfully just because he is a Christian. It can be noticed that all characters address Kara Ben Nemsi with rude address 'giaur' or 'infidels'.

This fanatical Muslim and anti-Christianity, however, position the Arabs-Muslim characters as *the other*. Because by describing them as 'anti-' and as 'fanatical' as the negative one, in the same time shows the positive one, that is *the self* itself, which in this case the Christian.

b) Arabs-Muslim Characters as Inferior

The inferiority is reflected in the character which is not positioned as the villain, in this case as a good character (the character in the side of Kara Ben Nemsi as the hero). One example of this character is Hajji Halef Omar. Hajji Halef Omar is the one who always stays beside Kara Ben Nemsi as a servant, guide, and more importantly, as best friend. However the findings show the inferiority found in this interesting character, which can be seen in example of textual evidences below:

I rode a small, half-wild Berber stallion, and my feet almost dragged along the ground. Halef, on the other hand, to bolster his image, rode an old, and in contrast to mine, sky-high *Hassi-ferdshahn* mare and sat so tall in the saddle that had to bend down when he addressed me.(p.3)

The evidence above is the description of the narrator (Kara Ben Nemsi) about the rides of Kara Ben Nemsi and Halef after they travel through the gorges and crevasses of Jebel Mountain together. This description positions Halef as inferior in contrast to Kara Ben Nemsi which is described as superior. It is shown by saying Halef's decision to ride the sky-high horse *to bolster his image*, indicating that this act is his effort to change his position from inferior to superior. Another textual evidence below can strengthen how Halef is described in the text:

“Allah Kerihm—God is merciful! Sihdi, did this man die from natural causes?” asked Halef.

“No. do you not see the wound at his neck and the whole in his skull? He was murdered.”

“Allah punish the man that did this! Or did this man dies as the result of an honorable fight?”

“What do you call an honourable fight? Perhaps he was the victim of a blood feud. We will examine his clothing.” (p.11)

The second evidence is the conversation which occurs between Halef and Kara Ben Nemsi when they find a corpse in the desert. This evidence shows the superiority of Kara Ben Nemsi in contrast to the inferiority of Halef. Halef is described as the fool and knows nothing by always guessing the wrong facts. Meanwhile, Kara Ben Nemsi is described as the Mr. Right and Mr. Smart.

From the example of evidences latter discussed, it is strongly possible to say that the text treats Arabs-Muslim characters as inferior.

c) Arabs-Muslim Characters as Irrational

The Arabs-Muslim characters are also described as irrational. They usually described as the people who believe in mysticism, or are foolish, or are even ignorant. This irrational characterization occurs frequently, as can be found in characters Hajji Halef Omar, *Abraham-Mamur* and *The Wekil*. Some examples of the textual evidences form Hajji Halef Omar can be seen below:

“We have no guide. Oh, Sadek, friend of my soul, may your spirit forgive me, that I was responsible for your death. But I will avenge you, that I swear by the beard of the Prophet; **I will avenge you, if do not die here first.**”

“**You will not die, Halef.**”

“**We will die, we will die from hunger and form thirst.**”

.....

“**He will find us.** Did Sadek not say that the path to Seftimi and to Fetnassa is the same for two thirds of the way?”

“**Effendi, you give me new hope and new life.** Yes, we will wait until Omar passes by.” (p.35)

The irrationality appears on Hajji Halef Omar character through his conversation with Kara Ben Nemsis when they find themselves in the sea of *chotts* without a guide. This conversation shows the irrationality of Halef when facing the problem, causing him drown in despair. Now please take a look on other textual evidences of Halef:

“*Mashallah*, Miracle of God! That is *Shaitan*, may God curse him! *Sihdi*, **how did you manage to get Lucifer under your control? La illa illa Allah, We Muhammed resul Allah!** Save us Almighty, from the ‘thrice-stoned devil’; as we wish to serve only You, not him!”

“**He cannot harm you because he is locked up tight.**”

“**He cannot get out, truly?**” Halef asked with some trepidation. (p.178)

“*Wallahi—billahi—tallhi*—by Allah, it is *Shaitan*! **Do you see how he opens jaw and pokes out his tongue? He rolls his eyes and shakes his horns; he**

twists his tail, threatens with claws and stamps his feet! Oh jazik—woe, if he crushes the case!”
“**That cannot happen. It is an artificial figure!”** (p.179)

From those textual evidences, it can be seen that his irrationality also appears through his belief on mysticism when Kara Ben Nemsî gives a gift of artificial devil to him which he will present to his wife. This evidence shows Halef as irrational through his belief on mysticism by saying his fear of a mere artificial devil.

The irrationality also appears on *Abrahim-Mamur*, as can be seen in the textual evidence below:

“A *Nemsi*! Oh, I know the *Nemsi* are very clever people; **they know of the philosopher’s stone and the abracadabra, which drives away death.**”
“**Neither the philosopher’s stone nor the abracadabra exist.**” (p.64)

“You do not have to hide anything from me. **I know that the Wizard may not speak of his art and I have no intention of enticing it from you, all I require is that you use it to help me. How do you drive the sickness from a being, through words or with a talisman?**”
“**Neither by word nor with talisman, but medicine.**” (p.64)

The irrationality appears through his belief on mysticism when he says about philosopher’s stone, talisman, or even abracadabra can somehow cure the sickness. The same thing appears on the character *The Wekil* which this time comes on the form of the ignorance. Taking a look of textual evidence below might help:

...He knew nothing about Germany, he knew nothing of the meaning of a consulate, he lived among thieving nomads, and he believed me to be without protection and assumed that he could do as he wished without consequence.(p.40)

In the form of the description of by Kara Ben Nemsî as the narrator of the story, this description tells about the ignorance of the *Wekil*, by stating him as “knew nothing about Germany, he knew nothing of the meaning of a consulate”.

What can be drawn from all those evidences is the irrationality has become one of the features of Arabs-Muslim characters in the text.

d) Arabs-Muslim Characters as Uncivilized

Arabs-Muslim characters as the native people of Middle-East are also described as uncivilized. They tend to be described as savages and dangerous. This characterization appears on the characters *Abraham-Mamur* and *Abu-Seif*. The textual evidences below are the physical description of *Abraham-Mamur* and *Abu Seif*. The first and second textual evidences are the physical description of *Abraham-Mamur*, while the last textual evidence is the physical description of *Abu Seif*:

Where had I seen these elegant and noble, yet in their disharmony, diabolical, features before? **His small unblinking, extraordinarily astute eyes bored incisively into mine and then expressed a look of cold satisfaction.**

Violent, burning passions had etched grievous traces upon this face; love, hate, vengeance and ambition had all alternately aided in dragging a great character into gutter and infused the countenance of this man **with an indefinable aura, which to the good and pure is a certain warning sign.** (p.64)

The red fez had slipped off his shorn head, his pipe had fallen from his hand; his face twisted with conflicting emotions. **It was a strange and terrible face; it resembled that image of the devil rendered by the had of Dore.** Not with tail, cloven hooves and horns, but with the highest symmetry of bodily structure, **every facial feature bestowed with beauty, and yet the features, in their entirety, so repulsive, so vile, so diabolical. His eyes rested upon me with a look of horror that changed to anger and was finally replaced by undeclared malice.** (p.66)

The Arab glared at me vindictively, the dervish with contempt. (p.133)

It can be seen that the form of savagery and danger of Arabs-Muslim characters appear in the form of the way narrator describe them in appearance. The description of *Abraham-Mamur* from the narrator (*Kara Ben Nemsis*) when he first

meets him or even his description when *Abraham-Mamur* gets angry at the time he tells him that his wife will die, showing *Abraham-Mamur* in the characteristic of savages and dangerous. The same perception also embedded on the character Abu Seif, when the narrator also describes him as savages and dangerous.

To conclude, some characters of Arabs-Muslim also have close relation with features of uncivilization, savages and danger.

e) Arabs-Muslim Characters as Evil

This is the most prominent features that appear on Arabs-Muslim character in the text. The Arabs-Muslim characters tend to be described in negative way, such as rude, greedy, tricky, violent, boastful, and indifferent.

Evil features are shown on Halef's characterization in some forms, as can be seen in the textual evidences below:

“A Gray *hedijhn*, a gray *tuareg-hedijhn*, and this murdering dogs, these spawn of Shaitan—Lucifer, have killed it!”

It was clear that he was more concerned by the death of a beautiful riding camel than by the death of the Frenchman. (p.12)

If looking closer on the first textual evidence, it appears Halef's characterization as indifferent people by describing him of being sadder for the dead camel than for the dead man. This is anyway Halef's expression when he and Kara Ben Nemsî find the dead camel, the ride of the dead Frenchman. Now please take a look in the second textual evidence:

Ah well, I will have to admit that Halef had changed a lot whilst in Egypt! **He had become exceedingly proud. Consistently abrupt and an unashamed braggart,** and in the Orient that is saying a lot. (p.58)

The description of Halef when he tells the pride of him to the servant shows Halef as a man who like to be proud of himself and boastful, indicating him as an unashamed braggart. This textual evidence also shows that this characterization is familiar to the Eastern world. While in the last textual evidence, it can be seen another Halef's statement:

“Three gold coins, *effendi!* The prophet bless Abraham-Mamur and let his wife remain ill for as long as possible!” (p.75)

This is when Halef and Kara Ben Nemsî return home after Kara Ben Nemsî checks the patient in *Mamur's* house and The *Mamur* gives Halef three gold coins. Halef is described happy to accept the gold coins and even pray the wife still remains sick. This textual evidence shows Halef as greedy man.

For the character *Abraham-Mamur*, evil feature is shown in the form of his rudeness, as can be seen in the textual evidence below:

“*Giaur!*” he thundered.
“What did you call me?” I asked coldly.
“*Giaur!* I said. You dare to tell me this? You dog! The whip shall acquaint you with who I am and the fact that you must obey my commands. If she dies, you die; but make her well and you shall demand from me whatsoever your heart desires!” (p.66)

The rudeness from *Abraham-Mamur* is when he uses the word ‘dog’ when he speaks in this excerpt. This excerpt shows his reaction when Kara Ben Nemsî tells him that his wife will die.

The evil features on the character the *Wekil* appears in many forms. As can be seen in the textual evidences below:

“What do you want here?” he asked.
The tone in which this question was spoken was not at all to my liking.
(p.37)

“Allah iharkilik—God burn you! Then you too are a Christian?”

“Yes.”

“A *giaur*? And you dare to speak to the *Wekil* of Kbili! I will give you the *bastinado* if you do not at once remove yourself from my sight!” (p.38-39)

“You wish to insult me, *giaur*? I will pronounce your sentence soon enough! No, **Halef Omar, you are a hajji and serve this infidel? You deserve double strokes.** How long have you been with him?

“Five weeks.” Halef replied.

“That comes to sixty stokes on the soles of your feet and afterwards five days without food and water!...” (p.39)

...The dependable *Wekil* therefore forced to support himself through extortion, and since this was a tricky affair when employed against the locals, the opportune appearance of a foreigner was entirely to his advantage. (p.40)

“Then I say to you, that a blood avenger is never a murderer. No judge would ever condemn him; only those to whom the victim was related have the right to pursue him.” (p.51)

The *Wekil* is described as rude in the first textual evidence when he welcomes Kara Ben Nemsi, Halef and Omar Sadek to his camp. In the second and the third textual evidences, he is described as violent by threatening to do the *bastinado* (a beating with a stick or club, especially on the soles of the feet). In the fourth textual evidence, the description of the narrator (Kara Ben Nemsi) describes the *Wekil* as tricky and greedy. The last textual evidence then shows the *Wekil* as indifferent by describing him says to Kara Ben Nemsi not to pursue the murderer if he has no blood avenge to him.

Meanwhile, the character Munrad Ibrahim is described as rude, even at the first meeting, as can be seen in the textual evidences below:

“I do not know.”

That was more than reserved, it was rude. That is why I shook my head and said in a sorrowful tones... (p.116)

I laugh in this brave fellow's face. **This was truly Turkish to demand eighteen *misri* (about thirty-four *Taler*) for a short trip and a few sips of water.** (p.120)

In the second textual evidence Munrad Ibrahim is described as tricky and greedy. This is the description of Kara Ben Nemsî's reaction toward Munrad Ibrahim demand of fee for his ship.

According to the discussion above about the evil features which appears on Arabs-Muslim characters, it is possible to say that Arab-Muslim characters are often described as evil in the text.

4.3 The Representation of European-Christian Characters

This study analyzes the European-Christian Character which is the center of the narrative and the narrator-protagonist, Kara Ben Nemsî. According to table 4.7, this study finds how this character is positioned in the text. This positioning can be seen through the characterization. This particular characterization is embodied through several characteristic, which will be examined below:

a) European-Christian characters as *the Self*

Kara Ben Nemsî is the first-person narrator of the story. Because his position in the narrative, it is really possible for him to treat, see and think other characters according to his own perception. This positioning also places him as *the Self*, the first-person who can see, think, treat and judge others characters in the story. Checking

some examples of textual evidences below might help to give a deeper understanding about this:

Despite the sensual description of this concept of Paradise, **I had to note that Mohammed could well have taken a Christian depiction and remodeled it for consumption by the Bedouin nomads.** (p.6)

From the textual evidence above, Kara Ben Nemsi's comment about the Paradise description which is described by Halef shows his point of view toward Mohammed and Islam, arguing that the concept of paradise in Islam just copying from Christian depiction.

In the second textual evidence, it can be seen Kara Ben Nemsi's comment about Halef who claims himself as a Hajji though he never goes to Mecca:

.... **There exist among the Mohammedan and many who call themselves hajji**, especially in the presence of foreigners, **despite the certainty that they have never viewed Kaaba with their own eyes nor managed to complete the journey from Ssfa to merwah.** They were never in Arafah nor had their hair and beard cut in Minah. My dear Halef was exposed..... (p.8)

It shows Kara Ben Nemsi's point of view toward Muslim, describing and arguing some of Muslim people are liars by claiming themselves as Hajji.

The third textual evidence is about Kara Ben Nemsi's description of the *Wakil's* troops:

One hundred fingers clawed a firmer and still firmer hold upon my burnoos, **the stiff, Oriental dignity with which this all had transpired and the ludicrous marionette maneuvers of the troop almost caused me to laugh aloud.** (p.43)

It can be seen that he sees these Arab troops are described as uncivilized, backward, and ludicrous. He also sees them as incompetent.

The last textual evidence shows Kara Ben Nemsi's comment when he finds back his guns which are confiscated by the Arabs:

My guns were loaded; certainly the pirates had not known how to handle my revolver or my Henry carbine and had undoubtedly marveled at my heavy 'Bear-killer'. The Arab is accustomed to a light firearm, and there are whole tribes who are still armed with flintlocks of strange and ancient construction. (p.146)

This textual evidence shows Kara Ben Nemsi's perception of the Arab as backward and out of date.

From some examples of textual evidences above, it can be seen how Kara Ben Nemsi think, see and treat other characters or even Islam and the Arabs.

All those textual evidences about how Kara Ben Nemsi as the first person-narrator see, think, and treat other characters indicates how he as *the Self* positions the things he is described as *the Other*.

b) European-Christian characters as Superior

As the main character, the center of the story, and also the hero, Kara Ben Nemsi is tended to describe as superior in the text. The superiority of Kara Ben Nemsi is perpetuated also through his characterization as brave, noble and smart. Some textual evidences below might help to give deeper understanding about this matter:

"The *Nemsi* are quite clever, a very brave and courteous people, I have heard this said frequently."(p.47)

In the Orient, every German is considered to be a great gardener and every foreigner is regarded as being an excellent marksman or an eminent healer.(p.58)

“Thirsting for knowledge,; but our thirst for knowledge has saved many lives and preserved the health of many of those that could not be helped by your physicians.”(p.87)

“The *Nemtshe* must be courageous people.”

“Why?”

“The most courageous man was the ‘Sultan el Kebihr’, but still he was vanquished by the *Nemtshe-shimakler* (Northern Germans, Prussia), and the *Moskowler* (Russians). . .” (p.166)

“*Mashallah*, your speech is like the rhetoric of the Prophet, who has conquered the world! I will follow your advice, if others are in agreement. Whoever is against it, may he speak now!” (p.253)

The first textual evidence shows what the *Wekila* says to Kara Ben Nemsi when they firstly meet. From this textual evidence, it can be seen that even the Arabs themselves are described here to praise the Western as superior. The same issue of superiority of Kara Ben Nemsi similarly can be seen in the fifth and the last textual evidences, when Sheik Malek’s daughter addresses and praises Kara Ben Nemsi in their first met and when Sheik Mohammed Emin to Kara Ben Nemsi who has finished delivering his advice for the battle. The Arabs themselves are described here to praise the Western as superior and great than the Eastern.

The second textual evidence shows Kara Ben Nemsi’s description about himself and his race. Kara Ben Nemsi argues that in the East, the West is considered smart and high-skilled, indicating them as superior. Meanwhile the third textual evidence shows the conversation which occurs between Kara Ben Nemsi and Abraham-Mamur when he visits his house to heal Senitza. This excerpt shows Kara Ben Nemsi’s argument that the Western physicians are smarter and more skilled than any other Eastern physicians.

To conclude, those textual evidences reflect how Kara Ben Nemsi as European-Christian character is positioned in the text, that is as superior character.

c) European-Christian characters as Rational

All the way along in the story, Kara Ben Nemsi is described as rational, in contrast to other Arabs-Muslim characters which are described as irrational, such as Hajji Halef Omar and Abraham-*Mamur*. Some textual evidences can be seen below:

“Wallahi—billahi—tallhi—by Allah, it is *Shaitan*! Do you see how he opens jaw and pokes out his tongue? He rolls his eyes and shakes his horns; he twists his tail, threatens with claws and stamps his feet! Oh *jazik*—woe, if he crushes the case!”

“That cannot happen. It is an artificial figure!” (p.179)

“You truly do not heal through a talisman?”

“No.”

“And Neither by word?”

“No.”

“Or by prayer?”

“I pray for the suffering; but God has already given us the means with which heal.”

“What means are these?”

“They are flowers, metals and minerals, the juices and forces of which we extract.” (p.69)

In the first textual evidence, the event when Kara Ben Nemsi gives a gift of artificial devil to Halef who will present it to his wife shows Kara Ben Nemsi as rational by assuring Halef that the artificial devil he gives is only a craft. The second textual evidence which shows the conversation between Kara Ben Nemsi and Abraham-*Mamur* shows Kara Ben Nemsi as rational by emphasizing that he cannot and will not cure the sickness by talisman or word or prayer because what can cure is

“flowers, metals and minerals, the juices and forces of which we extract” which also symbolizes the science.

To conclude, based on the textual evidence found above, it is possible to assume that rationality has close relation with European-Christian characters in the text.

d) European-Christian Characters as Civilized

Some textual evidences in the text also show Kara Ben Nemsi as European-Christian character which is civilized. Perpetuated into the characterization as high-skilled, this civilized feature is embedded into Kara Ben Nemsi, such as can be seen below:

I found my self in a unique position. **The ‘Father of the Saber’ had to be an extraordinary swordsman by Oriental standards, which is to say that Oriental are on the average mediocre swordsmen and equally poor marksmen.** The ‘skill of Afram and the strength of Kelad’ was not saying much of anything then. I had never croosed blades with an Oriental in accordance with the rules of fencing, but even if the saber that was handed to me was thin for the parry, and in weight and flexibility unfamiliar, **I still had a great desire to show the ‘Father of the Saber’ the superiority of the European skill at weapons handling.** (p.136)

My guns were loaded; **certainly the pirates had not known how to handle my revolver or my Henry carbine and had undoubtly marveled at my heavy ‘Bear-killer’.** The Arab is accustomed to a light firearm, and there are whole tribes who are still armed with flintlocks of strange and ancient construction. (p.146)

The first textual evidence describes the event when Kara Ben Nemsi fights against Abu Seif by the swords. This excerpts shows that however good the swordsman from Eastern world is, it is still under the superiority of Western skill. Meanwhile the second textual evidence shows Kara Ben Nemsi’s comment when he

finds back his guns which are confiscated by the Arabs. This excerpt shows Kara Ben Nemsi's perception of the Arab as unskilled, out of date, and backward.

Those textual evidences show the contrast of Kara Ben Nemsi as high-skilled, up to date, and advanced, meanwhile the Arabs are low-skilled, out of date, and backward, which finally arrive to the conclusion that Kara Ben Nemsi as European-Christian character is civilized.

e) European-Christian Characters as Good

The text also positions Kara Ben Nemsi as good all the way along in the story.

Deeper checking on some textual evidences below might help for this statement:

“You will kill them?”

“I am neither judge nor jury. I wish to speak with them to discover why they committed this crime—then I will know what I should do next.” (p.13)

“You call my homeland the land of the infidels.”

“But you are infidels!”

“We believe in God, the same God whom you call Allah. In your opinion I am an unbeliever; from my vantage point I could rightly call you the same; **but I do not because we *Nemsi* never violate the rule of courtesy.**” (p.65)

The first textual evidence shows the conversation which occurs between Kara Ben Nemsi and Halef when they decide to go after the murderer of the corpse. This excerpts shows Kara Ben Nemsi as humane, by not killing the murderers. Meanwhile the second textual evidence shows the conversation which occurs between Kara Ben Nemsi and Abraham-Mamur when he visits his house to heal Senitza. In contrast to Abraham Mamur which is described as rude, Kara Ben Nemsi is described as a good diplomat to bring peace among the different believers.

The textual evidences above are such proofs of how the text positions the European-Christian character, that is Kara Ben Nemsi, as good.

4.4 Discussion: Postcolonial Literary Analysis

According to the contrasting of the representation of Arabs-Muslim characters and European-Christian characters, it is safe to say that there are contrasting representations of characterization between the two binary oppositions. The text positions and describes the Arabs-Muslim characters mostly in negative way. Meanwhile, it positions and describes the European-Christian characters mostly in positive way.

In this case, the text treats the Arabs-Muslim characters as *the other*, describing them as inferior, irrational, devilish, uncivilized, bestial, savages, backward, untrustworthy, fanatical Muslim, and anti-western/anti-Christian. On the other hand, the text treats the European-Christian character as *the self*, describing them as superior, rational, good, civilized, advanced, noble, clever, and high-skilled.

This binary way to form such binary opposition, then, entails a violent hierarchy, demonstrates that one is opposed to the other. Furthermore, it confirms the dominance of one to the other.

In postcolonial studies, according to Ashcroft, Griffiths, and Tiffin (2000) this binary logic of imperialism is a tendency of Western thought in general to see the world which establishes a relation of dominance. In this case, this binary opposition

which contrasts the Arabs-Muslim characters and the European-characters can be assumed has intended (or unintended) purpose to maintain the dominance of the West as well as its cultural hierarchy. Then it is possible to say that the representation of Arabs-Muslim characters in this travel narrative is part of Western's depiction of the East as *the other*. This kind of Western's depiction has positioned the Eastern people (in this case the Arabs-Muslim characters) as negative, which is mostly not true.

Moreover, checking the textual evidences found when the text mostly positions the Arabs-Muslim characters in negative way, this 'otherness' can be said as 'demonic other'—the term proposed by Dobie (2009), that is when sometimes the dominant culture sees the "other" as evil.

This study also finds the treatment of the text towards the Arabs-Muslim characters. Beside placing them as the 'demonic other', the text also places them as inferior. Specifically, the text treats the Arabs-Muslim in two ways. The first treatment is by describing them as good characters, but in the same time placed them into inferior position. The second treatment is by describing them as evil character, placed them as the savages villain. Thus there are only two ways of speaking for Arabs-Muslim characters in this travel narrative, that is being good but inferior, or being a true devilish villain. The European-Christian character on the other hand, all the way along in the text is always treated as good and superior.

This *otherness* not only highlights the Arabs as the people/the characters in the story, but also highlights the Islamic ideology of those characters, the religion that mostly followed in Middle East. The character Kara Ben Nemsis makes some

statements about this religion, for example when he states that the description of paradise in Islam just a copy from Christian depiction. This is an example of his way to see Islam and Mohammedian people, by stating them just based on his assumption and marginalize the real Islam ideology to speak in the text.

The Arabs characters are marked as ‘fanatical Muslim’ by showing how these characters are anti-Christian, hate the European-Christian and do not have any respect for them in the text. Furthermore, this ‘fanatical Muslim’ characterization appear in all Arabs-Muslim characters which are analyzed in the last section. It can be assumed that this fanatical-Muslim characterization might be a form of stereotyping of the Arabs-Muslim people, which is mostly not true. Then it is safe to say that this stereotyping can be done only from the people outside the community/culture, which sees it as *the other*.

Kara Ben Nemsi, as the main character and the first-person narrator of the story, who is also the European-Christian characters, is the center of the story. Furthermore, he is fully involved in the cultural and ideological setting in the travel narrative. As the first-person narrator, he has the power of placing and treating other characters (in this case the Arabs-Muslim characters) as well as giving comments towards their attitudes and ideology (in this case the Islamic religion).

Based on the textual evidences found, he tends to describe the Arabs-Muslim as fanatical-Muslim/dogmatic-Muslim by describing them as rude and anti-Christian. He himself, on the other hand, always shows his good attitude as a non-dogmatic Christian and pacifist. He is always positioned as a perfect hero, the center of the

goodness. Meanwhile, the other characters around him, which in this case the Arabs-Muslim characters, as marginal.

How he sees, treats, and thinks other characters, especially the Arabs-Muslim characters may reflect the attitude of the text and the author itself toward the Arabs-Muslim characters, in which some textual evidences has shown; are treated as *The other*.

The interesting thing is, Kara Ben Nemsi may reflect the ideology of its author, Karl May. The author of this travel narrative, Karl May, is a German writer who writes the story of cultural and geographical settings of the Middle-East, complete with its social life and description of the people of the Middle-East. This fact is very interesting studies for postcolonial literary criticism, that is to examine the fiction story of Middle-East life which is written by the people outside the culture, in this case, in the eye of a European writer, Karl May.

According to other travel narrative written by Karl May, *Winnetou*, it can be pointed out that Karl May has tendency to write the main characters of his stories as the narrator-protagonist which has European background (a German descendant), such as Old-Shatterhand in *Winnetou* series and Kara Ben Nemsi in *Oriental Odyssey* series. Meanwhile, the other characters are the native people. These main characters are assumed as the representation of the author, Karl May.

More interesting thing is—according to his biography—most of in his process of writing his works (also *Oriental Odyssey I*), he actually never goes or experiences or sees at right the cultural, social, geographical settings or even its people in which

he describes fully in his works. In this case, he never goes to Middle-East to write *Oriental Odyssey I*. He just knows all the cultural and geographical settings of Middle-East from geographical journals and stories he is chosen as the source of inspirations and references.

Furthermore, according to Ganesa (2004), in the process of his *Oriental Cycle* writing, Karl May uses some works from the *Orientalist* writer such as Burton⁴, Barth, Petermann and C. Snouck Hurgronje as references, which is said written to preserve colonialism legacy and its purposes. That statement can be strengthened by noticing Sered's (1996) statement that 'the Orientalist' is the Western scholar who studies the East for the purpose of the colonial conquest. It is also important to notice that Karl May's writing of these *Oriental Cycle* books is on the last phase of 19th century, when the European nations have wide-ranging colonial regions.

Based on that interesting fact, it is strongly possible that the discourse of colonialism legacy of the West is perpetuated in Karl May's works, especially in his travel narrative entitled *Oriental Odyssey I*, in the way he sees and treats the Arabs-Muslim people as the East, as well as its culture and its social life.

In his travel narrative *Oriental Odyssey I*, Karl May also makes some errors on Arabic terms. According to Indokarlmay.com (2008), in this book Karl May uses many Arabic terms, which some of them are wrong or inappropriate. For example, the word *Sihdi* which means (my) master, that's the call for Kara Ben Nemsi as a

⁴ According to Ganesa (2004), Sir Richard Francis Burton (1821-1890) is an English explorer. He is the first non-muslim people who can enter Mecca and Madina in 1855 by disguising into a doctor from Afghanistan. This similar story can be found on Karl May's *Oriental Oyssey I* when Kara Ben Nemsi can enter Mecca.

bachelor from Europe by local people in Middle East. Recently, the publisher in USA and Germany which publish this book use *sidhi* and *siddi*, which considered more appropriate than the use of *Sihdi* by original author, Karl May. The word *siddi* originally come from the word *sayyid* plus post-word *i* (*sayyidi*), then finally shortened into *siddi*. The right name of Halef is not Omar but Umar. And for *Kara Ben Nems*i, the right one is *Kara Ibn Nems*i.

Karl May also writes the tradition and ritual of Islam which some of them are false, such as ritual to be a *Hajji* for Kara Ben Nems*i* by entering Mecca. These references might be taken by Karl May from the Orientalist's writings in that era. By that fact, it is undeniable that the discourse of colonialism legacy of the West is perpetuated in Karl May's works, especially in his novel entitled *Oriental Odyssey I*, by his consciousness or unconsciousness.

It is possible to say that this Karl May's travel narrative has strong contrasting binary opposition in its characters, that is the good characters and the bad characters. Meanwhile, the main character who is also the narrator-protagonist of the story always all the way along be the hero. About this matter, Ganesa (2004) remarks that the strong contrasting of binary opposition is one of the weaknesses of Karl May's travel narrative, because the narrator-protagonist always be the hero and the good one in the end.

In this case, it can be seen in the *Oriental Odyssey I* how the characterization of the Arabs-Muslim characters and the European-Christian characters are described in the text based on the result of analysis. The Arabs-Muslim characters are described

as inferior or evil, meanwhile the European-Christian character is described as superior and good.

Some Ganesa's findings of people's comments about Karl May's works, especially about his travel narrative can support the statement of this research about this 'unnatural' contrasting between native characters and European (German) characters⁵. Such as a comment from someone in Turkey who states that even though it is very great for Karl May of his knowledge of Islam, he still discriminates Islam and does some wrong perceptions toward the Muslim. This is one proof that the representation of the Arabs-Muslim are misinterpreted by Karl May (as the people outside the culture or as the West sees the East).

Another comment from Tantri Yuliandini from Indonesia remarks that in *Winnetou* series, the narrator-protagonist (in this case a German descendant, Old Shatterhand) is too good to be true. As the result, this makes him like 'unnatural'/unrealistic human.

Since Old Shatterhand character (*Winnetou* series) mentioned above is similar with Kara Ben Nemsi character (*Oriental Cycle*)—the both are German descendant and narrator-protagonist—based on the result of the analysis of this research, Kara Ben Nemsi is also described as too perfect hero and furthermore, unrealistic great man.

⁵ The complete passages of these comments can be seen in Chapter II, under the subtitle of *Postcolonial: Theory and Criticism*.

Thus, it can be drawn that the contrasting binary opposition between European (German) characters and native characters are indeed emerged in Karl May's travel narrative, especially in this research, that is the contrasting binary opposition between European-Christian characters and Arabs-Muslim characters in *Oriental Odyssey I*. The fact, then, becomes one of major evidences of the emergence of colonialism legacy in Karl May's *Oriental Odyssey I*.

From the overall discussion above, it is safe to say that Karl May's travel narrative entitled *Oriental Odyssey I: in the Shadow of the Padishah through the Desert* is a promotion of colonialism legacy. It can be seen from how the text treats the Arabs-Muslim characters and the European characters, which positions one in contrast to the other. From postcolonial perspective—through numerous facts of how Karl May writes this travel narrative and which references he is taken, and more importantly, the fact that he never knows the real East is—it is strongly possible that 'the oriental world' he is written only general western depiction. Thus, it can be concluded that the colonialism legacy is perpetuated through Karl May's *Oriental Odyssey I*, whether by his consciousness or unconsciousness.