**Chapter I**

**Introduction**

**1.1 Background of the Study**

Literary work is an exposure writing result of someone's imagination. Literary work is a description of the author's imagination that an intention to convey a message through his work to the readers. Thus, the task of the author is not just to make a story to attract the readers, but also to resemble the good values into an interesting story. According to Rani (2007:309) “*Karya sastra, dengan hakikat imajinasi dan kreativitas tidak terlepas sama sekali dengan kenyataan-kenyataan yang terjadi dalam kehidupan sehari-hari, bahkan hampir secara keseluruhan karya sastra bersumber dalam masyarakat.”* literary work, essentially imagination and creativity cannot be separated with the realities that occur in everyday life, almost a whole literary work based on society.

Generally literary work divided into three genres they are prose, poetry and drama. Prose has two type, fiction and non-fiction. Fiction is a totality that has a value of arts which is build from intrinsic element and extrinsic element. Nurgiyantoro (2009: 23) intrinsic element is an element that build a literary works itself directly, there are plot, character, setting, etc.

Essentially fiction is the work of copyright that reveal back the observations and experiences the author about the events of the interesting life. The events were the real events or may occur only in the imaginary world of the author. Fiction has a world of its own, a life which does not have to be identical with the realities of life. Compatible among fiction and the values of life are a task for the readers to understand the contents in a literary work. The contents of literary work are often issues that occur as a result of colonial influence. Post-colonialism elements are showing a sign of colonial power that gives influence on literary works. According to Foulcher and Day (2008:4) Post-colonialism is one of literary criticism to examine and investigate literary works about the signs or colonial influence. Postcolonial elements contained in literary works such as novels, short stories, poetry and drama.

One of novel that contained postcolonial elements is May's *Winnetou the Apache Knight*. This Novel originally published in 1892, influenced by Harriet Beecher Stowe and first translated into English by Marion Ames Taggart in 1918. *Winnetou the Apache Knight* is the story of a young Apache chief told by his white friend and blood-brother Old Shatterhand. The action takes place in the U.S. Southwest, in the latter half of the 1800s, where the Indian’s life is threatened by the first transcontinental railroad. May's central theme here, as in much of his work, is the relationship between aggression, racism, and religious intolerance. According to Perry thesis (2006: iv), as follows:

Winnetou is situated in a unique role in the power struggle between the European and the non-European. He is often seen as having mentalities and beliefs that come across as more European than non-European, and therefore places him in a unique situation, that of a Noble Savage, not a 'red devil'. It is exactly this perception of North American First Nations, that has survived many generations and still lends credit to Winnetou being called an 'apple lndian', red on the outside, white on the inside.

Post-colonial theory is used to analyze various cultural phenomenons, such as history, politic, economic, literature, and other thing that happen in the countries of former European colonies. Postcolonial theory is the opposite approach of orientation to the universe. Postcolonialism tried to reveal the negative consequences arising, on or after colonial such as: slavery, displacement of people, forcing the language, and the other forms of cultural invasion.

According to Ratna (2004: 213):

*Tema-tema yang dikaji dalam postkolonial sangat luas dan beragam, meliputi hampir seluruh aspek kebudayaan diantaranya: politik, ideologi, agama, pendidikan, sejarah, antropologi, ekonomi, kesenian, etnisitas, bahasa, sastra sekaligus dengan bentuk praktik dilapangan, seperti: perbudakan penduduk, pemindahan penduduk, pemaksaan bahasa, dan berbagai bentuk invansi kultural lain.*

The themes that were examined in postcolonial is very broad and diverse, almost covering all aspects of culture such as: politics, ideology, religion, education, history, anthropology, economics, arts, ethnicity, language, literature outright to the field practical, such as: slavery, displacement of people, forcing the language, and the other forms of cultural invasion.

This theory helps the writer to explain about post-colonialism elements in *Winnetou the Apache Knight*. According to Foulcher and Day (2008:2) “Post-colonialism in literary studies is a reading strategy, bringing to bear questions that can help identify the traces of colonialism in critical as well as literary text and evaluate the nature and significance of the textual effects of these traces.” The traces of colonialism almost covering all aspects such as: politics, ideology, religion, education, history, anthropology, economics, arts, ethnicity, language, literature.

The writer will analyze the post-colonialism elements which are hegemony, subaltern, mimicry, and racism from intrinsic elements in *Winnteou the Apache Knight*, which is exist in plot, character and setting. This three elements are serve as a record of the events of an imaginative story. Based on the background of the study, the writer chooses a research title Post-colonialism Elements in May’s *Winnetou the Apache Knight.*

* 1. **Research Question**

In this study, the research questions is mainly based on the background of the study above, and also on the writer’s own interest. The research question is How post-colonialism elements are described in May’s *Winnetou the Apache Knights*?

* 1. **Problem Limitation**

To make the problem more specified and more focused on the main problem, it is necessary for the writer to limit the study in order to avoid misunderstanding. These studies are only focused on analyzing post-colonialism elements in May’s *Winnetou the Apache Knight* which is exist on plot, characters and setting.

* 1. **Objectives of the Study**

According to the research questions, the writer has purposes that expected to be gained through this study. The objectives of the study as follows is to find out how post-colonialism elements are described in May’s *Winnetou the Apache Knights*?

* 1. **Significances of the Study**

The result of this study is expected to give benefits to the writer especially, to the reader, institution, and other further researchers. Through this study, the writer personally expects to understand post-colonialism elements in May’s *Winnetou the Apache Knights*, and for the reader to be able to understand about post-colonialism elements after reading this study. Theoretically, the results of this study are expected to provide knowledge in the educational field and in further research on analyzing with post-colonialism elements in fictional work, especially in May’s *Winnetou the Apache Knight*. Practically, the results of this study are expected to provide input and knowledge for similar research.

* 1. **Research Method**

This research is qualitative research using qualitative descriptive method. Moleong (2005:2) “Qualitative research is defined as a research which doesn’t conduct the calculations. This qualitative method is research procedures that produce the data descriptions in the form of written words or writings from people and behavior observed.” this study aims to describe post-colonialism elements in May’s *Winnetou the Apache Knight*. As a proponent of qualitative methods, postcolonial theory is used as a reading strategy that can be expected to reveal new meaning. Bhabha (1994:24) one of study postcolonial is rereading and rewriting the text containing dimension of history and allows the emergence of a new definition. Structural methods used by tying it on the structure of literary works such as plot, characters and setting.

* 1. **Procedures of Data Collection**

Research data is May’s *Winnetou the Apache Knight*. Source data of this study is the text of May’s *Winnetou novel the Apache Knight* seen from plot, character, and setting that showed hegemony, subaltern, mimicry and racism. This study observed and analyzed novel, the research procedure followed the qualitative study of collecting, classifying, discussing and interpreting the subject of the research.

**Chapter II**

**Theoretical Foundation**

* 1. **Novel**

The word novel comes from Latin; which means a new tale or story. The word originally comes from Latin adjective novellas or novus that means “new”. It is adopted in the 16th century by English language from Italian language Novella, which is used to describe a short tale that portraying incidents and often amorous intrigues of everyday living. Abrams (1981:119) said that in literary, novella means “a small brand new thing” and then the word is intepreted as “a short story in prose form”.

Tarigan (2003: 164) in The American College Dictionary says that the novel is a prose fiction with a certain length, the contents which are describe the characters, movements and scenes of real life events representative with a plot or a complex situation. Novel disclose conflicts of the characters life more deeply and finely. The series of events and background are shown orderly so the form is longer than other prose fiction.

Novel has a function and a central role in providing inner satisfaction to the readers through educational values in it. According to Wellek and Warren in Nurgiyantoro (1994: 3) reading a fiction means to enjoy the story and entertain themselves to gain inner satisfaction. Through the novel, the author can tell about the aspect of human’s life in depth including a wide range of human behavior. The novel contains about human life in facing the problems of life, the novel can serve as lesson about human life in particular time.

Waluyo (2002: 37) characteristics that exist in novel are: a) Changes in the character’s fate; b) several episode in main character’s life; c) Usually the main character is not dead. Abrams in Nurgiyantoro (1994: 11) says that the novel suggests something freely, present something more, more detail and more involve complex issues.

* 1. **The Elements of Novel**

Novel has sections, the elements that are related each other closely. According to Ratna (1991: 164) novel has two important elements, which are the intrinsic and extrinsic element. The intrinsic elements include: events, story, plot, characterization, theme, setting, story standpoint, language and the language style. The extrinsic elements include elements that are outside the literary works. There are biography of the author, psychology, economic, political, and social.

This study is focusing on intrinsic elements, but only focused on plot, character and setting that has an important role in literary works.

* + 1. **Plot**

In a novel, the events are presented in a certain order. The events were sorted and build the backbone of the story is called plot. Semi (1993: 43) says that the plot is a series of events in the story that arranged as a functional interrelation which is also marks the order of the parts in the whole fiction.

According Waluyo (2002: 164) plot on the events of the story should state the logical and coherent relationships that form the unity or wholeness. Accordingly, the reader should be able to capture the common thread in the stories flow from the beginning to the end of the story. The common thread that spans the whole story is called plot.

Plot regulated relations events that experienced by a character in a causal relationship, the events that led to the occurrence of another event. Broadly speaking there are three phases of the plot that is the initial stage, middle stage, the final stage (Nurgiyantoro, 1994: 42). Early stage is also called the introductory stage. The middle stages, beginning with the dispute that experienced figures, in this phase there are two important elements that conflict and climax. The final stage, it can be called as phase separation

* + 1. **Character and Characterization**

The term "characterization" has a wider sense than "character" because characterizations include various elements, they are, who the characters, how the characterization and how the depiction of a story so the readers can understand and have a clear picture of it. Characterizations related to the way of the author to determine, select the characters and give the characters names (Waluyo, 2002: 164). According to Abrams in Nurgiyantoro (1994: 164) character is the people who appear in narrative or drama that is interpreted by the reader to have certain moral qualities and tendencies as expressed in speech and what is done in action.

Characterization is a perspective to describe character clearly which is contained in a story (Jones in Nurgiyantoro, 1994: 165). Based on its function, character can distinguished on the central character and subordinate character. The central character is divided into protagonist and antagonist. The protagonist is the main character who plays an important role as well as a leader. Antagonist character is a character that is not subordinate to the central position in the story, but its presence needed to support or endorse the main character who is often referred to as the supporting cast. This character usually has a bad temper and evil.

* + 1. **Setting**

The presence of setting in a fiction is very important. Fiction as a world within a world the possibility is equipped with occupant figures and problems. The presence of this character absolutely needs space, place, and time. Setting in literature is not only serves to demonstrate the scene and time of the event. Setting also serves as a projection of the inner state leaders who create an atmosphere and become a picture of the characters themselves are concerned, but not always in accordance with the setting of the set events. Besides the atmosphere in the story may change or evolve.

Tarigan (2003: 136) said setting is a physical background of elements of place and space in a story. Setting in a literary work can be used for some purpose. First, to increase the confidence on the character, movement and action. Second, setting of a story has a direct relation with the common sense and the overall meaning of the story. Third, settting can created with a specific purpose in creating an atmosphere that is beneficial and useful.

Setting a sense of place, time relations, and social environment where the events are recounted (Abram in Nurgiyantoro, 1994: 216). Setting can provide a foothold of story concretely and clearly, to give the impression of reality to the reader, creating an atmosphere as if it really happened. Thus, the reader can easily operate the imagination and can participate critically with knowledge of the setting.

Waluyo (2002: 200) setting is not only displays the location, place, and time. Customs and habits of life may appear as a setting. The understanding of setting that is scene of the events in the story of a certain time.

* 1. **Postcolonialism**

Post-colonialism, “post” + colonial + “ism” literally mean the ideology of theory that arise after era colonial. The word colonialism, accordingly to the Oxford English Dictionary (OED), comes from the Roman *‘colonia’* which meant ‘farm’ or ‘settlement’, and referred to Romans who settled in other lands but still retained their citizenship. Accordingly the OED describes it as. Loomba (2003:1)

A settlement in a new country … a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting the original settlers and their descendants and successors, as long as the connection with their parent state is kept up.

Postcolonial theory is defined as critical theory to reveal the causes from colonialism (Ratna, 2008: 120). Postcolonial analysis can be used to discover hidden aspects or deliberate hidden so it can be known how the power works, as well as to dismantle disciplines, institutions, and ideologies. Within this relation the role of language, literature, and culture in general can play a role because in these three symptoms that contained the discourse as intention by the colonialist (Ratna 2008:104).

Post-colonial theory appears after the countries that colonized get freedom. Post-colonialism is highly relevant to mention cross-cultural critique discourse it causes at the same time. The themes that are examine in the post-colonialism covering all aspects of culture at once to form in practice. The diversity of the existing problems is united by a common theme, namely colonialism (Ratna 2008: 207).

Post-colonial theory tries to express the negative consequences caused by colonialism, that setback mentality. The effects brought about after colonialism is not simply stop after the end of colonialists, but continues until this day. According Loomba (2003: 9) global and universal nature caused by people who never colonized then spread in various parts of the world.

For centuries the countries that have been colonized do not have the freedom to express their opinions. After independence they put out ideas to advance their respective countries with the relevant theories. (Ratna 2008: 208) as a multi-disciplinary post-colonial theory involving three terms, there are:

1. The end of the century colonial empire in the world.
2. All scripture related to colonial experiences.
3. The theories used to analyze the problems of post-colonialism.

Post-colonial theory is an accumulation theory and criticism used to reassess the cultural aspects and cultural heritage left by colonial. Post-colonial theory is a theory to deconstruct the colonial narrative. Post-colonial theory is used to analyze the cultural wealth that tells the events that occurred in post-colonial countries. According Aschroft, et al (2003: 28) not only colonial texts written by colonial intellectuals, but also by the peoples by entering the colonial ideology in it.

Traditional vision assumes that literature cannot be used as a yardstick to determine changes in a particular community and how the ideology of a particular community system of works. Contemporary vision explains that as the nature of imaginative creativity turns literary works successfully to describe the symptoms of the change and the ideology of a particular community, particularly in relation to the post-colonial objects. (Ratna 2008: 212-213) There are four reasons why literature is considered appropriate to be analyzed through post-colonial theories.

1. As a cultural phenomenon of literature showing a communication system between the sender and receiver, as a mediator between the past with the present.
2. The literary work featuring a variety of problems in your life, emotionality and intellect, fiction and fact, literature is the community itself.
3. The literary work is not bound by space and time, contemporarity is the most significant manifestations.
4. The various problems which meant depicted symbolically, veiled, so that the real objectives are not visible. This is where the oriental ideology implanted and analysis performed post-colonial deconstruction.
   * 1. **Hegemony**

Hegemony-hegeisthai (Greek), which is means to lead, leadership, power that exceeds the power of the others. Hegemony is often confused with ideology. In the ideological hegemony contained, but not necessarily vice versa. Hegemony was developed by the Italian Marxist philosopher Antonio Gramsci. Hegemony concept developed on the basic deconstruction against orthodox Marxist concepts. According to Roger Simon (2000: 20), the term hegemony is already used by Marxist Plekhanov and followers in the 1880s.

The starting point of Gramsci's concept of hegemony is that a class and its members exercise the power of the classes below by means of force and persuasion. Hegemony is not a relationship of domination by using power, but rather a relationship agreement with the use of political and ideological leadership. Hegemony is a consensus organization (Simon 2004: 19-20). Gramsci added a new dimension to this problem by expanding the understanding that hegemony also include the role of the capitalist class and its members, both in seizing state power as well as in maintaining power has been obtained. Hegemony is a relationship between classes with other social forces. The hegemonic class or group hegemonic class is the class that the approval of the force and the other social classes by creating and maintaining a system of alliances through political and ideological struggle (Simon 2004: 20-22).

Said (2003: 279) said that Gramsci was a very obvious influence on geography. It is the only important thing taken from Gramsci, rather than by the idea of hegemony and the notion of intellectuals, but that the idea of everything, including civil society at first, but the whole world is organized based on geography. Gramsci thinking in terms of geography and the Prison Notebooks is a history of modernity, but notes Gramsci really try to put everything like a military map. In other words, Said said that there is always a battle for territory.

Hegemony theory aims to revise the weakness of the concepts of Marxism, such as political development is considered as a direct result of economic development. In relation to ideology, Marxism entered through ideas Gramscian concept of hegemony is termed as a binder community without using force. Culture is not seen as a reduction of economic capitalism that culture as if a reflection, but culture as a phenomenon that is more independent (Ratna 2010: 178).

In relation to the post-colonialism, Said refused linear history. Literally linear is straight line. Linear history is the history that follows a straight line. History is only seen through three phases of development, the past, present, and future, in other words, history is only visible on one side only. Intellectual must build awareness of the history of the periphery, the model for the new history of oppressed groups. In this connection, Said basing his theory on Gramscian and Foucauldian paradigm regarding power strategy.

Based on Gramscian’s view, Said adopted the theory of hegemony dominated by authoritative practice. This puts authoritarian ideology must be understood as supporting the idea of power a particular social group. Instead, from Foucauldian, Said adopted the view that knowledge turned out to function as a tool of colonialism to maintain full power of ideological and political importance of understanding the principles of history moving backwards to return to the present in order to maintain continuity.

According to Ritzer (2004: 369) in a Gramscian hegemony popular in the 1970s and 1980s by giving attention to the meaning of which is dominated by the authoritative practices. In Gramscian analysis of ideology is understood as the idea of supporting a particular social group power. Bennett (Ritzer 2004: 338) compares the concept of culture according to the Gramscian and Foucault as follows:

1. The focus Foucault is government bureaucracy, while the center of attention Gramsci is ideology.
2. For Foucault power has no origin and no singular, whereas for Gramsci power (hegemony) flows downwards leads to the struggle of the oppressed against the single power source (Ratna 2010: 179).

Gramscian’s hegemony contains ideas about efforts to organize social change radically and revolutionary. Pluralism, multicultural and marginal cultures become key issues in cultural studies that already exist in the ideas of Gramsci. Gramsci's theory of hegemony indirectly rejected the reduction of man, including small narratives, reject concepts that uphold the absolute truth, both contained in the flow of Marxist and non-Marxist. In the theory of Marxism, for example, from the beginning has been believed to be the mechanism determinsme, that the basic structure as the material infrastructure, it can determine the monolithic ideological superstructures such as politics, ideology, education, and culture in general. According to Gramsci in Simon (2000: 6) mechanical determinism as it tends to lead to passivity, because the workers will wait for a change in the attitude of the economical fields and clearly weakens the emergence of new initiatives. According to Gramsci, such conditions will only be used to strengthen the position of fascist groups (Ratna 2010: 180).

According to Gramsci, hegemony occurs when thinking oppressed groups, particularly the proletariat has been obsessed and received thinking dominant group. Transformation and takeover ways of thinking in the theory of hegemony is not limited to the political sphere, but also intellectual, moral, religious, and taste. Hegemony is not solely in the form of physical, but also the discourse with the strength physically. Western hegemony postcolonial not done physically, but through the power of discourse, such as Western and non-Western, Western and indigenous, developed countries and developing countries, industrialized countries and an agrarian country. Hegemony through discourse is much more effective because it can be carried over long distances without having to intervene directly (Ratna 2010: 181-182).

Hegemony is not the dominance by using power, but rather a relationship agreement with the approach of political leadership and ideology. On the basis of Machiavellian paradigm, power through coercion and trickery, then according to Gramsci (Loomba 2003: 38) hegemony could be achieved through a combination of coercion and willingness. The use of the term hegemony by Gramsci must be distinguished from the lexical meaning, namely control of a nation against another nation. Gramsci used the term hegemony (egemonia) alternately with the leadership or direction (direzione) as opposed to domination (dominazione).

According to Gramsci (Bennett 1983: 200) there are three ways to form an idea, namely language, public opinion (common sense), and folklore. Language is the main meaning and has an enormous influence on the spread of a certain concept of the world. The more extensive and more and more languages are mastered, the easier spread of ideologies that can be done. The general opinion is a place that also serves ideology against ideology. Folklore in general include belief systems, opinions and superstitions also play a role in helping hegemony, power that serves to force a society without violence. Basically hegemony is not imposed from above also does not develop freely and not accidental, but the hegemony obtained through negotiation and agreement (Ratna 2010: 183).

In every society the intellectuals play an important role. Gramsci's intellectual differentiate into two kinds:

1. Traditional intellectuals are the ones who fill scientific positions, such as literature, economics, law, and so on, including those involved in schools, universities, and state institutions.
2. Organic intellectual is a group formed organically, ie those which are part institutif class struggle. Gramsci, organic intellectuals support the cause openly sided with the oppressed classes (Ratna 2010: 184).

The new dimension is added by Gramsci is to explain that hegemony was also exploited by the capitalist groups, both to acquire and maintain power. Hegemonic’s group is defined as a group that is received the approval of the other social groups, and constantly maintain the alliance system (Ratna 2010: 185-186).

In literary studies the theory of hegemony is a study in relation to the literary relations with the community, relations with the public author. In other words, what social forces are built in a literary text. Literary work is a cultural event itself, with autonomy and the mechanism respectively (Ratna 2010: 186).

* + 1. **Subaltern**

Spivak in Morton (2008: 156-158) explains the term subaltern into three different meanings: the conventional subaltern understood as a synonym of a subordinate, but can also mean working lower class in the army, or a particular example that supports the proposition of universal logic that philosophy which was then described by Gramsci on the village farmers in Italian and international research groups subaltern studies on the history of the subaltern insurgency in South Asia during the colonial and post-colonial. Before subaltern have a collective awareness about the economic and political oppression as a class, the subaltern is very different from the industrial proletariat. Crucially, the historian seeks to emphasize that the concept of subaltern socio-demographic marked difference between the elite and the others in South Asia

The term Subaltern (Loomba 2003: 68) was originally a term for the officers under the captain, then referring to the oppressed, a collective description of various groups dominated and exploited, and less class-conscious. Then the term is used to describe farmers, who periodically come up against the British colonialists or certain people in general. Subaltern studies are flourished in India with one of its members is Gayatri Spivak. Indian subaltern studies get sharp criticism on the grounds that Spivak et al., Is considered to have adopted the concept of subaltern West using raw materials of India so as if going on colonization against the history of India (Ratna 2010: 185).

According to Spivak (2005: 476) Subaltern studies was essentially concerned with research about the practices of social and political groups that are not able to present themselves as a class or social group in the historiography of the elite. In an interview that was originally published in the journal Polygraph in 1989 and reprinted in The Postcolonial Critic, Spivak stated that he liked the term subaltern because it is more flexible than the proletariat which conventionally means the subject worker masculine in Europe in the 19th century (Routledge 1990:141). Spivak in her essay Subaltern Studies: Deconstructing Historiography offers a productive review of the methodology of theoretical and historical research gender politics early Subaltern Studies between 1982 and 1986. In its review, Spivak emphasizes in which it identifies the differences between the practices and methodologies (Morton 2008: 163). Spivak crucial difference between the understanding of the actual practice and theoretical methodology is that he read political and desire rebel subaltern consciousness as a result of the effect of subaltern subjects produced by the discourse of colonialism (Methven 1987: 204; Morton, 2008: 165-166).

Spivak (2005: 475) says that the subaltern reject any of the exemplary relations. Rather than as an empirical subject or specific social group, subaltern better understood as a special category that cannot be ascertained the truth. According to Spivak, a term taken from the special Gille Deleuze's book entitled The Logic of Sense (1969). Deleuze argues privilege of an essentially pre-individual, non-personal, and no concept. Spivak argues that special is not special, because it is a distinction that can not be repeated, and if repeated on the other hand is not as universal example, but as an example of a collection of reps. Feelings about the privilege that is what connects Spivak regarding subalternity (Morton 2008: 168).

* + 1. **Mimicry**

Mimicry as a post-colonial element has an idea of the colonizer, adaptation impersonation performed by the natives. This leads to the irony of the identity of the indigenous tribes as they began to abandon traditional identity and national identity. Bhabha (Foulcher 2006: 121-122; Ratna 2008: 304, 311, & 317) uses the term mimicry to explain the characteristics of mimicry, camouflage on the attitudes, behaviors, and thoughts natives against invaders. Psychological ambivalence is a common symptom in colonized countries. The most important characteristic in relation to the post-colonial analysis is the psychological ambivalence figures in post-colonial literature.

According to Bhabha (Foulcher 2006: 105) is a reproduction of mimicry mottled European subjectivity in colonial environment that is not pure, that is displaced from its origins and reconfigured in light sensibility and particular anxiety colonialism. Mimicry caused the ambivalent relationship between colonizer and colonized. The ambivalent attitude fueled by the love of a thing at once hated. According to Bhabha, ambivalence can not only be read as a sign of trauma colonial subjects, but also reveals that the colonial presence was always ambivalent, torn between presenting himself as the authentic and authoritative articulation that show repetition and difference. In other words, it is not stable colonial identity, doubt, and always split (Loomba 2003: 229-230).

Concept post-colonialism theory’s Bhabha there are, stereotypical, mimicry, hybridity, and ambivalence. Bhabha criticized the model of binary opposition of colonial relationships as proposed by Edward Said and Franz Fanon. Said focuses on colonial discourse, while Fanon discourse colonized. Concepts Bhabha asserts that both occupiers and occupied are not independent of each other. According to Bhabha, between colonizer and colonized there is a space that allows both to interact. In between, there is space for a resistance loose.

Mimicry as an ambivalent discourse is when on the one hand to build the equation, but on the other hand also retain the difference. The culture of the colonizers not only be imitated, but can also be manipulated. Mimicry can then be understood as a process imposed by the invaders but by pretending to be accepted by the colonized thus producing conditions by the Bhabha called almost the same, but not entirely the same. For Bhabha, identity is only possible in the rejection of any notion of the originality through the principle of displacement and the difference (Bhabha 1994: 86).

Bhabha's mimicry term in a view of the ambivalence of colonial discourse becomes very important. Impersonation values, manners, behavior, and culture of the colonizer by the colonized contain both ridicule and certain threat. Mimicry is reveal the limitations of colonial discourse of power, almost as if the colonial powers inevitably save the seeds of its own destruction (Bhabha 1994: 86-87).

Mimicry is a post-colonial term for impersonation deconstructing ethics and ideal category in which colonized rewriting colonial discourse at the time of the colonized to change the discourse so as to bring a mockery and irony. It is reminded by Bhabha in Huddart (2006: 39):

Importantly, this mimicry is not slavish imitation, and the colonized is not being assimilated into the supposedly dominant or even superior culture. In fact, mimicry as Bhabha understands it is an exaggerated copying of language, culture, manners, and ideas. This exaggeration means that mimicry is repetition with difference, and so it is not evidence of the colonized‟s servitude. In fact, this mimicry is also a form of mockery […] because it mocks and undermines the on going pretensions of colonialism and empire.

Young in Ashcroft, et al. (2007: 10) says that a term that was first developed in psychoanalysis to describe the constant fluctuation between wanting one thing and want the opposite. It refers to the simultaneous appeal and rejected of objects, people or actions. Symptoms of psychoanalysis mimicry adopted by Bhabha in post-colonial theory as disclosed by Aschrof, et al. (2007: 10), adapted to colonial discourse theory by Bhabha, the theory illustrates the complexity of the mixture of attraction and repulsion that characterizes the relationship between the colonizer and the colonized. Attraction and repulsion in teroi Bhabha childbirth theoretical application of mimicry which leads to two problems, namely the problem of mimicry and ambivalence

Bhabha (1984: 126) explains the relationship of mimicry and ambivalence in which ambivalence will appear when the mimicry process beset by uncertainty identity choice. In the adjustment process, ethics and ideal categories nations of the East, Quaritch Wales as disclosed Poespowardojo (1986: 31) saw the power of local genius to anticipate extreme acculturation, the process of acculturation that merely showing forms of imitation in the absence of cultural evolution and ultimately destroy traditional cultural forms. In fact, the mimicry process essentially becomes preprocessing appearance of hybridity as said Bhabha.

* + 1. **Racism**

According to Kamus Besar Bahasa Indonesia, /racism/ is prejudice based on descent, treatment biased against which different ethnic groups, understand that race itself is the most superior race. Racism is one particular form of prejudice that focuses on physical variation among humans. Racism is an attitude that originally grew in the colonial period, when they wanted to expand his power in the colonies (Liliweri, 2005: 23).

Some researchers use the term racism to refer to a preference towards certain ethnic groups (ethnocentrism), fear of strangers (xenophobia), the rejection of race relations (miscegenation), and generalization to a specific group of people (stereotypes). Racism has always considered that the existence of the self or group that is better than the other groups. In other words, it concerns the issue of identity, biological and physical optimization perspective is seen through the eyes themselves. From here will appear social discrimination, racial violence and segregation, including genocide.

Racism occurs when a person of a certain race to make the rules and act loud and rude to people of other races, because members of other races that are in power, according to Carmichael and Hamilton (1967:4)

There are two types of racism, namely: individual racism and institutional racism. The first consist of overt acts by individuals, which cause death, injury or the violent destruction of property (...) The second type is less overt, far more subtle, less identifiable in terms of specific individuals committing the acts. But it is no less destructive of human life. The second type originates in the operation of established and respected forces in the society, and thus receives far less public condemnation than the first type.

From this, it will form a grouping of classes, which will ultimately form the two major groups, namely the majority and minority groups. People belonging to these groups usually bring nature of the group. People who belong to the majority group has the characteristics of dominating other groups, and also have fear and always suspected that minority groups are planning to attack them. While the minorities is suffer from injustice and become a target object discrimination.

Racism does not only occur in social practices, but also directly supports or proposes the formation of a racial order, a permanent perjenjangan group, which is considered to reflect the natural laws or the word of God (Fredricson, 2005: 9). Racism then design a social stratification (social stratification), divide society into classes based on race.

The issue of racism has led a wide range of attitudes and impacts diverse society include racial violence (racial harassment) which is an act of threat, intimidation both psychologically, socially and physically directed to individuals or groups of a certain race (Liliweri, 2005: 29) Ashcroft declared racism is the perspective that builds public awareness that the physical characteristics that do not change also affects the way people think and psychologically pertinent and fundamental distinction is to distinguish between the superior and inferior (in Yasa, 2012: 236).

* 1. **Karl May’s Biography**

(www.karlmayusa.com/Biography.htm , 7th September 2015 8pm) Karl Friedrich May was born in 1842, at the beginning of the German Industrial Revolution, into a family of poor weavers. His childhood was spent amid abject squalor, disease, and personal blindness (probably due to malnourishment). Recalling this period of disability – the first six years of his life – May remembered one experience above all others, the hearing of folktales, stories, and legends, as read by his grandmother. But by age seven, the young May had recovered his sight, and the economic sacrifices of his parents, as well as a scholarship, allowed him to begin studying to become a teacher.

That career never materialized because Karl May was then arrested and given a prison term for petty theft in 1861. After being released, May slid into a debilitating depression that drove him to “revenge" openly the injustices – some real, others imagined – committed by bourgeois society. So more serious crimes, such as grand larceny, occurred, and the youth was imprisoned to do hard labor (served in segments of different periods of time, totaling seven years). After this time, May read all kinds of reference books besides the many travel memoirs so popular at the time, and his knowledge of distant countries was such that he could write with uncanny realism about American Indians, Middle East Arabs, or the people of Asia.

The subsequent success of Karl May was remarkable, even unprecedented, in literary history. Not only did readers respond eagerly to each new volume, but some even believed that their author had lived through each adventure himself.

With this devoted readership supporting him, May gradually allowed his true artistic impulses to come forth within ever more symbolic, often surreal novels, like Ardistan and Djinnistan (1909). These works constitute an accomplishment sui generis, a literary genre all of their own. As mythic allegories of discovery, strife, and redemption, they seize upon the spirit of 19th century imperialism, turn it around, and transform it into a world-wide Quixotic search for the lost soul of modern man, with their common message being peace through universal brotherhood. Indeed, when an influential editor invited May to contribute to a chauvinistic volume celebrating German victories after The Boxer Rebellion in China, May slyly sabotaged the project by delivering his manuscript in installments, which gradually revealed an anti-imperialistic message (“Et in Terra Pax,” Latin for “On Earth, peace.”). May even hoped, perhaps naively, that Kaiser Wilhelm II might read his books and thereby be converted to a peaceful foreign policy.

Although Karl May enjoyed public adulation, during much of his lifetime, he was not without enemies, especially when his pacifistic beliefs became unpopular in pre-World War I Germany. At that time, school authorities removed his books from libraries, while certain journalists started a campaign of defamation, alleging that May’s books had a corrupting influence on the young. The scandal eventually proved fatal to May, who – exhausted by the struggle to clear his name – eventually collapsed in 1912, just weeks after delivering his now-famous lecture “Tower a World of Grace” in Vienna.

May’s pacifism also later displeased the Nazis who banned his novel Peace on Earth and boycotted the centennial celebrations of the writer’s birth in 1942. Ironically, a similar situation occurred after the Second World War. The communist government in East Germany found the religious character of May’s work reactionary. As a result, the Karl May Museum and publishing house relocated to Bamberg, West Germany. Since 1945, Karl May has again sparked the imagination of readers, especially among the young. An illuminating study has focused attention on the symbolic meaning of his tales while the following events represent just some of the recent attention paid by the writer. May festivals, held in outdoor theaters, take place every summer in many German cities, and movie producers throughout Europe continue to make films based on the Karl May books. More popular than ever today, these volumes sell thousands of copeies each year and remain in print in over 30 languages.

**Chapter III**

**Research Methodology**

* 1. **Research Method**

This research is qualitative research using qualitative-descriptive method. This study aims to describe the elements of the postcolonial in May’s *Winnetou the Apache Knight*. As a proponent of qualitative methods, postcolonial theory is used as a reading strategy that can be expected to reveal new meaning. Bhabha (1994:24) one of study postcolonial is rereading and rewriting the text containing dimension of history and allows the emergence of a new definition. Structural methods used by tying it on the structure of literary works such as characterizations.

This method is intended to make a description about the data when this research is being conducted. The use of qualitative method was considered appropriate because it was intended to obtain a description on the intrinsic elements (plot, characters, setting) and post-colonialism elements in May’s *Winnetou the Apache Knight*

* 1. **Research Object**

The object of research literature can be divided into two kind, they are material object and formal object. Material object of this study is May's *Winnetou the Apache Knight*. Formal object of this research is the post-colonial theory. Both of these objects are combined because material objects contained post-colonial elements, that are hegemony, subaltern, mimicry, and racism appears in sentences of *Winnetou the Apache Knight*.

* 1. **Procedures of Data Collection**

Research data is May’s *Winnetou the Apache Knight*. Source data of this study is the text of May’s *Winnetou novel the Apache Knight* seen from the narrator and the characters in novel that showed hegemony, subaltern, mimicry and rasism. This study observed and analyzed novel, the research procedure followed the qualitative study of collecting, classifying, discussing and interpreting the subject of the research. In collecting the data the writer read the whole story from the beginning to the end to find out plots, characters, and settings that pointing to post-colonialism elements. And also read some books related to the subject and also learn the content of *Winnetou the Apache Knight*. After the writer find out the plot, character and setting, he underlined and quoted the sentences and dialogues to collecting the description of post-colonialism elements. After collecting the data, the writer tried to understand and interpreted the data. Then the writer selecting and categorizing the data to decide for which are necessary will be analyzed

### The Technique of Analyzing the Data

This research is literary reasearch, so there is no special restriction on the place and time. The object of this study is May's *Winnetou the Apache Knight,* 223 pages and published in 1918. in analyzing the data, the writer investigated the underlined sentences and dialogs as a data in order to find the post-colonialism elements that exist in plot, character and setting then classified it into hegemony, subaltern, mimicry and racism based on the theory in Chapter II.

**Chapter IV**

**Post-Colonialism Elements in May’s**

***Winnetou the Apache Knight***

* 1. **Data Analysis**

This chapter contains an analysis of post-colonialism elements in May’s *Winnetou the Apache Knight*. This research is qualitative research using qualitative descriptive method. In tihis research the writer use a postcolonial study, according to Bhabha (1994:24) one of study postcolonial is rereading and rewriting the text containing dimension of history and allows the emergence of a new definition. Structural methods used by tying it on the instrinsic elements of literary works such as plot, character and setting, to help the writer to find out hegemony, subaltern, mimicry and racism which are the post-colonial elements.

* + 1. **Plot**

This novel begins with the story of Winnetou met the character Jack Hildreth or Old Shatterhand for the first time in a story titled Winnetou the Apache Knight. At the time, Jack Hildreth was still a surveyor working for the railway company. Winnetou with his father, Intschu tschuna who was still the chief, along with Klekih-petra, a white Christian missionary living with the Apache, visited the railway project site which passed through the land of the Apache to ask whether or not they had permission to build the railway there. In this event, occured a misunderstanding that led to the killing of Klekih-petra. But before he died, the missionary whispered to Jack Hildreth and made him promised to accompany Winnetou in his place. This promise was kept by Jack Hildreth.

After Klekih-petra died, the Apache attacked the white men, whom was assisted by the Kiowa tribe led by Tangua. In the fight, Winnetou and Intschu tschuna was captured but freed by Jack Hildreth without they knowing it. The fight continued and subsequently Old Shatterhand and friends, Sam Hawkens, Dick Stone, Will Parker, along with Rattler, the culprit, was captured and taken to the Mescalero Apache's pueblo to be tortured at the torturing pole.

Finally, Jack Hildreth succeeded in proving that he, Sam, Will, and Dick were not guilty, even could establish a friendship with Winnetou, and liked by Winnetou's little sister, Nscho-tschi. Winnetou tought Jack Hildreth, whom now was called Old Shatterhand, how to read tracks, even made him his blood brother. Since then, Winnetou and Old Shatterhand were inseparable.

Plot regulating the relations events experienced by a character in a causal relationship, the events that led to the occurrence of another event. Karl May's Winnetou the Apache Knight has forward plot. This plot is tend to chronological.

* + 1. **Character and Characterization**

According to Abrams in Nurgiyantoro (1994: 164) character is the people who appear in narrative or drama that is interpreted by the reader to have certain moral qualities and tendencies as expressed in speech and what is done in action.

Jack Hildreth (Old Shatterhand) as the main character. He is a new wilder in Wild West and also the railroad surveyor. Among to the other characters, Jack Hildreth is the one who have a formal education. Therefore, Jack Hildreth has confidence in expressing opinions, and has no fear to what will happen next.

(1)

Page/8

**My uncle sent me to the Jesuit college**, and I went through as well as I could, because he trusted me to do so.

As the men who have an educational background, Jack Hildreth has a better skill from the others tenderfoot. He clever, wise and quickly adjust himself when he is in the Wild West such as hunting a bull, cathing a mustang and killing a grizzly bear. Because of his power then he call Old Shatterhand, a name that is more familiar and known than a Jack Hildreth.

(2)

Page/15

As the men obeyed me, Wheeler, the surveyor, whom I thought the best of the lot, stepped from the others and came up to me. "**That was a great blow**," he said. "**Let me congratulate you. I never saw such strength. They'll call you Shatterhand out here.**"

This seemed to suit little Sam exactly. He threw up his hat, shouting joyously: "**Shatterhand**! Good! A tenderfoot, and already won a name, and what a name! **Shatterhand; Old Shatterhand**. It's like Old Firehand, who is a frontiersman as strong as a bear. I tell you, boy, it's great, and you're christened for good and all in the Wild West."

And so I found myself in a new and strange life, and beginning it **with a new name, which became as familiar and as dear to me as my own**.

Sam Hawkins was one of acquaintance Jack Hildreth. As a senior adventurous in the Wild West, Sam Hawkins has the intelligence and capabilities of the experience gained during become wilder. Therefore, he became a role model and teacher for Jack Hildreth. Besides having good skills, Sam Hawkin has a unique physical appearance. Dick Stone and Will Parker are good comrades too. They both joined Sam Hawkins to accompany Jack Hildreth to navigates his adventures in the Wild West as a railroad surveyor.

(3)

Page/9

I do not know whether the Wild West Show was unconsciously in my mind, but when Mr. Hawkins appeared at the appointed time I certainly felt disappointed **to see him clad in ordinary clothes and not in the picturesque costume of Buffalo Bill, till I reflected that in St. Louis even a famous Indian scout might condescend to look like every−day mortals**.

"So you're the young tenderfoot; glad to make your acquaintance, sir," he said, **and held out his hand, smiling at me from an extraordinary face covered with a bushy beard of many moons' growth and shadowed by a large nose a trifle awry, above which twinkled a pair of sharp little eyes**.

My guest surprised me not a little, after I had responded to his greeting, by hanging his hat on the gas−fixture, and following it with his hair.

Bancroft is a head engineer of railroad’s surveyor and he was the most dishonest of all. He loved his bottle too well and got private supplies for it from Santa Fe, and worked harder with the brandy−flask than with his surveying instruments. The same behaviors are shown by Riggs, Marcy and Wheeler who spend more time to drinking and sleeping.

Mr. White is the head engineer of the next section. He has a commitment to work so that he can complete the task as a railroad surveyor faster than the Bancroft’s group. In addition, Mr. White is someone who is more alert, as shown in the quotation below.

(4)

Page/16

"There's one thing **I want to warn you of**," Mr. White said in parting. "Look out for redskins."

" Have you seen them?" Sam asked.

"**Not them, but their tracks.** Now is the time when the wild mustangs and the buffaloes go southward, and the Indians follow in the chase. **The Kiowas are all right, for we arranged with them for the road, but the Apaches and Comanches know nothing of it, and we don't dare let them see us.** We have finished our part, and are ready to leave this region; hurry up with yours, and do likewise. **Remember there's danger**, and good−by."

Ratler is an antagonist in this story. Leader of the guard, and as big a rascal as ever went unhanged. He has the lowest moral standards. He and eleven other is a guard for Bancroft, Riggs, Marcy and Wheeler. But not a sense of safety that the Bancroft’s group got, except for new terror because Ratler is the one who had killed Klekih-Petra and triggering the bad relationship between the whites and red skin into the war.

(5)

Page/65

From the wagon came Rattler's voice crying: "Get out, you red coyotes! but the young one shall pay for knocking me down." Quicker than it can be told he **had snatched a gun from the** wagon and aimed it at Winnetou, who was standing alone, without protection, **where the bullet must have found him; nor was there time to warn him**.

Kleki−Petrah cried in anguish: "Down, Winnetou, down," at the same time springing before the young Apache. The shot whistled through the air. **Kleki−Petrah fell to the ground with one hand at his breast**, while at the same moment Rattler fell, struck by my hand. I had sprung at him as soon as I saw his intention, but too late.

A cry of horror arose from all sides; only the two Apaches were silent. They knelt by the friend who had given his life for them, and examined his wound. It was close to the heart, and the blood flowed from it in torrents ...

Rattler has a very unstable emotional level. He is very easily triggered to perform reckless actions that can ultimately lead to disastrous consequences. In addition he showed as a person who has no mental responsible for what he had done.

Klekih-Petra (White Father) He was small, thin, and hunchbacked, clad and armed like a red man. One could not tell whether he was an Indian or a white; his sharp−cut features indicated the former, while the tint of his face, although sunburned, was that of a white man. He was bareheaded, and his dark hair hung to his shoulders. He wore leather trousers, a hunting−shirt of the same material, and moccasins, and was armed with a knife and gun. His eyes shone with unusual intelligence, and there was nothing ridiculous in his deformity.

Intschu-Tschuna (Good Sun) the chief of the Mascaleros, whom all Apaches acknowledge as their head. He is a little above medium height, very strongly built. His air was truly noble; his earnest face was of pure Indian type, but not so sharp and keen as that of most red men. His eyes had a calm, gentle expression, like one much given to contemplation. His head was bare, his hair worn in a knot in which was stuck an eagle's feather, the badge of chieftainship. His dress consisted of moccasins, leather leggings, and hunting−jacket, very simple and unadorned. From his belt, in which a knife was thrust, hung all the appointments necessary to a dweller on the plains. A medicine−charm with sacred inscriptions cut around its face hung from his neck, and in his hand he carried a double−barrelled gun, the handle adorned with silver nails

Winnetou who already in his youth has accomplished more deeds of renown than any ten old warriors have in all their lives. His name will be known and honored as far as the prairies and Rockies extend. The younger man was clad like his father, except that his garments were showier; his leggings were beautifully fringed, and his hunting−shirt was embellished with scarlet needlework. He also wore a medicine−charm around his neck, and a calumet; like his father he was armed with a knife and a double−barrelled gun. He, too, was bareheaded, his hair bound in a knot, but without the feather; it was so long that the end below the knot fell thick and heavy on his shoulders, and many a fine lady might have coveted it. His face was even nobler than his father's, its color a light brown with a touch of bronze. His appearance made as profound an impression.

Nscho-Tschi, the sister of Winnetou is very beautiful, so much so that she would have attracted attention in any civilised society. She wore a long, light blue garment, gathered about the neck, and held around the waist by a girdle of rattlesnake−skin. Her only ornament was her long, splendid hair, which fell below her hips in two heavy black braids. It resembled Winnetou's, and the girl looked like him. She had the same velvety black eyes, which were half concealed by long, dark lashes, and there was no trace in her, nor in him, of the high cheek−bones of the Indian; her soft oval cheeks curved into a chin with a mischievous dimple. She spoke softly as her pretty, red lips parted in a laugh, her even, white teeth flashed between them. Her delicate nose was rather of Grecian than of Indian type, and her skin was a light copper bronze, with a silvery tint. This maiden looked about eighteen years old.

Tangua is the other antagonist character in this story. He has strong fighting build, all armed with guns, tomahawks, and knives. He has imposing size, with a sharp, sinister face, and a pair of knavish eyes that spoke no good of their owner. Tangua is word meaning Chief. His manner far from friendly, but came like a tiger that had joined a leopard after prey and would rend his ally the next moment.

Bao (Fox) a daring and crafty warrior. He is a short but muscular man, kept his head down, apparently never raising his eyes from the trail. He wearing a leather legging and dark woollen shirt, and was armed with musket, knive, and tomahawk. His faces shone with grease, and across each one ran a red and a blue stripe.

Metan−Akva (Lightning Knife), the strongest warrior of the Kiowas, whose knife no man has withstood; his enemy dies beneath his blows as though struck by lightning. He is the ranks of the Indians strode’s warrior whose proportions were absolutely gigantic. No one could look upon his knotted muscles.

* + 1. **Setting**

The setting place of this novel is taken at the Wild West in the latter half of the 1800s, that is the place which explained by the author. This place is located at the mountain of New Mexico and Arizona which is the first place of railroad contruction. The story began in St. Louis, when Old Shatterhand and Sam Hawkins met to start the journey in the Wild West.

(6)

Page/9

My uncle had the necessary influence to get me appointed as an engineer with a party which was **to survey for a railroad among the mountains of New Mexico and Arizona**—a position I was competent to fill, as I had chosen civil engineering as my future profession, and had studied it thoroughly.

I scarcely realised that I was going till **I found myself in St. Louis**, where I was to meet the scouts of the party, who would take me with them to join the surveyors at the scene of our labors. On the night after my arrival I invited the senior scout, Sam Hawkins, to sup with me, in order that I might make his acquaintance before starting in the morning.

* 1. **Hegemony**

Hegemony is a domination of a social class through intellectual and moral leadership that built with domination or oppression. According to Gramsci, hegemony is not limited to the political sphere, but also intellectual, moral, religious, and taste. The data below is an analysis of the hegemony contained in Karl May’s *Winnetou the Apache Knight*.

In this study, the native is red skin that is dominated by the white power. Physical superiority, technology, and intellectual owned by whites used to dominating the natives. Quotation below shows that one of the purposes of white domination is to expand their region by building the railroad.

(7)

Page/47

"We are surveyors, sir," I explained. "We are locating a railroad to go through here."

"**Surveyors! Have you purchased the right to build your road**?"

**His face became stern as he asked the question, for which he seemed to have some reason; so I replied: "I have occupied myself with my task, and never thought of asking**."

"**Ah, yes; but you must know where you are. Consider these lands whereon we stand are the property of the Indians; they belong to the Apaches of the Mascaleros tribe**. I am sure, if you are sent to survey, the ground is being marked out by the whites for someone else."

Kleki-Petrah is white people who live together and also a White Father for the red skin. His original purpose to stay with the red skin was not for White’s political in doing the domination to the red skin. As the quote above shows that the defenses of Klekih-Petra against territorial expansion undertaken by whites is evidence that he is not sided with their own group. “**Surveyors! Have you purchased the right to build your road**?" **His face became stern as he asked the question, for which he seemed to have some reason - Ah, yes; but you must know where you are. Consider these lands whereon we stand are the property of the Indians; they belong to the Apaches of the Mascaleros tribe”** the defenses of the Laki-Petrah is used by both parties. Where by whites used in political terms that this expansion does not take the cost of war will spend so much also the soldiers who will die if directly use tactical battle.

Hegemony is termed as a binder community without using force. In the process of hegemony the negative issues will raised in order to form a new perception of natives. The perception is such an understanding that the colonizers have better credit than the natives. It is done in order to focus on understanding the natives are more inclined to think or respond to the issues rather than the rights of those who begin seized by Whites. The example of the negative issues shown in the quoation below

(8)

Page/49

Rattler laughed insultingly, and said: "So young a fellow, and committed such deeds? I say committed purposely, **for everyone knows they are only deeds of robbery and cruelty**. **The red men steal from everyone**."

After this understanding is formed and the natives know that there are other things that hidden from the spread of the issues, they will be putting up stiff resistance. First resistance is negotiating with Whites. To avoid a clash that red skin will not suffer the death of some other tribe members.

(9)

Page/51

Then for the first time Intschu-Tschuna saw the surveying instruments standing as we had left them, and, stopping suddenly, he turned to me, demanding: "**What is this ? Are the pale-faces measuring the land?**"

"Yes," I answered.

"Why?"

"**For a railroad.**"

His eyes lost their calmness, and he asked sternly: " Do you obey these people, and measure with them ? "

"Yes."

"**And are paid for it?**"

"**Yes**"

He threw a scornful glance upon me, and in a contemptuous tone he said to Kleki-Petrah: "**Your teachings sound well, but they do not often agree with what I see. Christians deceive and rob the Indians. Here is a young pale-face with a brave heart, open face, honorable eyes, and when I ask what he does here he tells me he has come to steal our land. The faces of the white men are good and bad, but inside they are all alike.**"

In the quotation above shows that the role of Kleki-Petrah is to assist the negotiations. Background herself as a white people exploited by red skin as a bridge to fight the hegemony of whites. The way of Intschu-Tschuna negotiating with Whites is using the teachings Kleki-Petrah which is indirectly shows that the red skin has fall into ideological hegemony by White Supremacy. Unconsciousness explains that hegemony is not explicitly appear but only for dominance can occur implicitly or accidentaly.

The intellectuals of Whites superiority are in technology, education and ideology make them easier to design a plan. This is shown by Sam Hawkins who use dispute between the natives to liberate them from the threat of Apache Mascaleros tribe. He tried to use the power of Kiowa tribe which is amounts two hundred forces to avoid direct contact with the Apache tribe Mascaleros.

(10)

Page/72

…

"What a lucky meeting! **They are Kiowas, and they'll save us**," said Sam. "The one ahead is Bao, which means Fox, a daring and crafty warrior, as his name indicates. The chief of the band is called Tangua, a bold Indian, and a good friend of mine. They have their war-paint on, and apparently they also are reconnoitring."

(11)

Page/77

**So the Kiowas had intended to steal, yet would make the Apaches atone for their defence of their own property.** I would have expressed my mind on this conduct, but Sam signalled to me so energetically to be quiet that I obeyed him, and he said: "My brother the Fox is out to spy; when will his braves follow?"

"They are one day behind us."

"Who leads them?"

"**Tangua, the chief himself, at the head of two hundred braves.**"

"And you expect to overcome the Apaches?"

"We will come upon them as the eagle swoops on the heron that has not seen him."

Intellectual hegemony above shows that there is the interface that explicitly described in this novel. Powerlessness of the natives fully utilized as an advantage for Whites.

The broken negotiation between Red skin and Whites are forcing them to take the war to defend their territory being used for territorial expansion. This war involves Whites and Kiowa tribes with Apache Mascaleros tribes. Apache Mascaleros which is ultimately won the battle. But the advantage of White in many ways led them to a new plan. The goal of the plan is to make Apache Mascaleros tribe became an ally of Whites.

Old Shatterhand gave the evidence before the punishment that will be accepted by Whites make Apache Tribe Mascaleros to consider giving a chance that he could defend himself. On pages 160-163 explained that Old Shatterhand face of Tangua argument which seeks to provide evidence to the Apache Mascaleros tribe that he was guilty and responsible for the war between the three of them. Because of his ingenuity, he can provide the proof to the Apache Mascaleros tribe that ultimately the punishment given is the one-on-one battle between Intschu-Tschuna and Old Shatterhand.

(12)

Page/173-174

I raised the tomahawk, and called to him: "**Halt, Intschu−Tschuna! You deceived yourself in Old Shatterhand. Do you want your own weapon buried in your skull?**"

He paused, and cried: "Dog! How did you escape me in the water? The wicked spirit has helped you."

"**Don't you believe that. If any spirit has defended me, it is the good Manitou**."

As I spoke I saw a secret determination light his eyes as he watched me, and I said warningly: "You mean to surprise and attack me; I see it. Don't do it, for it would be your death. I will do you no harm, for I really care for you and Winnetou; but if you attack, I must defend myself. **You know that I am stronger than you without a weapon, and I have your tomahawk. Be wise, and −**"

… I held him with the left hand by the throat, swung the tomahawk, and cried: "**Intschu−Tschuna, do you ask for mercy?**"

…

The duel is used by Old Shatterhand to hold back the power that has been taken by the Apache Mascaleros tribe. A series of plans which are conducted by Old Shatterhand produce the results, Winnetou release of all white on hold by the Apache Mascaleros tribe. Quotation below shows the political game played by Old Shatterhand an indicates that the strength of white clearly visible.

(13)

Page/175-176

He stretched out his hand to me, and replied: "**You are right; you are free, and the other pale−faces also**, except the man called Rattler. You have confidence in me; would I could have confidence in you!"

"**You will yet trust me as much as I trust you; wait only a little while. Now come to your father.**"

"Yes, come; when Old Shatterhand strikes death may follow, even when he does not intend it."

We went over to the chief. Winnetou examined him, and then said: "He lives, and will come to himself later with an aching head. I must not stay here, but I will send some men over to him. **My brother Old Shatterhand may come with me.**"

But behind all the plans that have been done, the Kiowa tribe and Rattler become a victim. Ratler forced to receive punishment from the Apache Mascaleros tribe because he killed Klekih-Petra (White Father) Old Shatterhand trying to save him, but his emotional instability that has finally forced himself to get the torture by Apache mascaleros.

Old Shatterhand influence of the red skin is enormous. It can be seen from the quotation that showed the presence of negotiation, which was won by the Whites. Old Shatterhand do not want to see Ratler suffered inhumane tortures. At the end of Old Shatterhand demand can be fulfilled, so Ratler just got a punishment shot from an Apache Mascaleros. "**Get guns, and shoot him in the head**," said Intschu−Tschuna.…Intschu−Tschuna came to me and asked: "**Is my yonug white brother satisfied with me**?" "Yes; I thank you." (Page 201-203). The indications show the hegemony that occurs in red skin. The Mighty of Whites explicitly shown in the above quotation.

Besides rattler next victim is Tangua, head of the Kiowa tribe. Artificiality did he tell to Apache Mascalero tribes, making him fall to powerless against the dominance of Old Shatterhand as a Whites. The punishment given by Old Shatterhand is to making his disability. The sentence was intended to Tangua and his group did not become a serious threat to whites and indirectly indicate their desire to establish an understanding that the red skin is not able to take the fight or revenge against white. Such as quotation page 185-187 “**I felt that I must punish this Indian, not merely for justice' sake and the effect on the Apaches, but for the benefit of those white men whom he might meet in the future**.” The powerlessness of Tangua and his group made them increasingly isolated by the red skin. They were forced to abandon the Apache Mascalero tribes. As shown on quotations below

(14)

Page/189

Winnetou shook his head, and answered decidedly: "**You will go home, for we have no room for the thief of our horses and the murderer of our braves. We have not avenged ourselves with blood, but have accepted ransom in beasts and goods; more you cannot expect. No Kiowa belongs in our pueblo.**"

Hegemony is not limited to the political sphere, but also intellectual, moral, religious, and taste. Aiming to influence a conquered land in terms of economy, territory, and ideology. In the excerpt below shows implicitly mean why Old Shatterhand became a brother with red skin. This is done in order to make the domination exercised by whites do not get resistance from the natives.

(15)

Page/208-209

The Indians never ask such personal questions; but Winnetou could do so in my case, because we were to be brothers, and he must learn to know me.

"I wanted to see the West, and I wanted to try my skill in my profession, and above all I wanted to win honor."

"I do not see how you could win honor by −" He paused.

"**By stealing your lands**," I finished for him. "**Truly, Winnetou, I never thought of that side at all. I was not to profit by the road, except as I did my work well, and was paid for it."**

**"Paid! paid! Do you care for gold? Do you need it**?"

…

"How much longer time would have been necessary to finish it?"

"Only one day."

"Had I known you as I know you now we would have delayed a day in coming back."

"**That I might have finished my work?" I asked, touched by such generosity.**

"**Yes.**"

"**That means that you would have consented to the robbery.**"

"**Not to the robbery, but only to the measuring. The lines you make on paper do us no harm; the robbery only begins when the laborers of the pale−faces come to build the road for their fire−horse**."

He considered a while, and a thought was shaping in his brain of such nobility that I doubt if many white men would have been capable of entertaining it. At last he uttered it: "**My white brother shall receive all the instruments again, and I will ask my father to allow him to finish measuring for the road. We will go with our warriors and protect him while he does this, and he shall send his papers to the men who wanted them, as well as their instruments, and so shall he make this first step towards the name and fortune he desires.**"

* 1. **Subaltern**

According to Gayatri Spivak, subaltern is the group persecuted by the ruling classes, the exploitation of the oppressed caused by the structural domination. Besides oppressed the subaltern also do not have access to the elite and tend to be ignored. In other words, the subaltern is do not have the space to voices their aspiration. See conversation between Sam Hawkins and Kiowa chiefs -Tangua below.

(16)

Page/85-86

"…**Right; and this discovery we carry in that wagon, done up in packages, and if you touch it carelessly it will explode in your hands and blow you into a thousand pieces.**"

"**Uff! Off!" he grunted, evidently shocked." Was I near one of these packages?**"

"**So near that if you had not sprung down you would be this moment in the Happy Hunting Grounds.** And what would you have had with you? No medicine, no scalp-lock, nothing, nothing at all, but little bits of flesh and bones. How could you rule as a great chief in the Happy Hunting Grounds in such a state? You would have been crushed under foot by the spirit-horses. An Indian who comes to the Happy Hunting Grounds without medicine or scalp-locks will be received by the dead heroes with contempt, and have to hide from their eyes while they drink deep of all Indian joys; this is the belief of the red man. What a misfortune, then, to arrive shattered into little bits!"

In the above quotation Kiowa chiefs-Tangua has an intellectual persecution by Sam Hawkins. Tangua deceived by white domination which has the power to destroy a large rock, mountains and even whole Kiowa tribes. At this quote Tangua and Kiowa’s tribe as the subaltern who persecuted intellectuals from Sam Hawkins as the superordinate. Sam Hawkins ruled Kiowa chiefs-Tangua to be more respectful, obedient and not act arbitrarily against Whites.

(17)

Page/115

… I shook him off, and replied: "You cannot order me to obey you."

"Yes, for I am the chief of all this camp."

I drew from my pocket the tin box in which I kept my papers, and said: "**Shall I give you your proper answer, and blow up all your people? Speak another word to displease me, and I'll destroy you all with this medicine that blows up the mountains.**"

I was doubtful that this absurd statement would be believed, but it was. He drew back, crying: "Uff! uff! Keep your medicine for yourself, and be a dog like the Apaches."

In the quote above are coercion carried out by the Old Shatterhand on-Tangua Kiowa chiefs that the natives are not allowed to set the White. It happened because Old Shatterhand was in command by Tangua which is the subaltern, while Old Shatterhand is white people who have the power of dominance of higher intelligence and more powerful than Tangua, it can be seen from the quotation **Shall I give you your proper answer, and blow up all your people? Speak another word to displease me, and I'll destroy you all with this medicine that blows up the mountains***.* From these quotations we can see Tangua’s powerlessness against the power of the white man.

As a subaltern Tangua can not do much, which eventually forced him fall to the strength of the subordinate because he do not have room to fight back. Take a look at the following quote between Old Shatterhand and Tangua demanding not to treat the Apache Mascaleros anarchically.

(18)

Page/123-125

I set the knife−point against his breast. **He saw that he was in our power, and could not doubt that I would fulfil my threat.** There was a pause, during which he seemed too long to annihilate us with his wildly rolling eyes; then he tried to control his rage, and asked more mildly:

"What do you want of me?"

"Nothing except what I have already told you: that the Apaches shall not die by torture." (Page 123-125)

Methane-Akva (Lightning Knife) is a soldier who is expert in sword duel of the Kiowa’s tribe. He became an opponent of Old Shatterhand in the fight between the subaltern with the subordinate. Consider the following quote.

(19)

Page/130-131

Among Indians this sort of preliminary fight with tongues is customary, and I should have been considered cowardly if I had stood silent, so I answered: "You fight with the mouth, but I have here a knife; take your place if you are not afraid."

He bounded into the other circle, crying angrily "Afraid! Metan−Akva afraid! Did you hear that, ye Kiowa braves? I will have this white dog’s life with my first stroke."

"My first stroke will be the end of you. Now silence. **You should not be called Metan−Akva, but Avat−Ya Big Mouth.**"

"Avat−Ya, Avat−Ya! This coyote pig dares insult me; my blade shall eat his bowels."

…

“Strike, dog! He cried.

“**Be silent, and act, you red thief!**” I replied.

…

Quote above show the resistance of the subaltern, but white domination still exist and are unlikely to notice even discriminate against subaltern.

(20)

Page/132-133

But I said: "Do you see that I am still in my place, while Metan−Akva has left his? **Who has conquered?**"

"You have," he answered angrily, and went away; but after taking five or six steps he turned back, and snarled at me: "You are a white son of the wicked spirit. Our medicine−men will find out your charm, and then you shall give up your life to us."

"**Do what you like with your medicine−men, but keep your word with us.**"

…

He did not finish his threat, but checked himself, looking me in the face, which could not have been pleasant to look upon.

I completed his interrupted sentence. "And I'll knock you down with my fist, you vilest of all liars."

He sprang back, drew his knife, growling: "You will not get near me again with your fist. If you come one step towards me I'll stab you."

"So your Lightning Knife said, and tried to do, but you see he lies there. I will consult my white friends as to what shall be done with the Apaches. **But if you harm a hair of their heads, you are lost. Remember, I can blow you all up.**"

In the above quote Tangua are required to follow the orders given by Old Shatterhand, contained in quotation: **Do what you like with your medicine−men, but keep your word with us**. That quotation shows Old Shatterhand have a control of the current situation. He gave the order to Tangua to immediate release the Apache Mascaleros. Threats to Tangua also seen in quotation **But if you harm a hair of their heads, you are lost. Remember, I can blow you all up**. Old Shatterhand do this action to Tangua to show the power of White, directly gave the command to not commit acts of resistance against the whites as the subordinate.

* 1. **Mimicry**

Mimicry is a term used to describe the characteristics of imitation, camouflage attitudes, behaviors, and the minds of the natives on colonizer. According to Bhabha understanding, mimicry is the imitation of language, culture, behavior, and excessive idea. Mimicry language in this novel are experienced by the several native characters that is Indian tribes are very good at English because they have been taught by Kleki-Petrah (White Father). Karl May’s *Winnetou the Apache Knights* is indicated borrowing or imitating the language of Western culture. This can be seen in the following quote.

(21)

Page/50

…

“Then Winnetou bent down, touched the bloody wound, **and asked me in good English**: "Who stabbed the beast?"

…

"My son speaks truly," **added the father in as perfect English**. "This brave young pale-face is no longer a greenhorn. He who kills a grizzly in this manner is a hero; and he who does it to save those who climb trees deserves thanks, not insults. Let us go to visit the pale-faces that have come into our dominion."

(22)

Page/72

…

"Is our white brother Sam here?" asked the leader as he came up. "How comes he in the path of his red friend and brother?"

"Bao, the crafty fox, has met me because he came upon my tracks," answered Sam.

"We thought they were the tracks of the red dogs we seek," **said the Fox in broken but perfectly comprehensible English.**

(23)

Page/147

I moved, and the maiden looked up from her work, rose, and came over to me. "You are awake," **she said, in perfectly good English to my surprise.**

Recognition of the English language which is used by some characters in the novel are directly stated that the presence of western tarnished native’s culture. It also shows that red skin does not have the power of the language and its own culture. The use of the English language is also one of the adjustments made to counter the powers of Whites, which is used to negotiate and interpret the plan who made by Whites.

As a result of this dominance, there was the mimicry of culture and ideology of the natives that affected from the teachings given by Kleki-Petrah. Thus change the viewpoint of native on their own culture. Consider the following quote Chief of Apache Mascaleros-Intschu-Tschuna before burial Klekih-Petra.

(24)

Page/217-218…

"Thus has Kleki−Petrah taught us. Man will be laid in the grave, but beyond death he rises again, like a new day and a new spring, to live forever in the land of the great Good Spirit. **This has Kleki−Petrah told us; and now he knows whether he spoke truly or not, for he has disappeared like the day and the year, and his spirit has gone to the dwelling of the dead, for which he always longed**. Is this true?"

"Howgh!"

"His faith was not ours, nor is our faith his. We hate our enemies and love our friends; but **he taught us that man must also love his enemies, for they too are our brothers**. That we do not believe; yet when we have obeyed his words it has been peaceful and well for us. Perhaps his faith is also ours, only we could not understand him as he wished to be understood. We say our spirits go to the eternal Happy Hunting Grounds, and he hoped for eternal Blessedness**. Often I think our Hunting Grounds may be his Blessedness**. Is this true?"

"Howgh!"

"He often told us of the Saviour who came to make all men blessed. We believe in his words, because there was never a lie on his lips. This Saviour came for all men; **has He been with the red man? If He came, we would welcome Him; for we shall be destroyed or driven away by the pale−faces, and we long for Him**. Is this true?"

"Howgh!"

In the funeral procession in the above indicates that death Klekih-Petra has established belief in the red skin towards his enemies. He instilled the Catholic understanding that every human being should love each other, mostly he was an enemy or friend. This understanding indirectly political, which means red skin should be able to accept the existence of a relationship of whites. This further indicates that the red skins are in a weak position, forcing them to follow the rule of Whites in order to maintain their lifes. It can be seen in the next quotation that shows the funeral procession of Indian tribes who mixed with the procession of western culture by putting up a sign Christian on the grave of Petrah Kleki.

(25)

Page/215

"**Indian customs at the burial of a Catholic!** What do you say to that, my dear Sam?"

"You don't like it?" asked Sam.

"Certainly not."

"Then don't show it. You would offend the Apaches mortally."

"But **this absurd mumming annoys me more than I can say**."

…

(28)

Page/215-216

As we placed the cross before the coffin Winnetou asked: "**Shall this sign of Christianity be placed over the grave**?"

"Yes."

"That is right. I should have asked my brother Old Shatterhand to make a cross, for Kleki−Petrah had one in his dwelling, and begged us to put one over his grave when he should die. Where must it stand?"

"**At the head of the grave**."

"As in those great, **tall houses in which Christians pray to the Great Spirit**? I have seen them. It shall be as you wish. Sit here and see that it is done properly."

* 1. **Racism**

Ashcroft stated racism is the perspective that builds awareness that the physical characteristics public are not change and also affects the way people think and psychologically pertinent. This fundamental limitation distinguish between superior and inferior groups.

(29)

Page/9

"**So you're the young tenderfoot**; glad to make your acquaintance, sir," he said, and held out his hand, smiling at me from an extraordinary face covered with a bushy beard of many moons' growth and shadowed by a large nose a trifle awry, above which twinkled a pair of sharp little eyes.

Quote above showed the existence of racism suffered by Jack Hildreth as a newcomer in the Wild West. Sam Hawkins superiority as senior adventurous discriminate that Jack Hildreth is a tenderfoot, someone who is not more clever and careless in making decisions. Note the next quote.

(20)

Page/10-11

…

He looked at me to see whether I was joking or in earnest; but I looked innocent, so he said: "There's where you make a mistake. What you should have said is that mounting is hard because you have to do that yourself, while the horse attends to your getting off again."

"The horse won't see to it in my case," I said with confidence- born of the fact that my kind uncle had accustomed me to clinging to high-strung beasts before I had lost my milk-teeth.

**"A kicking broncho is something to try the nettle of a tenderfoot," remarked Hawkins dryly.**

I suppose you know what a tenderfoot is**. He is one who speaks good English, and wears gloves as if he were used to them. He also has a prejudice in favor of nice handkerchiefs and well-kept finger-nails; he may know a good deal about history, but he is liable to mistake turkey-tracks for bear-prints, and, though he has learned astronomy, he could never find his way by the stars. The tenderfoot sticks his bowie-knife into his belt in such a manner that it runs into his thigh when he bends; and when he builds a fire on the prairie he makes it so big that it flames as high as a tree, yet feels surprised that the Indians notice it.** But many a tenderfoot is a daring, strong-bodied and strong-hearted fellow; and though there was no doubt that I was a tenderfoot fast enough, I hoped to convince Sam Hawkins that I had some qualities requisite for success on the plains.

Jack Hildreth is a graduated from Jessuit College who tried to continue his career as a surveyor rail road at the mountains of New Mexico to Arizona which is better known as the Wild West. During the Wild West Jack Hildreth suffered racism from some of the more adventurous seniors. Which is showed the superior in the Wild West is determined by who is much longer not someone who has a background in education.

(31)

Page/13

… Personally my lot was not a bed of roses, **for the men disliked me, and called me " tenderfoot " ten times a day, and took a special delight in thwarting my will, especially Rattler, the leader of our so-called guard, and as big a rascal as ever went unchanged**. I durst not speak to them in an authoritative manner, but had to manage them as a wise woman manages a tyrannical husband without his perceiving it. (Page 13)

(32)

Page/14-15

One day I gave Rattler an order; it was some trifling thing, too small for me to remember now, and he would have been willing to carry it out had not his mood been rather uglier than usual.

"Do it yourself," he growled. "**You impudent greenhorn, I'll show you I'm as good as you are any day.**"

"You're drunk," I said, looking him over and turning away.

"I'm drunk, am I?" he replied, glad of a chance to get at me, whom he hated.

"Very drunk, or I'd knock you down," I answered.

Rattler was a big, brawny fellow, and he stepped up in front of me, rolling up his sleeves. "Who, me? Knock me down? **Well, I guess not, you blower, you kid, you greenhorn** -"

Rattler as the superior can treat the inferior as to what he wants. Besides racial discrimination suffered Jack Hildreth also override the natives. Ratler judge Winnetou as the inferior … **you red dog; lick it up, if you won't drink it**… The quote shows that the dominance of Rattler as whites …**Get out, you red coyotes!..** In these quotations has shown that the word "dog" has the meaning of an animal that had the master and must obey the dictates of their masters.

(33)

Page/64-65

Rattler had filled a glass with whisky, and came towards the two Indians, saying incoherently: "If the Indians will drink with me we will go, if not we won't. Let the young one drink first. Here's fire-water, Winnetou."

He held out the glass. Winnetou stepped back in disgust.

"What! You won't drink with me? That's an insult. Here, take the whisky**, you red dog; lick it up, if you won't drink it**."

(34)

Page/65

…

"Then remember there is strife between us."

I started towards them, but the three strangers turned back to their horses without noticing me.

From the wagon came Rattler's voice crying: "**Get out, you red coyotes!** But the young one shall pay for knocking me down."

Not only from whites who discriminates against others, such as the quotation below shows that racial discrimination between natives, they are Kiowa tribe against Apache Mascaleros.

(35)

Page/72-73

"What does my brother mean?"

"The Apaches of the tribe of Mascaleros"

"**Why do you call them dogs?** Is there enmity between them and the brave Kiowas?"

"**There is war between us and these scurvy coyotes.**"

"I am glad to hear it. My brothers may sit down with us, for I have something important to tell them."

* 1. **Findings**

This study describes the post-colonialism elements that exist in plot, character and setting of novel. The writer analyzing novel based on post-colonial theory. There are several elements of the subject in analyzing *Winnetou the Apache Knight*, hegemony, subaltern, mimicry, and racism. Based on the analysis of post-colonialism elemenst in novel, the writer found several findings as follows.

First, hegemony contained in *Winnetou the Apache Knight* is an illustration of Indian tribe who fought against the expansion of the area committed by whites. There is some hegemony contained in this novel, the ideological hegemony, intellectual hegemony. Hegemony that occur in the novel is not only limited to the domination of a social class, but also occurs on the awareness to make changes. As happened in Mascaleros Apache tribe to defend their territory as a result of the construction of railroads.

Second, subaltern that occurs in this novel is the oppression by the ruling class against subaltern. The subaltern in the novel are Tangua and Kiowa tribes who do not have the power to fight against what was done by Sam Hawkins, Old Shattehand and his friend. The oppression occurs because of the intellectual domination. Subaltern also tend to be considered so that the ideas they convey are not heard. Aside from the white man, Tangua along Kiowa tribes also gets the oppression from Apache Mascaleros. That's because Mascaleros Apache tribe who receive assists from the Old Shatterhan and friends

Third, mimicry contained in this research, mimicry of language, views on Western culture, and cultural mimicry. Mimicry of language in this study, experienced by several prominent natives like, Intschu-Tschuna, Winnetou, Nscho-Tschi, Tangua and Bao, where the figures in the novel Winnetou the Apache Knight used english after trying to survive against territorial expansion that occurred in the Wild West. Recognition of Western culture, which is shown in the funeral procession Klekih-Petra that which occurs in the use of the sign of a christian burial indian tribe. Which is indirectly have described the process of imitation / borrowing elements of culture.

Fourth, racism contained in this novel is the description that distinguishes superior and inferior groups. Usually things that made the difference in discrimination is always associated with physical and cultural circumstances. As experienced some of the characters in *Winnetou the Apache Knight* are shows that white superiority remains a major topic and the native become victims as inferior.

From the above findings concluded that the domination by white people against red skin through hegemony indirectly stimulate the presence of subaltern, mimicry and racism are clearly visible on Winnetou the Apache Knight originally published in 1892, influenced by Harriet Beecher Stowe and first translated into English by Marion Ames Taggart in 1918. In addition, it can be concluded that among the post-colonialism elements like hegemony, subaltern, mimicry and racism has a causal relationship between each other.

*Winnetou the Apache Knight* is the story of a young Apache chief told by his white friend and blood-brother Old Shatterhand. The action takes place in the U.S. Southwest, in the latter half of the 1800s, where the Indian way of life is threatened by the first transcontinental railroad. May's central theme here, as in much of his work, is the relationship between aggression, racism, and religious intolerance.

**Chapter V**

**Conclusion and Suggestion**

This section presents conclusion and suggestion. Conclusion is the result of analysis to answer the research problem, whereas suggestion provides recommendation of the writer based on the analysis of this study.

* 1. **Conclusion**

Not all literary works can easily be analyzed in order to get premise was written by the author. The concepts are scattered on each character, showing integrity of the individual, and sometimes difficult to distinguish which is one idealized by the author or humiliated. To capture the ideas that can be conceived as postcolonial discourse as new possibilities in appreciating literature.

Postcolonial studies based on the new spirit, the spirit of domination disassembles, injustice rejects and insular mentalities reveal the hypocritical. Domination and inequality are persists because the process of intensive and prolonged colonialism. Colonialism or occupation all over the continent of Europe has resulted in a lot of fundamental changes on the lines of culturally colonized. Cultural domination that lasted intensively in a relatively long time has produced not only the loss of local peculiarities, but more than that also has fostered Europe mental centric, European culture became a valuable cultural and can be measured by the truth and justification customs advantages. It is permeated mentalities natives, and seems to be civilized when it can behave like white people. Not only customs, even all mental concepts that exist in the minds of the natives always European centric. Only a small part, people still feel as human beings who stand firm inlander selfhood as individuals.

May’s *Winnetou the Apache Knight* showed indications the power of white on the Indian tribes from the various aspects of life such as technology, language and culture. Territorial expansion problem taken by white to red skin areas which is become the basis for the establishment dispute. This novel shows the gap between whites and aborigines, so there is the impression of white skin better than other races. These issues supporting this novel to studied exhaustively through postcolonial studies. May's *Winnetou the Apache Knight* is considered appropriate to be analyzed through postcolonial theories for displaying various problems of life that surrounds indication sender-receiver, colonizer-colonized, oppressor-oppressed. These factors summarized as mediator between the past with the present. Post-colonialism elements discussion in this novel includes subaltern, mimicry, hegemony, racism.

* 1. **Suggestion**

The writer realizes that this paper yet is not perfect. This study is expected to be the frame of reference in understanding post-colonialism elements and further developed with a variety of different sources. It is useful to develop a post-colonialism knowledge that occurs in other novels. In addition, this research is also expected to contribute to the analysis of literary works, especially novels using post-colonial theory. Therefore, the writer would like to give some suggestions that may be useful for further researches. The suggestions are aimed to the readers, further researchers, or anyone who is interested in conducting the same research topic. They are:

* Further researchers that are interested in conducting research with similar topic are suggested to find more theories that is relevant to post-colonialism elements in a fictional works.
* Further researchers are suggested to learn from this paper by considering the strength and the weaknesses of this paper as a reference to produce a better research.
* All readers are suggested to read comprehensively and understand the story of any literary work before conducting a study on it, because understanding the story is very important for a literary work research.