

Karl May's *Winnetou*: The Image of the German Indian.
The Representation of North American First Nations from an Orientalist
Perspective

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Canada

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J.R.: this is for you.

ABSTRACTS

Karl May is considered Germany's most published author of popular literature. His influence on generations of German youth cannot be overlooked. *Winnetou* is one of his major works and depicts the adventures of Old Shatterhand, the German immigrant, and his Blood Brother, the Apache Winnetou. Generations of children grew up reading their adventures and escaping in their imaginations to battle unsavoury Yankees as well as hostile tribes.

May's descriptions of the First Nations of North America have aided in skewing the perception of the North American First Nations in Germany. This thesis aims to work with some of these misperceptions and explain how they came to be. Through the use of Edward Said's theory, *Orientalism*, which will be applied to *Winnetou I-III*, this thesis attempts to interpret the role of the European and the non-European, or the Other, within the context of the story. The power structure between the European and the non-European will be one of the main focuses. May's use of the Bible as the perceived 'right' way of dealing with situations and people in comparison to the Apache or Yankee way is an obvious exertion of European thought and control over the non-European way of life.

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 Indian', red on the outside, white on the inside.

German

Karl May ist der meist gelesene Schriftsteller der populären Literatur Deutschlands. Sein Einfluss auf Generationen der deutschen Jugend kann nicht unterschätzt werden. Die *Winnetou* Bände sind eine seiner Hauptwerke und beschreiben die Abenteuer des deutschen Einwanderers Old Shatterhand und seines Blutbruders, des Apachen Winnetou. Generationen von Kindern sind mit diesen Abenteuern in ihrer Fantasie aufgewachsen.

Mays Beschreibung der Indianer Nordamerikas hat geholfen, die Vorstellung dieser Indianer in Deutschland zu verfälschen. Der Zweck dieser Magisterarbeit ist es, mit diesen Sinnestäuschungen zu arbeiten und zu erklären, wie sie sich entwickelt haben. Edward Saids Theorie *Orientalism* wird benutzt, um zu versuchen, die Rolle der Europäer und der Nichteuropäer, oder der Anderen, innerhalb der Geschichte zu untersuchen.

Die Machtstruktur zwischen den Europäern und den Nichteuropäern ist einer der Schwerpunkte dieser Arbeit. Wie May die Bibel benutzt, um die Apachen oder Yankees zu beeinflussen, ist ein deutliches Beispiel der Kontrolle der Europäer über die Nichteuropäer.

Winnetou liegt zwischen den beiden, den Europäern und den Nichteuropäern, in dem Machtkampf innerhalb der Geschichte. Oft kommt er mehr als Europäer denn als Nichteuropäer in seinen Gedanken und seinem Glauben vor und wird also als ein edler Wilder und nicht als roter Teufel dargestellt. Es ist genau diese Vorstellung der nordamerikanischen Indianer, die seit Generationen von Deutschen überlebt hat, und die auch Winnetou als einen 'apple Indian' - aussen rot und innen weiss - erklären kann.

FRENCH

Karl May est l'auteur le plus lu de la littérature populaire allemande. On ne peut ignorer son influence sur des générations de jeunes Allemands. *Winnetou* est l'une de ses oeuvres principales et raconte les aventures de Old Shatterhand, l'immigrant allemand, et de son frère de sang, l'Apache Winnetou. Des générations d'enfants ont grandi en lisant leurs aventures.

Les descriptions des Premières Nations de l'Amérique du Nord que l'on doit à May ont influencé la perception allemande de ces peuples. Ce mémoire examine certaines de ces perceptions et leurs origines. À l'aide de la théorie de l'orientalisme, de Edward Saïd, ce mémoire interprétera le rôle de l'Européen et du Non-Européen, de l'Autre, dans *Winnetou I-III*, plus particulièrement la répartition de leurs pouvoirs. En ce sens, les références bibliques du texte, utilisées pour indiquer comment l'être humain devrait agir et se comporter, apparaissent comme un moyen d'imposer la pensée européenne aux Premières Nations, dans le but de contrôler ces peuples.

Le personnage de Winnetou joue un rôle unique dans cette lutte pour le pouvoir entre Européens et Non-Européens. Sa mentalité et ses croyances ressemblent à la mentalité et aux croyances européennes telles que décrites par May. Winnetou est ainsi un 'bon sauvage' et non pas un 'Peau-Rouge diabolique.' Cette image des Premières Nations survit depuis plusieurs générations, ce qui fait que Winnetou apparaît encore à plusieurs comme une pomme: rouge à l'extérieur, blanc à l'intérieur.

PREFACE

At the age of 17, I participated in the Rotary Youth Exchange Program and spent a year in Altena, Germany. It was at this point that I became interested in *Winnetou* and the cultural stereotypes that this novel had produced for generations of European children. This was quite forcefully illustrated less than two weeks into my exchange, when I was taken to an open-air theatre, and saw a man whose skin was painted red ride onto the stage on a horse and yell, “Howgh!” I could not believe my eyes when the crowd went wild with excitement.

I was born and raised in Penticton, BC, a small city in the South Okanagan. Our local Indian Band has always been politically active throughout Canada by sending local Band members to Oka, Quebec to show their support and by blockading the local road to make their land issues known. Just recently, there was a local presence at Caledonia but in an advisory role to the Ontario Police and government. Chief Stewart Philip mentioned the inherent racism, just underneath the surface, that was present at the scene and that was obvious to me, growing up during the local crisis where that same racism was prevalent. Because of my father’s role in civic politics, and his profession as the local Native Counsellor in the school district, I was able to see and understand both sides of the dispute. The lack of understanding at the local level for issues such as land rights, poverty on the reserve, or residential schools has often shocked me, and one could imagine my facial expressions, as I saw this theatre go wild in Germany.

Our local Indian Band is also the home of the En'owkin Centre which houses Theytus Books, the first publisher in Canada under Aboriginal control and ownership. The executive director, Jeannette Armstrong, is an internationally recognized author, who has recently completed her PhD at the University of Greifswald in Germany. It was through this connection that I was able to meet Dr. Hartmut Lutz, an internationally recognized academic in the realm of American and Canadian Studies with a concentration on Native American Studies. His work in the area of German/First Nations relations has been invaluable to this project.

Two technical points must be mentioned: 1) the German word for a person of First Nations descent is "Indianer" which is literally translated as "Indian". In the 19th Century, this was the word used to describe a First Nations person. Today, there are many different terms used to describe a First Nations individual: such as First Nations, Aboriginal and Native. Indian is not one of them. Therefore, within the realms of this thesis, whenever I am referring to a tribe, person or concept that is of First Nations origin, I will use the appropriate term. However, when I am referring to a character in the book, which is a fictional being, I will remain true to the literal translation and use the word Indian. 2) I have used an English translation of *Winnetou* and have subsequently used those page numbers for reference. There are, however, some quotes that are more important than others and have been footnoted with the page number given in the German edition that was used.

Karl May has proven to be an extremely interesting author to research. His stories have created a cultural phenomenon that few authors have been able to duplicate.

His life is also one that seems made for a movie, from troubles with the law, time spent in jail, to a world-renowned author, Karl May the man, makes for an interesting read.

Hermann Hesse, Albert Einstein, and Albert Schweitzer have all praised the works of Karl May, and all three have cited these works as a means of escape and hope in their lives. According to Hesse, “May is the most brilliant representative of a truly original type of fiction- i.e. fiction as wish fulfillment. ...His brightly coloured and gripping writings represent a type of fiction that is indispensable and eternal”¹. Einstein’s comments are of a more personal nature and echo that of an entire generation: “My whole adolescence stood under May’s sign. Indeed, even today he has been dear to me in many a desperate hour....”² One can therefore assume, that since May’s works are held in such high esteem by Nobel Prize winners, surely there must be some merit in his writing that have led him to being a fixture in popular culture.

From Nobel Prize winners to dictators, Adolf Hitler reportedly ordered 3000 copies of *Winnetou* as mandatory reading for his soldiers. Albert Speer recounted Hitler’s affinity with *Winnetou*; the Nazi architect wrote of Hitler’s interest in *Winnetou*, the Red Gentleman, in that *Winnetou*:

...embodied the ideal qualities of a company commander. ...*Winnetou* had always incorporated the ideal of a truly noble person. It would be necessary, of course, through a heroic figure, to teach youth the proper ideas about nobility; young people needed heroes like daily bread. In this lay the great importance of Karl May.³

Although, May was a pacifist and believed in human rights, the National Socialists were able to re-interpret May’s works and re-distribute them to the German population,

¹ Taken from the back cover of: May, Karl. *Winnetou*. Trans. Michael Shaw. New York: Continuum. 2002.

² Ibid.

³ Translated by Hartmut Lutz.

making May, after the Second World War, more infamous than famous. This affiliation with the National Socialists still haunts the studies surrounding Karl May's life and works and therefore must be taken under consideration.

Introduction

Whether you love him or loathe him, one thing is indisputable: you have to acknowledge his firm place in German popular culture. In the timeless debate of quantity versus quality, Karl May is the champion of quantity in German literature. After the Bible, May's works have sold more copies than any other German author. In fact, "[t]he only German writing that has been more often translated is Luther's Bible..." (Herselle Krinsky. 53). His works have even been translated into such constructed languages as Esperanto and Volapük. Goethe's works, although deemed as very different in substance and quality, lack the overall popularity of Karl May.

The popularity of Karl May is obvious. May's works appeal to not only youth but adults as well, for whom he offers the attraction of escapism. His stories are escapist adventure stories for not only the young but also the young at heart. As a result, there has been much interest, not only academically but also commercially, in Karl May and his works. A few of the endeavours dedicated to Karl May and his works include: a successful publishing company (Der Karl May Verlag), a museum, a journal, annual conferences and outdoor theatres. On the website www.leo.org there is even a Karl May server. In the study of German literature, despite this popularity among the common people, May has been largely ignored or regarded as inferior. His works were deemed *Schundliteratur*, working only with cheap thrills, and the Clergy considered May a *Jugendverderber* or a spoiler of the youth. His adventure literature, which catapulted him to fame, is simplistically written and predicated itself on action rather than reflection. This keeps the reader interested and engaged throughout the story. Carol Herselle Krinsky in her work, "Karl May's Western Novels and Aspects of Their Continuing

Influence”, calls May “the Louis L’Amour of Europe” (Herselle Krinsky. 54).¹ His travel adventures influenced more than three generations of German speaking children and were often the first stories children read; these pictures of foreign lands and exotic people that May developed in his stories have often remained ingrained in the imagination of German children for a lifetime.

His works are seen as the epitome of escapist literature. The popularity of May’s works has become a cultural phenomenon, and its influence over the generations is undeniable. In reference specifically to *Winnetou*, the cultural stereotypes that May has helped to further foster, in regards to North American First Nations, are alive and well in German speaking countries. It is important that one does not underestimate the value of children’s and young people’s literature in the overall study of a society or historical period.

Children’s and young people’s literature should never be looked at isolated from other kinds of literature. ...[in that it] reflects social and cultural values of a given society. Thus, it also reflects the ideologies, prejudices and clichés, which characterize a certain historical period (Becker. 1).

As a result, Karl May and his works are important historical examples of German society in the 19th Century. The simplicity of May’s works are regarded as youth literature, and therefore the writing style and the ease with which the reader can follow the narrative, make the generalizations and clichés easier to manipulate within the context of the story. These generalizations more often than not “reflect or strengthen generally accepted values” (Becker. 1).

¹ Louis L’Amour, whose real name was Louis Dearborn L’Amour, is the most successful writer of the Western genre of all time.

Karl May, the man, is almost more interesting than the stories he wrote. The first chapter deals with the life of May. This chapter recounts his blindness as a child and the subsequent recovery, his dealings both positive but mostly negative, with the law and with his development as an author. May's obvious attempts to pass himself off as Old Shatterhand and to simulate the lifestyle of Old Shatterhand, both in the novel itself and throughout his lifetime, is worthy of mention and is very interesting on its own.

Chapter Two looks at the origin of the name Winnetou, as well as some of the inconsistencies prevalent throughout the novel in the realms of geography and ethnography. While this is a more anthropological analysis than a literary analysis, it is nonetheless relevant; it helps to explain some of the stereotypes of North American First Nations culture that have been passed down through the generations of readers.

Edward Said's work, *Orientalism*, has re-shaped the way people think about Post-Colonial studies and has introduced the concept of the Orient as a Western construct meant to give the West power over the Orient, or the 'Other': the non-European. His theory deals with 'European' versus 'Non-European' and how the European, when considering the Orient, regards the rest of the world. Judith Butler's work, in feminism, defines the Other as the female and the Self as the male. The 'Self' uses the 'Other' to define itself. It is a binary relationship, which is relevant to the theory in this thesis. Winnetou is seen as the 'Other' and is subservient in comparison to Old Shatterhand, who is the 'Self' and the superior in the relationship: with whom the European reader can identify. However, for the purpose of this thesis, Said's concept of the Other as the non-European and the European as the Self, will be the basis of comparison against the Other. The stereotypes developed by the European about non-Western cultures are prevalent in

the tradition of European literature and philosophy; one needs only to look at the Enlightenment and the race philosophies that were developed out of this era; Karl May's works are therefore no exception. Chapter Three deals with this theory and sets the tone for the following chapters.

Chapter Four looks at the terms Noble and Ignoble Savage. Winnetou and his immediate family are portrayed as being the epitome of the Noble Savage. In this sense, they are seen as being nobler than other tribes, because they have embraced the European way of life. This reflects strongly on the preceding chapter and the concept of power. The European way throughout the novel is seen as the 'right' or 'Christian' way and ultimately is proven to be stronger than the traditional Aboriginal way. The Ignoble Savage is epitomized through Tangua, the chief of the Kiowa, who is angry, bitter and easily influenced by the white man.

Chapter Five revolves around the dynamic relationship between the two main characters Winnetou and Old Shatterhand. Arno Schmidt is somewhat infamous in the realm of Karl May Studies for his homoerotic interpretation of the relationship between the two "blood brothers". The homoerotic component, albeit interesting, is not the main component in the chapter but rather the power structure between the 'European' Old Shatterhand and 'non-European' Winnetou.

Chapter Six looks at some of the more prominent minor characters and their role in the development of the story: the "white father", Klehki-Petra, whose death ultimately creates the bond between the two main characters, and Nsho-tshi, Winnetou's beautiful sister, who opened the possibility to a heterosexual relationship, but loses her life, and Sam Hawken and the men of the West whose guidance helped Old Shatterhand to

become one of the most storied men of the West. This chapter also looks at the villains of the story and their role in one of the most fabled Wild West adventures in German literature.

The cultures and lifestyles of the Native tribes were so different to that of the European, that the North American Aboriginal as the 'Other' in comparison to the European, has merit. Philosophers of the Enlightenment and in particular, the race theories of the 18th Century, speculated on the 'development' of the cultures both at home and abroad. Karl May, in the 19th Century, also speculated on cultures and worked with general stereotypes common among the German people at that time. He created a character, tribe and culture that were not completely fictional yet not entirely accurate. The most important aspect of *Winnetou* and the Apache is their subservience to Old Shatterhand and his Christian/German beliefs. This gave hope to many Germans, who growing up like May living lives of relative poverty and bleak prospects, could travel to the American Southwest and make a name for themselves. This hope, through May's novels, was based on their superiority as the 'European', which is in stark contrast to the inferiority of the 'non-European'. *Winnetou* dared the young German to dream and escape from everyday life.

Chapter One: Karl May: The Real Old Shatterhand?²

Karl May, the man, could not have been more different from the characters he created. Throughout his life, May found it hard to separate fact from fiction. Karl Friedrich May was born in 1842 in Radebeul, a small town near Chemnitz; he was the fifth of fourteen children born to a family of weavers with modest means. He was one of five to survive childhood. Radebeul was dependent on the textile industry, more specifically, the drapery branch of the industry, and the town saw the majority of the population employed in textiles. Eighty-hour workweeks were considered the standard, and the May family was no exception. Both of May's grandfathers were employed as weavers. It was a hard life as textile imports from Britain and the Napoleonic continental blockade had severely hurt the economy. There was still a prevalent feudal system in the area and this, added to the slumping economy, resulted in a financial struggle for the May family. It was in the first four years of Karl's life that he was struck with blindness, apparently from an infection. May's first years were typical of most Germans of that era: a struggle and poor.

The most profound influences on May's early life were those of his family. May's mother was a "clever, determined and fiery"(Lowsky. 17) woman. His father, on the other hand, was apparently the dreamer of the family. Through his mother's efforts, the family owned their own house, which was considerably rare at this time, and although not free from debt, this provided enough money for the family to sell the house and move to the market place, which was the centre of the town and commercial business. With this financial freedom, May's mother was able to become a mid-wife; something that she

² The biography used comes primarily from: Lowsky, Martin. *Karl May: Sammlung Metzler: Realien zur Literatur Band 231*. Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1987.

continued to practice for the rest of her life. The journeyman weaver was not as grounded as his wife, and the attempt to put his ideas into practice, was one of his favourite past times. Pre-Bismarckian Saxony³ was rife with many popular political movements, and May's father was one of the founders of the Ernstthaler left democratic "Vaterlandverein" (Lowsky. 17). The biggest influence in his young life, however, was his paternal grandmother, who read him fairy tales and biblical stories (Lowsky. 17).

From the time May was six years old until 1856, he attended the rectorate school in Ernstthal. The rector and the village pastor (Ortspfarrer) gave May lessons in foreign languages and other lessons, while he received violin, piano and organ lessons from Samuel Friedrich Strauch, a highly admired cantor. May's father, who was impressed by the intelligence of his son, let May study geography books instead of doing work around the house (Lowsky. 18). "Like May, himself, admitted and how the geographically established hero myth of his works attest to it, this literature fascinated him both through the theme of social rebels helping especially the very poor and also through their sceneries whose fantasy began with the demanded geography pensum"(Lowsky. 19).⁴ The detailed description of the geographical areas in such works as *Winnetou* lend credit to this biographical note, and his detailed descriptions of these areas helped to persuade the reader in believing May's personal 'experiences' in such places as the American Southwest.

³ Germany was not unified at this time, so it would be more fair to use Saxony, the principality, than Germany in this description.

⁴ My translation: "Wie May eingestand und wie es die geographisch fundierten Heldenmythen seines Werkes bezeugen, faszinierte ihn diese Literatur sowohl durch das Thema vom gerade den Ärmsten helfenden Sozialrebelln als auch durch ihre Szenerien, deren Phantastik an das abverlangte Geographie-Pensum anknüpfte."

May's insatiable curiosity also led him to read "Räuberromane" or bandit novels. Christian August Vulpius, the brother of Goethe's wife, Christina Vulpius, was the author of one such work, *Rinaldo Rinaldini*; a bone of contention for the great German author, who viewed such works as vulgar and low class. May's eventual success would have Goethe, most likely, turning in his grave.

May's parents saved money for him to be able to send him to a place of higher education, so he could become an elementary school teacher. It is here in Waldenburg that his first attempts at writing took place. In 1861, May was an assistant teacher in Glauchau; in October of the same year, he was a teacher at a *Fabrikschule* in Alchemnitz, where his brushes with the law first began. On his way home to visit his parents during Christmas vacation, May took along a watch, pipe and cigar holder, all of which belonged to his roommate. After his roommate notified the police, May was arrested in Radebeul. He was then sentenced to six weeks in prison for his indiscretion. As a result, the board stripped him of his license, and he was no longer able to teach. (Lowsky. 20)

His problems with the law did not stop there but rather they intensified. In June 1864, his first "hochstaplerische Aktion" in Penig took place. His impersonation of a doctor was one of his best-known tricks: "Dr. med. Heilig". May would often impersonate people, or create false identities and steal articles of clothing or furs that he commissioned for himself. He would then attempt to trade his goods for money. As a result, once again May was detained by the police, and on June 8, 1865, May was sentenced to four years and one month in a workhouse.

May was released after three years and four months on account of good behaviour. He moved back in with his parents and once again started his cons. Between 1868 and 1870, May was in and out of trouble with the law as he continued to try to live as a thief. In September 1872, May published his first poems. Even though he still had problems with the police, in April and May of 1875, May's first short story *Die Rose von Ernstthal* was published.

In November 1879 May's first book, *Im fernen Westen*, was published by the Franz Neugebauer Publishing House in Stuttgart. Between 1879 and 1891, May wrote a considerable amount but also spent a significant amount of time behind bars. He moved often and married the mother of his daughter, Emma Lina Pollmer.

In 1893 *Winnetou, der Rote Gentleman I-III*, which later became volumes VII to IX of his entire works was published. Greeted with much success, May traveled throughout Germany, Austria, and the Middle East. By the turn of the Century, May had gained a large amount of notoriety. Even though now famous, he could not stay away from the courts. Such things as an unauthorized reprint with scandalous material included, plagued him through the years. As there were no copyright laws at the time, although upset, he could do relatively little. May was always controversial, even when not intending to be.

Although *Winnetou* was a great success, there were some comparisons to other authors. John Fenimore Cooper's works in some instances were quite similar to that of May's. George Caitlin's works were also of influence on May, especially since May at this point had never traveled to North America. He did depend on literary works, and Caitlin's at this point was one of the more popular and influential, both in English and

German. As well, the German Friedrich Gerstäcker was a popular author at the time and also wrote extensively on North America. Although he never reached the popularity of Karl May, the main difference between the two authors was that Gerstäcker had actually spent time in North America. As Susanne Zantop points out in reference to Germans who had actual encounters with First Nations, they were individuals:

...who traveled through North America in the nineteenth century and transformed their experiences into novels or tales that – while ethnographically more accurate than Karl May’s – are still shaped by their political-ideological agendas, their commercial interests, and the expectations of their reading public (Zantop. “Close Encounters: Deutsche and Indianer”. 11).

Therefore, it could be these aspects of other writers that damaged their popularity with the public, and at the same time made May the success he was.

Despite the fact that May had written extensively and with seemingly intimate knowledge for years about the American Southwest, his first trip to North America took place in 1908. He stayed in upstate New York, near the Canadian border but never ventured to the Southwest United States, where his adventures took place. Towards the end of his life, May had so closely identified himself with his character Old Shatterhand, that he maintained that he really *was* Old Shatterhand. In all likelihood, May did not travel to the places of his stories, because he did not want to destroy his conceptions of the American Southwest that he had created and brought to life for many readers.

May’s life came to an end in 1912 in Radebeul. Like most of his life, the last few years were full of agony and controversy. Clearly, May’s actual life and his run-ins with the law did not parallel that of the character he claimed to be.

Chapter Two: Origin of the Name Winnetou, Tribes and Geography

Winnetou, the name, of Karl May's hero in the novels of the same name is for the German readers of his works synonymous with the concept of Indians. However, the origin of the name Winnetou is suspect. According to Werner Poppe's article, Adalbert Stütz in the 1920s presented the theory that Winnetou was not an Apache name but rather a "Digger-Wort": a word that stems from the First Nations people of the Great Basin, "vintu" which meant Indian (Poppe. 243). Stütz's argument was that "May wanted to plainly personify the ideal figure of the Indian"(Poppe. 243), and therefore used the word "vintu" as it was the word that best represented "the Indian". There is strong evidence to corroborate the theory that the name Winnetou is not Apache, but there are, however, other plausible theories aside from Stütz's that maintain that the name is, if not all, then at least in part of First Nations origin.

Werner Poppe's article, in the *Karl May Jahrbuch*, discusses the origin of the name Winnetou. Poppe maintains that May haphazardly picked words and names that pleased him as characters, Indian tribes and places in his works (Poppe. 253). Poppe contends that the name Winnetou is used as a symbol following Stütz's argument that "Winnetou had to embody the ideal figure of the Indian" (Poppe. 248).⁵ There is evidence to show that the name Winnetou could be almost anything but Apache. The word "vintu" from the Great Basin also seems the most plausible for Poppe, but he also hints at possibilities originating from the Lakota, Sioux and Dakota languages. Poppe is, however, not as concerned with the origin of the name Winnetou as he is about how May, although to some extent accurate with his geography of the American Southwest in his

⁵ My translation.

works, extended his poetic license when creating the proper names for his characters. May's geography and knowledge of the tribes and their traditional hunting grounds seems correct to the ignorant reader, which would be much of the German speaking countries at the time of publication. May, however, consistently changes the names of tribes and their traditional hunting grounds to suit his desires.

... he spoke of, for example, the hunting grounds of the Apaches, Navajos and Athabaskas, the research at the time, however, plainly accepts this area as part of the large Athabasca language family (Pope. 251).⁶

Pope cites Albert S. Gatschet's work, *Zwölf Sprachen aus dem Südwesten Nordamerikas*, and George Catlin's work, *Die Indianer Nordamerikas*, as the most likely sources for May's research, as these books were among those found in his library dealing with North America. The likelihood that he used Catlin's work is questionable, as May was not literate in English, and the German publication of Catlin's work did not appear until after *Winnetou* was published.

Christian Feest in his article, *Germany's Indians in a European Perspective*, maintains, however, that a plausible reason for May to choose the names of tribes were according to their relations and alliances with European powers, but why Apache? The name *Winnetou* has nothing to do with the Apache language, but Feest contends that May's reasons for making *Winnetou* Apache and the friend of the German Old Shatterhand, may have been because,

May had been inspired to write about adventures...[in] the Southwest in the course of his translation of Gabriel Ferry's *Le coureur de bois*, in which the Comanches were depicted as the allies of the French in their battle against the Apaches. If one's enemies' enemies were one's friends, it followed shortly after the Franco-German War of 1870-71, the Apaches must be on the side of the Germans (Feest. 25).

⁶ My translation.

While the arguments of Stütz, Poppe and Feest all have plausible and rational explanations to the origins of Winnetou's name and his tribal affiliation; it is perhaps Poppe who best sums up how the name Winnetou, like May's works, should be approached by the reader. "It is unlikely that the name Winnetou could stem from any other work on Indian literature. His source [May's] therefore remains: fantasy" (Poppe. 253).⁷

⁷ My translation.

Chapter Three: The Presence of Orientalism in the American Southwest

Presumably, Edward Said did not have the intention that his theory could be applied to the First Nations of North America. His primary interest was the conception of the Orient, but the First Nations of North America can also be considered the 'Other' in their relationship to colonizers. Their culture on the surface could be viewed as simple and crude, but it is full of complex intricacies that are not apparent at first glance. This was also the case with the Orient, as the Europeans started exploring the Middle and Far East. Things were viewed as exotic and inexplicable, much like how Old Shatterhand explains some of the customs of the Indians. The example of drinking blood to become blood brothers lends credit to this argument. He calls himself an "enlightened European"; he did not believe the custom and belittled the Indian belief in it. "As an 'enlightened European', I was far from attributing some mysterious or miraculous effect to the drinking of a few drops of blood" (May. 275). In this sense, Said's theory does work in the First Nations context.

May created a reality mired with misconceptions of the American Southwest that the German-speaking population was fond of then and still is fond of today. His works are examples of a constructed world, and the stereotypes May created, have been ingrained in many minds as reality.

Whenever I think of the American Indian, I am reminded of the Turk. This may seem strange, yet the comparison can be justified. However different the two peoples may be, in the opinion of the world at large they both belong to a past age. The Turk is often called "the sick man of Europe," and anyone who knows the Indian is forced to think of him as "the dying man" (May. xi).⁸

⁸ May. *Winnetou I*. p. 5.

In the introduction to his work *Winnetou*, Karl May expresses his opinion on the status of not only the Turk, but also the North American Indian, in relation to Europe. His opinion was not uncommon in Europe during the late 19th Century of how the ‘Other’, the non-European, was viewed. May compares two non-European cultures, that of the Turk and the Indian, even though these two cultures have little in common. May’s “worldly” opinion is obviously skewed and shows the European bias that was prevalent at this time, when *Winnetou* was written. It is also a representative opinion of how many 19th Century Europeans viewed, not only the Indians, but also the Turks.

Although, Said’s *Orientalism* refers specifically to the Middle East and Asia and the people who inhabit these areas, a case can be made to include the North American First Nations in this concept of the Other. The First Nations were colonized not only by European powers, but also eventually, more directly by powers who had immigrated to the North American continent from Europe itself. I am referring specifically to North Americans. The understanding of the First Nations cultures on the part of the colonizers was markedly narrow and this led to a fascination built on both truths and untruths, which led to many misconceptions surrounding the First Nations of North America.⁹ North American children of European descent, much like children born on the European continent,

were exposed to images of the Indian created by various White writers and educators. These images were not all negative. On the contrary, many were very positive. But they were not authentic: they represented the concerns and prejudices of White adult society instead of actual Native Canadians (Francis. 145).

Thus, the First Nations were placed in a similar situation to that of the ‘Orientals’.

⁹ The problematic term “Noble Savage” will be dealt with in another chapter.

... the fact that Flaubert's encounter with an Egyptian courtesan produced a widely influential model of the Oriental woman; she never spoke for herself, she never represented her emotions, presence, or history. *He* spoke for and represented her. He was foreign, comparatively wealthy, male and these were historical facts of domination that allowed him not only to possess Kuchuk Hanem physically but to speak for her and tell his readers in what way she was 'typically Oriental' (Said. 6).

With this example, Said recounts an instance of a person that has become an archetype for her culture, through the descriptions of a European author. Winnetou through May, much like Kuchuk Hanem through Flaubert, became an archetype for his culture. Said also touches briefly on Flaubert's power over Hanem because she is female; introducing a touch of feminist theory that is also based on power constructions.

May's role in his works is similar to that of Flaubert's. May, through his narrative technique, assumes the role of the 'voice' for the Apache and First Nations to the Western world: "Why am I speaking of myself? Because I came to know the Indians over the course of a number of years..." (May. xiv)¹⁰.

In his introduction to *Winnetou*, he pleads for his readers to have an understanding for the plight of the First Nations, and critiques colonization as the perpetrator of the early demise of this race. The Indians of May's creation, much like the Egyptians or Orientals in Said's example, do not have voices to express their own opinions. The closest the reader gets to an example of the Apache having their own voice is the speech of Winnetou's father Intshu-tshuna, but that speech is heavily influenced by Western culture and thought, in the sense that he uses the language taught to him by Klekih-Petra, a German living with the Apache, and the arguments Intshu-tshuna gives are heavily based on the Christian bible, which the white man believes but not the Apache.

¹⁰ May himself, never traveled to the Wild West, nor did he come to "know the Indians over the course of a number of years", this, along with the entire narrative is fiction albeit at times very well researched fiction.

May's works including *Winnetou* and other stories based in North America, as well as, adventure literature set in China, India and the Middle East are worthy of mention in the sense that they are sound examples of Said's concept of *Orientalism*. May never visited the majority of these lands, but often his works have dominated the opinions of many German-speaking readers and have influenced countless numbers of the views held by many Europeans about these exotic lands and cultures. Many Germans who have never traveled to North America have little to no idea regarding the problems and circumstances surrounding the First Nations of North America in May's time or today. May's constructed North America offers many Europeans the only images that they possess about the First Nations peoples and cultures. Some Europeans that travel to North America expect the First Nations to be like *Winnetou* and the Apache or the Kiowa, a romanticized notion of the actual peoples.

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences (Said. 6).

Said's definition of the European construct of the Orient is applicable to Karl May's description of the American Southwest. May did not want to write a "scientific treatise" (May. xii) about the West, rather a travel adventure, "a fantasy", a romanticized version of the American Southwest. In this respect, May had an incredible amount of success with his works, as entire generations have been influenced by and have enjoyed his stories. Old Shatterhand's adventures with *Winnetou* even after May's death have accompanied many children in their dreams of the American Southwest.

In his introduction, as well as in other instances in the books, May describes the American Southwest and the problems that the white man has created for the First Nations:

The white man came with sweet words on his lips, but had a sharp knife in his belt and a loaded rifle in his hand. He promised love and peace, but brought hatred and war. ... His land was 'bought' from him, but either he was not paid at all, or the payment consisted of worthless trinkets. At the same time the greatest effort was made to addict him to that insidious poison, 'firewater'. Smallpox and other dangerous diseases were deliberately introduced and decimated entire tribes. (May. xii-xiii)¹¹

May asserts that it is not the fault of the Indian himself that he is facing his extinction; he believes that it is the fault of the white man who has led him to his demise. This statement implies that the Indian of May's tales is not capable of freeing himself from this plight be it that he is not intelligent enough or that the white man is superior. May also describes the Indian as people who were once "free hunter[s], formerly proud, brave, and faithful to his friends," (May. xiii) who through their encounters with the white man have "turned into the sly, suspicious, and dishonest creature of white lore. He cannot be blamed, because the white man alone is responsible for this development" (May. xiii). May expresses regret in that "the dying Indian could not be integrated into the white world because of his unique character" (May. xiii-xiiv) and blames the white man again for the creation of the 'red devil' or Ignoble Savage. He is also implying, however, that the First Nations do not possess the capability to reverse their fate as "the dying man" (May. xi), without the help of the European. May thus opens his argument to the main premise found in *Winnetou*, which is the conversion of the Apache to the Christian faith,

¹¹ May. *Winnetou I.* p. 6-7.

not to save them but rather to help ease their suffering while they die out. Winnetou, as the archetype of the Indian, sees his own death and also embraces Christianity.

Said uses Michel Foucault's concepts of power discourse to describe Europe's relationship with the Orient: "My contention is that without examining Orientalism as a discourse by which European culture was able to manage - and even produce - the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said. 3). Said describes how the Orient developed in the imagination of the European and in the European context. Old Shatterhand, the main character of the story, often refers to books that he has read, and how the Indian did or did not live up to his expectations derived from the books. The most prominent example is that of Intshu-tshuna, when Old Shatterhand remarks: "I had read many books about the Indian race, and also speeches Indians had given, but never one like this" (May. 81).

May in his introduction attempts to 'explain' why the Indians have remained so 'simple':

... the Indian has no less a right to his existence than the white man and is entitled to his chance to develop socially and politically in his own way. Of course, it is claimed that he lacks the capacity to create a viable state of his own, but is this criticism justified? ... I know that the white man had the time and the opportunity to grow, to adapt himself to changing conditions. Over the thousands of years he progressed from hunter to herdsman, and then from farmer to city dweller. But the Indian was not granted this time (May. xi-xii).¹²

Seemingly, according to European opinion, the First Nations of the time did not develop at the same pace as the Europeans and therefore *had* to be colonized- be it through religion and the missionaries or by force and placed on reservations according to

¹² May. *Winnetou I.* p.5-6.

European powers in order to develop at all. This concept of European superiority constantly re-appears in Said as "...the idea of European identity as a superior one in comparison with all the non-European peoples and cultures" (Said. 7). Later in the novel, May reiterates this apparent lack of civilization and reconfirms the European's superiority and power over the Indian:

Some believe that the American Indians are incapable of building a civilization. ...It is certainly true, however, that so far no one has proven that Indians cannot reach any cultural level they choose. But if time and space are denied them, they will necessarily degenerate and perish (May. 251).¹³

Said's statement in relation to May's work, shows that what May wrote about the First Nations of the time and the belief about the First Nations underdeveloped way of life is a reflection of the time. Old Shatterhand's reaction to the smoking of the calumet is an example of this seemingly underdeveloped culture. He regarded this tradition as a joke and the word sacred appears in the text surrounded in quotation marks - implying that he did not respect it.

This example of May's work reaffirms Said's premise of "Orientalism as a Western style for dominating, restructuring, and having authority over the Orient" (Said. 3) is also prevalent in the conception of the First Nations. Old Shatterhand's general perception of the Indian traditions and religion throughout the work is a strong example, as he belittles their ways of life and believes that his religion, Christianity, is much superior to that of the First Nations.

May had wide spread success with his travel adventures, and Winnetou, the Apache, is viewed as the epitome of "the Indian", or the Noble Savage for the German speaking world. May's skewed description of Winnetou's appearance has transcended

¹³ May. *Winnetou I*. p. 337.

generations of German speaking readers that have come to believe, the true “Indian” is represented as Winnetou. “[T]he main thing for the European visitor was a European representation of the Orient...” (Said. 1) and May, with his characters and works, ratifies this position. Winnetou is given many European traits; his physical appearance and actions are decidedly much more ‘European’ than ‘non-European’ within the context of the story.¹⁴

His imaginary American Southwest has become so common among readers that many readers are oblivious to the harsh realities that are prevalent throughout the history of the First Nations. The reader is ultimately more interested in the adventures of Old Shatterhand, and not how the Indian race is dying out. This fantasy world is very successful at engaging the reader and that can again be shown in the popularity of Karl May throughout the generations, as well as in such economic endeavors as the Karl May Publishing House. “... [A]ny system of ideas that can remain unchanged as teachable wisdom...must be something more formidable than a mere collection of lies. Orientalism, therefore, is not an airy European fantasy about the Orient, but a created body of theory and practice which, for many generations, there has been a considerable material investment”(Said. 6). Herselle Krinsky asserts that not only May’s works on the American Southwest but also in the “late 19th Century, western shows - most conspicuously Buffalo Bill’s - toured Europe, raising interest in the vanishing frontier and its inhabitants”(Herselle Krinsky. 53).

¹⁴ To be discussed in a following chapter.

In his writings, May contends that:

When the Indian dared to assert his rights, he was answered with powder and lead, ... He became embittered and took his revenge on whatever palefaces he encountered. ...In this way, ...[he] cannot be blamed, because the white man alone is responsible for this development (May. xiii).¹⁵

The mentality that May displays, implying that the First Nations are not responsible for their situation but rather reacted to the white man, and that the white man has 'created' these Indians, again plays into Said's notion that "...it connotes the high-handed executive attitude of nineteenth-century and early twentieth-century European colonialism" (Said. 2). Said also maintains that "...[i]t also tried to show that European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (Said. 3). Europeans, through the works of May, could with a large amount of certainty, confirm that they were the superior race, better than the First Nations and their primitive style of living. Old Shatterhand's commentary on the act of becoming blood brothers re-enforces this point:

Among us Westerners it also happens that persons with an adventurous cast of mind become blood brothers in a similar ceremony. As an 'enlightened European', I was far from attributing some mysterious or miraculous effect to the drinking of a few drops of blood (May. 275).¹⁶

It is interesting to note that many Europeans read *Winnetou* to escape their everyday lives. In Germany today, there are Karl May Festivals and Pow Wows where Germans meet, participate and celebrate the First Nations way of life for a week or weekend, proving Said's premise that "...many Eastern sect, philosophies, and wisdoms [are] domesticated for local European use..."(Said. 4). The German "Indianerenthusiasm" or "Indianertümelei" are prime examples of Said's argument for

¹⁵ May. *Winnetou I*. p. 7.

¹⁶ May. *Winnetou I*. p. 367.

the domestication of the Other's way of life, beliefs and traditions. Indianertümelei, a phrase coined by Hartmut Lutz, which can be defined as "a yearning for all things Indian, a fascination with American Indians, a romanticizing about a supposed Indian essence, or, for want of a better translation that catches the ironic ambiguities of the German term, an 'Indianerenthusiasm'". Again, May's works, and in particular his character Winnetou, are for the Germans the basis of their conception of the American Southwest and First Nations peoples. The result is a German domestication of the First Nations way of life.

May writes of the imminent death of the "Redman". He maintains that the white man is guilty of this extinction of a race:

... the Indian is a sick, a dying man, and we now stand at his miserable bedside feeling sorry, with nothing left to do but to close his eyes. It is serious enough to witness the death of a human being-how much more serious then, is it to see the destruction of an entire race! (May. xiii).¹⁷

May is guilty of a typical European conception that the First Nations are a weaker race and therefore must be helped to survive or to make their demise more comfortable. It is through the encroachment of the white man on First Nations territory and such diseases as Small Pox, which was brought to North America by the Europeans, that have led to May calling the First Nations a "dying race". May seems to neglect that although the white man did have a role in the eradication of some tribes, tribes whose hunting grounds or territories overlapped each other, before the arrival of the colonizers, fought mercilessly against each other, and many tribes were in this fashion rendered extinct.

May also compares the demise of the First Nations to that of the Mustangs and the Bison, animals, not people: "What happened to the herds of mustang from which the Indian once boldly captured his horse? Where is the buffalo which populated the prairie

¹⁷ May. *Winnetou I.* p. 8.

in millions...” (May. xiii). This citation shows May’s ignorance of what happened in North America. He over exaggerates the death of the mustangs and bison much like he did the demise of the First Nations. Superficially, May is very convincing, but to a more educated or North American reader, his suppositions are off target.

The First Nations did have an area to themselves: the reservations. May writes, “Having no rights, ... when he is displaced time and again and never allowed to find a permanent home?” (May. xiii). The problem with the reservations was that many of the tribes were in fact nomadic and had territories that they roamed but never settled. There were, however, many tribes, such as the Apache in *Winnetou*, who were sedentary.¹⁸ To May, and in this case also the reader, these reservations sound like a good and proper idea. May hides or was ignorant of what actually happened with the reservations.

“My two main fears are distortion and inaccuracy, or rather the kind of inaccuracy produced by too dogmatic a generality and too positivistic a localized force” (Said. 8). Said’s apprehensions are understandable. Because of writers like May, the German conception of First Nations and the American Southwest is skewed as well as being rather narrow and superficial.

By virtue of this superficiality, many false conceptions of the First Nations way of life as being inferior to the Europeans in culture and traditions are created.

There is an addition to the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness...Orientalism depends for its strategy on the flexible *positional* superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand (Said. 7).

¹⁸ A sedentary lifestyle is seen as more of a civilized construct through European eyes.

May's hero, Old Shatterhand is the superior Westerner in his relationship with Winnetou. Even though he loves and respects Winnetou, Winnetou still belongs to this dying and simple race. On these grounds, it is inevitable that Old Shatterhand will outlive Winnetou, because he does not belong to this dying race; hence he possesses a "positional authority" over Winnetou.¹⁹ As per May's description of Winnetou in the introduction, "He, the best, most loyal and most devoted of all my friends, was a true representative of his race. And as it [his race] perishes, he also perished, ..." (May. xiv). Alternatively, through the eyes of Klekih-Petra, and his missionary influences - German characters in the novel enjoy this same power over Winnetou.

"The principal product of this exteriority is of course representation: ...the Orient is transformed from a very far distant and often threatening Otherness into figures that are relatively familiar" (Said. 21). This is the case throughout *Winnetou*. In May's description of Winnetou himself, he does exactly that: makes Winnetou more familiar and less threatening. Winnetou seems more European than non-European; this puts the reader at ease and in turn, makes the American Southwest more conquerable and less dangerous. Old Shatterhand's transition into a man of the West was just as seamless. His reading and research at home in Germany led to him becoming more easily accustomed to the ways of the West and created this sense that one can remain safe because of one's intellectual superiority to the inhabitants of the West. There are many examples of how Old Shatterhand quickly adapts to the ways of the West and the steadfastly maintains that his accomplishments are a result of the books he has read, his experiences in Germany or because of his religious upbringing. Old Shatterhand's

¹⁹ The relationship between Old Shatterhand and Winnetou will be discussed in another chapter.

amalgamation into the West gives the reader a sense that the West is not as exotic or foreign as once conceived.

At the beginning of Chapter 1, over two pages, May defines the concept of a Greenhorn:

Dear Reader! Do you know what the word 'greenhorn' means? It is a really annoying and denigrating term for anyone to whom it is applied. Green is the colour, of course, and horn actually means 'feeler'. In short, a greenhorn is a person who is still green, new and inexperienced in the country, and who has to extend his feelers gingerly if he does not want to risk giving offence.

A greenhorn is a fellow who doesn't get up from his chair when a lady wants to sit down, and who greets the man of the house before having paid his respects to the wife and daughter. He slips the cartridge in backward when he loads his gun, or first rams the primer, then the bullet, and finally the powder into his muzzleloader. A greenhorn either speaks no English at all or sounds stilted when he does. Yankee English or the jargon of the backwoodsman is an abomination to him (May. 3).²⁰

In this excerpt, May has done exactly what Said maintains, in that "[a]t most, the 'real' Orient provoked a writer to his vision; it very rarely guided it" (Said. 22). As May describes the difference between a Greenhorn and a man of the West, he describes what is supposed to be done in this society, and this is the difference between how a Yankee or a European would act or behave. May exploits stereotypes to create his stories. He uses European ideas and conceptions of the West to create *Winnetou* and also uses these conceptions as his basis for descriptions of his characters. Sam Hawkens, with his scalped head is an example. The West was legitimately his basis for his stories, but his poetic license created a separate reality for his readers.

It is a given that Said writes primarily about French, English and American colonialists, yet he does, however, mention German Orientalism and the academic studies in this area. He states, "Yet what German Orientalism had in common with Anglo-

²⁰ May. *Winnetou I*. p. 10.

French and later American Orientalism was a kind of *intellectual* authority over the Orient within Western culture” (Said. 19). May is a quintessential example, in the sense that his travel and adventure literature was so widely read that it did influence many generations of German-speaking children. Germans had only a sparse number of colonies and were seen more as academics and scientists than colonizers. One must also remember that Germany only became a country in 1871, and their efforts to join the imperialist race were late in starting. Often, Germans had read or written about the dream for colonies but never experienced it first hand. Many Germans had settled in North America and in the American Southwest, although they did not colonize as a German nation; they did colonize through other means and through other institutions. The missionaries would be the most obvious example. Susanne Zantop in her work, *Colonial Fantasies*, works with Said’s concept of Orientalism and further develops the concept of German colonialism in its actual practices. “Unlike Spanish, British or French colonizers, Germans – May’s fiction suggests – were/are able to establish a relationship of mutual recognition and collaboration with American Indians” (Zantop. 4). This suggestion was later disproved in the German East Africa colonies where the missionaries and settlers were often more brutal and violent than the Spanish, French or British.

At the time May wrote *Winnetou*, he had never been to America, but he had read about First Nations in prison - during one of his many stays. It is here, during one of these many prison stays, that May imagined his short story *Winnetou*, not in America, which he later often maintained was the case. His outlandish claims of actually being Old Shatterhand and his convincing descriptions of his adventures, led people to believe

that he was an authority on the subject. He thus became an “intellectual authority” on America’s American Southwest, without ever visiting it.

Everyone who writes about the Orient must locate himself vis-à-vis the Orient; translated into his text...which add up to deliberate ways of addressing the reader, containing the Orient, and finally representing it of speaking on its behalf. ... Every writer on the Orient assumes some Oriental precedent, some previous knowledge of the Orient, to which he refers and on which he relies (Said. 20).

Throughout the story, the main character, Old Shatterhand, represents the superiority of the European and his values over those of the non-European. The beliefs, cultures and traditions of the non-Europeans, the First Nations, is trivialized and regarded as inferior to those of the European. The only non-European who has his own voice is Winnetou, however, by the end of the novel he has converted to Christianity, a religion he steadfastly rejected throughout the course of the novel. Ironically, Winnetou embraces Christianity right before he dies. Old Shatterhand buries him, and he receives a Christian burial. “We buried Winnetou there, with Christian prayers...[b]ut it was not the scalps of slain enemies, ..., but three crosses which we raised that mark the site”(May. 649). This noble Apache Chief was buried as a Christian, and Said’s premise, of not only European superiority but also the construct of the ‘Other’ in the European framework, holds true in Karl May’s *Winnetou*.

Chapter Four: The Noble and Ignoble Savage in *Winnetou*

Contrary to popular belief, it was not Rousseau who first created the concept of the Noble Savage. His work and development in this area, however, cannot be overlooked and should be seen as “the most effective agent of its [Noble Savage concept] promotion” (Ellingson. 2). Ellingson insists that scholars have taken for granted that Rousseau developed this term and not looked past this generally accepted notion to further research the origins of the Noble Savage myth. Instead, Ellingson credits Frenchman Marc Lescarbot with originally developing the concept of the Noble Savage. “John Dryden’s well-known 1672 reference to the Noble Savage revealed what was obviously an original invention of the concept by Lescarbot some sixty-three years earlier” (Ellingson. xvi). Dryden’s concept of the Noble Savage according to Ellingson is that: “...Dryden was able to build dialogues evoking the simplicity and innocence of Indians against the cruelty and avarice of European and to express their arguments with striking poetic skill” (Ellingson. 38). This is applicable to the speech made by Intshutshuna to be discussed later in this chapter.

The term Noble Savage is a problematic one. Although many people believe that they understand the concept of the Noble Savage, it is complex and mired in truths and untruths. “[T]he basic images of the good and bad Indian persist from the era of Columbus up to the present without substantial modification or variation” (Berkhofer. 71). For the purpose of this chapter, the term Noble Savage will be taken from the concept developed during romanticism, which combines a sense of primitivism to the romantic notion of the Noble Savage. Taken from *White Man’s Indian*, the author explains that

...primitivism postulated people dwelling in nature according to nature, existing free of history's burdens and the social complexity felt by Europeans in the modern period, and offering hope to mankind at the same time that they constituted a powerful counter-example to existing European civilization (Berkhofer. 72).

This was most likely the concept that May was the most familiar with during his lifetime. May distinguishes in simplistic terms between noble Indians and bloodthirsty Indians, which were common stereotypes and misconceptions at this time. If one considers Christian Feest's rationale of one's enemies' enemies being one's ally, then the association of the Apache as noble and the Kiowa as bloodthirsty or ignoble, makes sense. James Fenimore Cooper in his novel, *Leatherstocking Tales*, associated the Iroquois with the British and, therefore noble, and the "evil Indians" with the French. This was another projection of European nationalism through the association of First Nation tribes, which was common at this time, in both American and European literature.

The Noble Savage will therefore be defined as:

Someone who belongs to an 'uncivilized' group or tribe and is considered to be, consequently, more worthy than people who live within civilization.

The argument is that within the confines of the story, the Indians are only viewed as noble, if they demonstrate some understanding and ability in the White man's culture - i.e. Winnetou and his family - and more specifically, because of their desire to become white. Winnetou and his family are part of this "uncivilized" group yet are more morally upstanding than other white characters in the novel, specifically the Yankees.

The concept of the Noble Savage and the Ignoble Savage within the context of *Winnetou* is also relevant to the Orientalist concept running throughout the thesis. The different tribes are viewed as inferior to the Europeans or people of European descent; the

Apache and Winnetou cannot overshadow Old Shatterhand and the good²¹ Europeans. This chapter will briefly look at the development of the concept of the Noble Savage and then, look specifically at the characteristics of Intshu-tshuna, Winnetou's father and chief of the Apache, along with the leader of the Kiowa, Tangua, to show not only the difference between the two "savages" but, also their portrayal within the context of the novel. Although other tribes and leaders do play a part in the development of the story, the concentration on these two Chieftains best exemplifies the contrast between the Noble and Ignoble Savage. Other passages will be analyzed to further prove this concept of hierarchy between the white man and the Noble Savage.

The first Noble Savage that the reader meets is Intshu-tshuna, the Chief of the Apache. From May's description alone, it is recognizable that May is using the Noble Savage stereotype to define Intshu-tshuna and to portray him as a "good" Indian. As Winnetou and Intshu-tshuna walk towards the surveyors, Old Shatterhand describes them:

Slowly and with dignity, they were coming toward us. They were Indians, father and son, as one could tell right away.

The older of the two was of somewhat above medium height but strongly built. His stance had something truly noble, and his movements suggested considerable physical agility. His serious face was typically Indian but not as pointed and sharply defined as that of most redskins. His eyes had a calm, almost serene expression, an expression of quiet, inner concentration, which certainly made him the superior of the tribe. (May. 71)²²

Later in the same paragraph, May describes Winnetou using similar words: "His face was almost more noble than his father's and of a subdued, light brown with a tinge of bronze" (May. 71). May repeats the word noble to define the father and son. Their features are

²¹ This should be understood as German - Europeans.

²² May. *Winnetou I*. p. 99.

described as more European than Indian, as if suggesting an intellectual superiority over the other members of their tribe and other Indians. These physical features are used to define these men as noble and, in this same context, more probable to understand European cultures and beliefs. This is proven in Intshu-tshuna's speech about the Bible and rights of men to land:

You call yourselves Christians and are forever talking of love. But at the same time, you propose to steal from us and rob us while we are called upon to be honest with you. Is that love? You claim that your God is the good father of all Indians and white men. Is he only our foster parent? Didn't this entire land once belong to the Indians? It was taken from us, and what did we get for it? Misery, misery, and more misery. You drive us back farther and farther and crowd us more and more so that in a short time we'll all choke to death. And it is not that you need space. No, it is your greed, for there is still room for many millions in your own countries. But each one of you wants an entire state for himself, a whole country. But the redskins, the real owners, are not even permitted a place to rest their head. Klekih-Petra, who is sitting here by my side, told me about your Holy Book. It tells of the first human being and his two sons, and says that one of them killed the other, and that the blood of the dead cried to the Heavens. Aren't you Cain, aren't we Abel whose blood is crying to the Heavens? And besides, you demand that we should consent to being driven away and not defend ourselves. We have been chased from place to place, and now we live here. We thought that for once we might rest and breathe easily. But here you are back again, to survey and build a railroad. Don't we have the same right that you do over your house and property? If we were to apply our laws, we would have to kill all of you. But we only desire that your laws should also apply to us. Do they? Certainly not! Your laws have two faces, and you show them to us as your advantage dictates. You plan to build a railroad here. Did you ask our permission? (May. 80)²³

Intshu-tshuna's speech to the head surveyor shows a remarkable amount of intelligence, as well as, an understanding of different cultures.

His grasp of the Bible, and the story of Cain and Abel, and his ability to reinterpret and apply it to his situation, shows he is an individual that the white men

²³ May. *Winnetou I.* p. 110-111.

would most certainly consider a Noble Savage. As Old Shatterhand heard the Apache chief speak, he was amazed:

I was surprised at this Indian. I had read many books about the Indian race, and also speeches Indians had given, but never one like this. Intshu-tshuna spoke a clear, fluent English. His thoughts and his manner of expression were those of an educated person. Had Klekih-Petra, the schoolmaster, trained him? (May. 81) ²⁴

In this situation, an educated man is in reference to a white man. Intshu-tshuna in this specific circumstance and also, Winnetou, are therefore viewed as being more white than other First Nations; this is another quality that is attributed to a Noble Savage. Old Shatterhand believes that a discrepancy lies between, the ability of Intshu-tshuna and other First Nations, he had previously read about: he believes that there must have been an outside influence on this particular Chief. Obviously, there had been - and Klekih-Petra, "a missionary of sorts"²⁵ (May. 77), had helped this Apache chief to become a Noble Savage.

According to May's premise, that the "Indian is ... the dying man" (May. xi), Intshu-tshuna is killed by Santer, a greedy man of the West who is after gold. Thus, the Noble Savage of the Apache, along with his European - looking daughter²⁶ is killed, and May's foreshadowing premise becomes seemingly accurate. The two are killed while on their way to St. Louis, the East, so that Nsho-tshi can learn the ways of the white women in order to become a suitable wife for Old Shatterhand. Either knowingly or not, the Apache embrace many white man's customs in order to please Old Shatterhand. Nsho-tshi's desire to travel East to become more "white" is one of the

²⁴ May. *Winnetou I.* p. 112.

²⁵ The role of Klekih-Petra will be discussed more in depth in another chapter.

²⁶ Nsho-tshi will also be discussed in a different chapter. The argument here is that she looks more 'European' than 'Non-European' and therefore more like a Noble Savage according to the constructs of May.

strongest examples in the story of the subordination and appeasement of the Apache in regards to their customs and beliefs to the white, Christian beliefs of Old Shatterhand, who does not, although he claims to, respect the traditions and customs of the Apache. His views of the customs and traditions of the Apache are always described condescendingly. For Old Shatterhand, his religious ideals and European values are always superior to those of the Apache, and the Apache are always more than willing to embrace his ideas, which embodies the Noble Savage construct along with Said's contention that the 'Other' is often described as docile, as well as the colonizer speaking for the colonized. This willingness to embrace white culture, while neglecting their own, endears them to Old Shatterhand, and he therefore, sees them in a more sympathetic light than other tribes. Intshu-tshuna, however, throughout the novel is constantly referred to as a noble and wise chief and one that both Winnetou and Old Shatterhand admire.

On the other hand, the reader is also introduced to Tangua, the leader of the Kiowa. He, unlike Intshu-tshuna, is not created according to a Noble Savage construct but as the Ignoble Savage. His traits are different from those of Intshu-tshuna, and Old Shatterhand regards him as being a 'red devil', no morals, or scruples - he aligns himself with whichever white man can most profit him.

May comments on the Kiowa and their drinking of whiskey:

There had been just enough whiskey so that everyone could have five or six gulps. That had not been enough to make them drunk but because they had it so rarely, it had stimulated them. The Indians were livelier in their gestures and movements and louder in their conversations than normally (May. 139).²⁷

²⁷ May. *Winnetou I*. p. 188-189.

Old Shatterhand believes that the Kiowa have strayed from their usual behaviours, and this is because of the influence of whiskey that was brought by the white man. Old Shatterhand also equates the whiskey and its effect on the Kiowa as another reason why he believes that they are dying out.

As May describes and defines Tangua, it becomes apparent that May believes that Tangua is not completely at fault for his own actions. The Yankees or malicious men of the West had influenced him and for that reason, he has become an Ignoble Savage.

So that was it! Who was responsible for the death of those that had been killed and all the blood that would yet be spilled? White horse traders who paid whiskey and had suggested to the Kiowas that they steal (May. 124).²⁸

Tangua apparently does not have the intellect to think and act for himself, and this influence of the Yankees or men of the West is what has made him such a vile character in the novel. This is also reflected in the reputation of the Kiowa as a tribe:

Being rapacious, they posed a threat to the whites and therefore the settlers in the border regions were their most bitter enemies. Nor were their relations with the various Apache tribes any better, for they did not even spare the property and lives of their Indian brothers. They were robber bands, in other words. There is no need to ask how they had become what they were (May. 118).²⁹

May's first description of Tangua leaves nothing to the imagination. "Their leader was tall, had severe, grim features and a pair of eyes like a beast of prey. His looks were anything but reassuring and expressed an undisguised desire to rob and fight" (May. 131). The reader is convinced that he is not only deceiving and uncouth but also bitter.

²⁸ May. *Winnetou I.* p. 169.

²⁹ May. *Winnetou I.* p. 160-161.

May is advocating the assumption that the Indian became how they were due to the influence of the white man, and this resulted in the death of the Indian. In the introduction to *Winnetou*, May writes how the Indian

...became embittered and took his revenge on whatever palefaces he encountered. This in turn led to the mass murder of even more Indians. In this way, the free hunter, formerly proud brave, and faithful to his friends, was turned into the sly, suspicious, and dishonest creature of white lore. But he cannot be blamed, because the white man alone is responsible for this development (May. xiii).³⁰

It is obvious that Tangua, as leader of the Kiowa and the Kiowa themselves, were meant to represent this type of Indian, the one who is vengeful, bitter and according to May, close to death. Within the confines of the novel, Tangua is the best example of this Ignoble Indian. After Old Shatterhand shoots him through the knees, he swears revenge on Old Shatterhand, something he did not forget when his tribe again captured Old Shatterhand years after the incident. Time had not affected Tangua's memory, and his desire for revenge was just as strong after years of reflection.

“When two cultures meet, especially cultures as different as those of Western Europe and indigenous North America, they inevitably interpret each other in terms of stereotypes” (Francis. 221). It is obvious that May is dealing with not only stereotypes of the Noble and Ignoble Savage but is also developing these stereotypes in the minds of his readers. Intshu-tshuna and Winnetou with their very European traits and actions, in comparison to Tangua and the Kiowa and their role as the epitome of the dying race without dignity and bitterness, have all come to be representations of the Noble and Ignoble Savages. “From the Noble Savages of years ago to the Mystic Shamans and

³⁰ May. *Winnetou I*. p. 7.

Original Environmentalists of today, we continue to create idealized images of Indians which may have as little connection to reality as the demonic ones” (Francis. 222).

Chapter Five: Old Shatterhand and Winnetou: Blood Brothers

The relationship between the two main characters of Karl May's *Winnetou* has come under a large amount of scrutiny and critique over the years. Perhaps, the best-known article relating to the relationship of Old Shatterhand and Winnetou is that by Arno Schmidt. Schmidt's, *Reiten, Reiten, Reiten*, looks at the sexual ambiguity of the character Winnetou and the homoerotic content and actions, which transpires between Winnetou and Old Shatterhand. This is aided by such passages as, "It came as a complete surprise to me that my Winnetou had once loved a girl" (May. 461). Staunch supporters of May's works maintain, however, that there is no homoerotic content, that these two "Blutsbrüder" are just that, blood brothers sworn to protect each other.

Although this chapter will look at the aspects of the narrative that could be considered homoerotic, the main purpose of this chapter is to evaluate the relationship of the two main characters, Old Shatterhand and Winnetou, from an Orientalist perspective. The power structure between the two is important to analyze, in that it shows what Said maintains in his theory, namely that "...the idea of European identity as a superior one in comparison with all the non-European peoples and cultures" (Said. 7). Through an analysis of the relationship between the European Old Shatterhand and the Non-European Winnetou, within the context of the story, it is possible to support Said's premise that the Europeans are the superior people. This is not surprising as May, a German, wrote specifically for a German audience; an audience of varying levels of society - one that believed, or needed to believe, that they did possess power over another people or culture.

Old Shatterhand

Winnetou is an adventure novel that is written from the first person narrative; Karl, the protagonist, leaves Saxony in search of adventure and to write about his accounts in the American Southwest. It is his goal to teach the German population about the West and its inhabitants. Karl, relatively early in the novel, earns the name Old Shatterhand, as he can fell a man with one punch. In fact, the reader does not know Old Shatterhand's "Christian name", Karl³¹, until well into the story, well after he has already been "christened" Old Shatterhand. The absence of the name of the main character is integral in the beginning of the story, as it lets the reader believe and identify with the main character; possibly, to the extent that the reader could believe that he is the main character.

The novel begins with May explaining the concept of a greenhorn to the reader. "In short, a greenhorn is a person who is still green, new and inexperienced in the country, and who has to extend his feelers gingerly if he does not want to risk giving offense" (May. 3). Although the term, greenhorn is used by other characters to explain Old Shatterhand, he is, implied by May, in fact, quite the opposite. Because of his schooling in Germany, he has an insatiable desire to read, and as a result of his upstanding moral behaviour; he is a natural man of the West. A prime example of his moral behaviour is his work ethic: "[t]he following morning, I worked twice as hard as usual because I had been absent the previous day" (May. 130). This gained the respect of many people but also created a higher moral standard for the reader. Richard Cracroft describes Old Shatterhand's way of life as "...a Christian life, and Shatterhand often

³¹ Could be considered as self-referential.

resembles the celibate Teutonic knight in search of the Grail” (Cracroft. 253). The fact that Old Shatterhand did not marry until his adventures were over and he was well past his prime does create an image of a missionary cowboy in search of adventure.

His physical attributes also make him a perfect fit in the American Southwest. More often than not, he outshines his bumbling teacher, Sam Hawkens, who insists on calling him a greenhorn throughout the course of the novel, although it is often Sam, who acts more like a greenhorn than Old Shatterhand. After one incident where Old Shatterhand wounds Tangua so severely that he will never again ride a horse, Sam Hawkens exclaims, “You are a beginner in everything, and yet a master from the first moment on” (May. 250), undermining his positional authority over Old Shatterhand in stating that he really is a man of the West.

The reader is privy to his thoughts and actions, as well as, his opinions of other people. It is clear that he does not like the Yankees, and the majority of characters who he does appreciate, seem to come from German descent and therefore, again, according to May, have a different set of morals than the Yankees. Old Shatterhand’s adventures take him around the North American continent, however, the majority of his adventures do take place in the Southwest United States namely, the American Southwest.

Old Shatterhand rarely acts without thinking through the consequences and never uses emotion to guide his instincts. This is the opposite of not only Sam Hawkens, who often acts without thinking, but in some cases, Winnetou, his blood brother, who in a few instances acts rashly and without thought. Old Shatterhand remarks how odd this is for the normally rational Winnetou. Two instances where Winnetou acts irrationally are upon the death of his family, and in one of the many pursuits of Parranoh, or Tim

Finnetry, who killed his only true love. The lack of rational thought on the part of Winnetou is understandable, as any other character in the novel would act in the same manner at the tragic loss of his family, any other than Old Shatterhand. As Nsho-tshi is shot down and demands revenge, Winnetou almost swears an oath "...that from this day on, I will shoot every white I encounter with the rifle that dropped from my father's hand..." (May. 330). This oath is out of pure emotion, but Old Shatterhand convinces him not to swear to it, all the while remaining calm.

When in pursuit, or reading trails in the West, Old Shatterhand is not to be bested. More than once, he so accurately reads a trail, much to the embarrassment of his companions. One example, leaving the constant humiliation of Sam Hawken at the hand of Old Shatterhand aside for the moment, is when Old Shatterhand reads the trails of the Oglala, and the white men that attacked a train he was riding with another man of the West, Sharpeye. Much to Sharpeye's chagrin, Old Shatterhand, before revealing his name, so accurately read the trails; that he puts Sharpeye to shame as a man of the West. Sharpeye challenges him:

...You are no greenhorn and no writer although with your polished boots and your Sunday dress you might pass for one. You are so spick and span, you could act the part of a frontiersman in a play about the West, the way you are standing there. And yet there's probably barely one among a hundred men in the West that can read tracks and trails the way you do. (May. 586).³²

More often than not, Old Shatterhand reads trails and pursues men with more accuracy than Winnetou; "Only a few moments later, I realized that Winnetou was in error, for I heard the call once more, but much more clearly than before" (May. 457). The two examples: maintaining rational thought while under stress and the ability to read

³²May. *Winnetou III*. p. 339.

trails are both examples where Old Shatterhand, as a relative newcomer to the West and the ways of the West, albeit not a greenhorn, more often than not exceeds Winnetou as a man of the West and a rational individual. Winnetou is an outstanding Apache who has, since he was a young brave, been renowned throughout the West for his abilities and skills in the wild. This again corresponds to Said's theory of the superiority of the European over the Non-European.

As Old Shatterhand is the main character in the story, the story is told from the perspective of the first person, and as a result, there is an obvious bias in the narration of the story. This bias is prevalent throughout the entire story through the people he meets, and the opinions he has of them. The reader must judge these people through the eyes of Old Shatterhand, and his opinions lead the reader through the story. Old Shatterhand is guided by his belief in Christianity and his European/German morals. He constantly reinforces his beliefs throughout the duration of the novel, and as Winnetou's statement at Klekih-Petra's burial, that "his belief was not ours..." (May. 273) proves in the context of the story, that the European ways are superior to those of the American Southwest, the Apache and other First Nations. Old Shatterhand's obvious bias against the Yankees and his positive reaction to any of his kinsmen, the German settlers for example, produce the good and bad characters in the novel. His bias can also be seen within the context of his friends, of which, Sam Hawkens is an example. Old Shatterhand often refers to Sam with terms of endearment, but it is quite obvious from the outset, that Old Shatterhand is superior. His actions are also different from those of Rattler or Santer who are Yankees. Both Rattler and Santer are guided by greed and jealousy, two traits that Old Shatterhand does not seem to possess in this novel, as they are un-Christian. Old Shatterhand also

never contradicts the bourgeois code that would have existed in the 19th Century. He is “...a middle class fellow who is clean, respectful of authority, religious and disinclined to challenge the existing social order...” (Herselle Krinsky. 57). For these reasons, Old Shatterhand is able to maintain a successful career in the American Southwest.

His relationship, vis à vis Winnetou, is very interesting in the context of superiority. Although Winnetou and his family are considered the most noble of the Apache, Winnetou is by no means equal to the stature of Old Shatterhand. Winnetou, although more refined and educated in the ways of the White man in comparison to many of the other characters of First Nations descent in the novel, is at times guided by irrationality and passion. This passion could turn to anger, and therefore, Winnetou shows minor traits of being not a noble savage but rather an ignoble savage. “Just as the parched grass of the prairie thirsts for the dew of the night, Winnetou thirsts for revenge on Parranoh, the white chief” (May. 445). Old Shatterhand is often surprised, not only about Winnetou’s emotional outbursts, but also, about his reversion to the ways of his Elders. After Winnetou scalps Parranoh he states:

If I were to say that Winnetou’s behaviour astounded me, I would be understating what I felt. I was dumbfounded. I had flattered myself with the belief that my Indian friend had become so civilized through our friendship that he had long since renounced this custom. At least in my presence, he had never committed this barbaric act. But here, he had revealed a side of his nature which was utterly foreign to me (May. 456).³³

This passage proves that although, the two are blood brothers and very similar to each other, Winnetou is first and foremost an Apache, not a white man; he has been defined as a Noble Savage, however, he does possess some traits of the Ignoble Savage. Old Shatterhand’s assumption, that his presence had influenced Winnetou to the extent

³³ May. *Winnetou II*. p. 397.

that Winnetou, would forget the customs and traditions of the Apache culture, is yet, another example of Said's, *Orientalism*, which is found within the novel.

Winnetou's unwillingness to embrace Christianity leads him to be less than Old Shatterhand. Only, when he capitulates and desires to become a Christian, does he somewhat reach the same level as his blood brother, Old Shatterhand. It is only Winnetou's desire to be with 'Sharlee' in the eternal hunting grounds, which convinces Winnetou to embrace Christianity. The following conversation, regarding the different religious beliefs of the pair, is the epitome of the relationship between the two friends. Old Shatterhand is in control, and he eventually convinces Winnetou to embrace the Christian ways. This exemplifies the "apple Indian" construct, that Winnetou was red on the outside but white on the inside.

'My brother Sharlee is a great warrior and a wise man in council. My soul is like his, but I shall not see him when I go to the Eternal Hunting Grounds.' ... 'My brother Winnetou has my entire heart. His soul lives in my acts. But I will not see him when I enter the heaven of the blessed.' 'Where is my brother's heaven?' he asked. 'Where are my friend's hunting grounds?' I returned his question. 'Manitou owns the entire world and all the stars,' he stated. 'Why does the great Manitou give his Indian sons so small a share of this world, and everything to his white children? What are the hunting grounds of the Indians compared to the infinite splendor in which the souls of the white men will dwell?'³⁴ Does Manitou love the Indians less? Surely not! My Indian brothers believe in a great, terrible lie. The white believe that the good Manitou is the father of all his children in heaven and on earth. But the Indians believe that Manitou is only the lord of the Indians, and that he commands that all the whites be killed. My brother Winnetou is just and wise. He should think about this: Is the Manitou of the Indians also the Manitou of the whites? Why then does he mislead his Indian sons? Why does he allow them to disappear from this earth, why does he allow the whites to multiply and to rule it? Or is the Manitou of the Indians not the Manitou of the whites? If that should be true, the Manitou of the

³⁴ It should be noted that this sort of conversation was also a common tactic of missionaries trying to convert the non-believing. Not only in North America but also other areas. The combination of the local religious beliefs, i.e. Manitou as God, Eternal Hunting Grounds as Heaven; the basic teachings of Christianity hidden within the beliefs of the natives were often used to convert local peoples.

whites is more powerful and kinder than the Manitou of the Indians. The Manitou of the palefaces gives them the entire earth with its untold joys and delights, and then lets them enjoy the bliss of all the heavens, from eternity to eternity. But the Manitou of the Indians gives his people only the wild savanna and the desolate mountains, the animals of the forest, and the unending murder and slaughter. And after death, he promises them dark hunting grounds where war and murder begin anew. The Indian warriors believe their medicine men when they say that, in the eternal hunting grounds, the Indians will kill all the souls of the whites. If my brother were to meet his friend Sharlee in those bloody grounds, would he kill him?' (614-615).^{35/36}

This conversation proves to be the catalyst that convinces Winnetou to embrace Christianity. Old Shatterhand paints the Indian spirit, Manitou, in such a negative light that Winnetou, who trusts his brother Sharlee and is the non-European instead of the European, is easily won over by Old Shatterhand's arguments. The other key in the successful conversion of Winnetou was the song *Ave Maria* and the words that Old Shatterhand coincidentally wrote for the music. The song seems to strike a cord within Winnetou and further convinces him to become a Christian. Old Shatterhand remarks: "Through his association with me, Winnetou had turned toward Christianity although he never confessed it" (May. 641).

Ironically, shortly after Winnetou decides to become a Christian, his life is taken. Although, Old Shatterhand feels great pain and sorrow to have lost his blood brother, he takes solace in the fact that Winnetou will go to Heaven. His reaction in regards to taking revenge for Winnetou's death is also based on Christian morals and standards. As Winnetou is shot, he does not return fire on the Oglala but rushes at them and physically suppresses them; he does not kill them. Old Shatterhand also believes that it is not the fault of the Oglala, but of the Yankees that accompanied them. Winnetou's last wish is to

³⁵ May also encompasses a very superficial explanation of Christianity in his works. As a result he was often criticized by the Catholic Church.

³⁶ May. *Winnetou III*. p. 378-380.

hear *Ave Maria* one last time. “As the second stanza began, his eyes opened slowly and he looked at the stars with a gentle smile” (May. 647). Old Shatterhand wants to fulfill his testament and does not seek to avenge the death of his blood brother.

Old Shatterhand is without a doubt the hero of the book, and it is his ideals and beliefs that the reader is supposed to identify with as well as emulate. From the perspective of a German reader, Old Shatterhand represents everything a German in the American Southwest could possibly achieve: notoriety, fame and respect. He uses his innate intelligence and led by his belief of sparing bloodshed whenever possible, to become the Robin Hood of the American West: the saviour of the poor, weak and defenseless.

Winnetou

Karl May’s character Winnetou and his influence on German speaking peoples as well as many Europeans cannot be overlooked. May’s creation, the red gentleman Winnetou, has been the paradigm of a First Nations individual to generations of readers. Winnetou, a fictional character, has done more to influence the perception of First Nations in Europe than almost any other phenomena. This “German Indian”, however, is not representative of authentic First Nations cultures or values, but May’s description of this Noble Savage has so blindly influenced many a reader. Many of these readers, in turn, have traveled to the plains of the Southwest United States in hopes of viewing Winnetou’s Apache relatives.

After the description of Intshu-tshuna, Old Shatterhand describes Winnetou and further develops the Noble Savage constructs already discussed in the previous chapter. He describes Winnetou as:

Like his father, he wore a medicine bag and the calumet on a cord hanging from his neck. Because his head also was uncovered, I could see that his hair was arranged like his father's, except that it was interlaced with the skin of a rattlesnake and showed no feather. It was long and fell heavily and abundantly over his back. Certainly many a woman would have envied this splendid bluish ornament. His face was almost more noble than his father's and of a subdued, light brown with a tinge of bronze. As I guessed and later discovered, his age was about the same as my own and even that day, when I saw him for the first time, he made a profound impression on me. I felt that he was a good human being and exceptionally gifted (May. 71).³⁷

The obvious homoerotic innuendos to the beauty of his hair, the nobility of his face, and the bronze tinge of his skin are all attributes, which make him different, or superior to other First Nations; this opens up the possibility for a relationship between the two characters. Old Shatterhand's belief that Winnetou was a good human being is evidence of this relationship. The European is passing judgment on the non-European. The bronze tinge is important to reflect on, as he is not described as a red skin or having substantially darker skin, rather only a tinge of a darker colour, thus keeping within the realms of possible, albeit unlikely, European descent.

Winnetou can also be characterized as the perfect Prussian soldier in the way he not only commands but also obeys his superiors. Along this same line, it is therefore possible to contend that perhaps Winnetou is the epitome of the "apple Indian". Hartmut Lutz maintains that, "Winnetou is a stereotype, an empty cliché, without Indian substance or identity; he is as good as a used vehicle for white, here German, ideology. Winnetou 'the red Gentleman' on closer examination, emerges as a German bourgeois in Indian costume" (Lutz. "*Indianer' und 'Native Americans'*". 354).³⁸

³⁷ May. *Winnetou I.* p. 100.

³⁸ „Da Winnetou ein Stereotyp ist, ein leeres Klischee, ohne indianische Inhalte oder Identität, ist er so gut zu gebrauchen als Vehikel für weiße - hier deutsche - Ideologie. Winnetou „der rote Gentleman“, entpuppt sich bei näherer Betrachtung als deutscher Kleinbürger im Indianerkostüm“.

Hartmut Lutz very aptly calls Winnetou an “apple Indian” (Lutz. “*‘Indianer’ und ‘Native Americans’*”. 351) - red on the outside and white on the inside. This further strengthens the view of the Noble Savage; he is of First Nations descent, but he acts and thinks more like a white man. Like Old Shatterhand in the novel, and Karl May in the introduction to *Winnetou*, Winnetou does not see a future for his people, and in the end, he suffers the same fate, as he believes his people will ultimately suffer: death.

“Today, I will go where the son of the good Manitou preceded us to prepare a place in the house of his father, and where my brother Sharlee will follow me some day. There, we will see each other again, and there will be no distinction between the white and the Indian children of the Father who embraces both with the same, unending love. Then, there will be eternal peace. There will be no more murder, no strangling of men who were good and approached the whites peacefully and trustingly and were wiped out for their pains. Then Manitou will hold the scales in his hand to weigh the deeds of the whites and the Indians, and the innocent blood spilled. The chief of the Apache will be there, and ask that mercy and compassion be shown the murderers of his Indian brothers” (May. 641).³⁹

Lutz offers another interesting point in his work “*‘Indianer’ und ‘Native Americans’*” (352), in that he argues that Klekih-Petra ultimately succeeded in “de-indianizing” Winnetou. He is alienated from his own people and orients himself around the culture of the oppressor⁴⁰, although it was ultimately Old Shatterhand that succeeded in converting Winnetou. In addition, Winnetou reading Longfellow’s *Hiawatha* is a strong example of his embracing ‘the culture of the oppressor’ along with his comment that, “The whites are more skillful and know more than we do. In almost everything, they are our superiors” (May. 362-363). Winnetou, therefore, as an example of Said’s concept of the domination of the Other is here prevalent.

³⁹ May. *Winnetou III*. p. 414-415.

⁴⁰ My translation: „Klekih-Petra war erfolgreich: Winnetou ist deindianisiert. Er ist seinen eigenen Leuten entfremdet und orientiert sich an der Kultur der Unterdrücker“.

Winnetou is essentially the Apache Old Shatterhand. The men are Blood Brothers, but their actions and thoughts, aside from a few obvious instances, are often in harmony. Winnetou often remarks that he shares the same thoughts as Sharlee. It could also be seen as an instance of a Soul Mate.

Chapter Six: The Role of Minor Characters in *Winnetou*⁴¹

Although the story of *Winnetou* is focused on the adventures of the two main characters, Old Shatterhand and Winnetou, the minor characters play a significant role in the development, not only of the main characters themselves but also, in the development of the friendship between the two. Some minor characters are more developed than others and all play a different role throughout the course of the narrative. Klekih-Petra's short but significant involvement is worth attention, as without this character, Winnetou and Old Shatterhand would have never had the opportunity to meet each other. Nsho-tshi, Winnetou's sister plays a small but interesting role as a love interest for Old Shatterhand but is conveniently killed off. This opens the narrative to the adventures of the two main characters, which then do not have to worry about the home front while on their adventures but as Arno Schmidt asserts in his well-known article, previously mentioned, opens up the possibility of a homosexual connotation. The character Intshutshuna, Chief of the Apache, along with the Kiowa Chief Tangua are discussed in the chapter regarding the Noble Savage as well as a short description of the attributes associated with the portrayal of both the Kiowa and the Apache tribes.

⁴¹ Old Firehand and his son Harry are not discussed in this chapter, it should, however, be noted that Old Firehand is German and Harry is the only true 'half breed' in the story. Pida, the son of Kiowa chief Tangua, along with Harry represent what could be seen as the future of the Wild West encouraging more tolerance and understanding between the two races.

The Men of the West and in particular Sam Hawkens, who takes the greenhorn Old Shatterhand under his wing, help develop his skills and instincts so he can become the prolific man of the West he is destined to become. Hawkens is of German descent but the other two, Stone and Parker are not; they are, however, considered good Yankees in comparison to such unsavoury and uncouth characters as Rattler and Santer who become the antagonists of both Old Shatterhand and Winnetou.

Klekih-Petra

At the end of the 19th Century with Bismarck's creation of the state of Germany, Germany's political system was new, untested and a greenhorn of sorts at best. Poverty and uncertainty surrounded most middle and lower class families and many searched for a means of escape. Karl May's works gave the reader the desired escape from the bleak and unprosperous everyday life to a vivid and hopeful landscape where it did not matter where one was from, one's ancestry, nor how much money one had. What mattered in the American Southwest were one's instincts, ability to survive, intelligence and courage. Old Shatterhand represented a generation of young men who dreamed of adventure and success with little more than a knife in their pocket and only their intuition to guide them. If Old Shatterhand represented the younger generation, then Klekih-Petra represented a generation that wanted to forget its past.

Naturally, in May's American Southwest, there are many Germans hidden under one pretense or another. The presence of Germans in the American Southwest is necessary as May's works were created for the German reader and the German reader needed to be able to identify with not only the characters in the book, but the storyline as well. Colleen Cook appropriately points out that "...although cleverly disguised, May's

fictional cowboys and Indians remain a part of a distinctly German culture” (Cook. 70). The German reader, especially the reader of the 19th Century, can identify with these Germans in the American Southwest; through the simple fact that they speak a common language and share common beliefs which are different from that of their Yankee counterparts, these Germans in the American Southwest also show the reader that it is possible not only to survive under extreme circumstances but also possible to be whatever one wished to be. For these Germans, it is the American Dream: anything is possible.

May’s American Southwest is filled with characters that one could plausibly find in the border towns or roaming the wild frontier. These characters seem to be Christian and also seem to have a moral influence in the otherwise lawless American Southwest. Old Shatterhand is German, as well as the comical Westman Sam Hawkens. The reader does not find out until well into the story that Hawkens is actually of German descent⁴². The German that is best hidden, however, is Klekih-Petra. When the reader first encounters Klekih-Petra, the reader is somewhat confused about his descent because of his appearance. He is described as something *other* than an Indian:

He was small, emaciated, hunchbacked, and dressed like an Indian. It was difficult to tell what he was. His sharp features seemed to suggest Indian descent but the color of his sun burnt face had probably been white once upon a time. His head was bare, his grey hair hanging down to his shoulders. His dress consisted of Indian leather pants, a hunting shirt of the same material, and simple moccasins. He was armed with a rifle and knife. He looked exceptionally intelligent and there was nothing ridiculous about him in spite of his misshapen body (May. 68).⁴³

⁴² Hawkens was born in the United States to German parents. May finds this connection solid enough to assert that Hawkens has not been influenced by Yankee morals but maintained his German ‘beliefs’.

⁴³ May. *Winnetou I*. p. 96.

Why does May describe Klekih-Petra's face as at one time, probably being white? Is it possible for a face to change colour? With this description, May makes a distinction between Klekih-Petra and other First Nations. Although he is dressed like an 'Indian', he is described as different and "looked exceptionally intelligent", almost as if Old Shatterhand can tell that he is not of First Nations descent because of the intelligence coming from his 'look'. Grey Owl⁴⁴, a real life Klekih-Petra, became the spokesperson for the environment and his 'look' was also different from many First Nations.

Klekih-Petra means "White Father" in English, and his role in the story is to bring Christianity and, in this case German, the white culture to the Apache. As Sam Hawken mentioned, he had heard of Klekih-Petra. "He's a mysterious individual, a white man who has been living among the Apaches, a kind of missionary, it seems, although not a priest" (May. 77). Petra, it should be noted, can be translated into padre or Peter, both of which have ecclesiastical connotations. Because of Klekih-Petra, Intshu-tshuna, Winnetou, and Nsho-tshi - the "noble Apaches" - can all speak clear and coherent English. As mentioned in Chapter Four, Old Shatterhand was surprised by Intshu-tshuna's English and believed that it was Klekih-Petra's influence.

The importance of Klekih-Petra's presence in the story cannot be overlooked. He is the one that makes it possible for Old Shatterhand and Winnetou to become "Blood Brothers". He made it possible for the two to meet and understand each other. Because he tried to convince Winnetou to become Christian, Winnetou is aware of many of the biblical teachings and therefore the friendship between Winnetou and Old Shatterhand is more likely to transpire than Old Shatterhand building a friendship with the Kiowa, who

⁴⁴ Grey Owl, an Englishman, assumed the identity of an Ojibway in order to promote his doctrine of protecting the environment. This was quite a sensational case and once his actual identity was discovered, the scandal surrounding "Grey Owl" never died.

seem to have no understanding of Christianity or Western culture and whom Old Shatterhand does not respect because of their lack of those Christian values.

Winnetou refuses to convert to Christianity, but Klekih-Petra's lessons have not been lost on him nor has Winnetou's father, Intshu-tshuna forgotten them. Both Winnetou and his father are portrayed as "educated Indians" as they have, albeit unconsciously, developed Christian morals. At Klekih-Petra's burial Old Shatterhand surprisingly reflects about the influence of Klekih-Petra on the Apache. "These Indians have absorbed more of true, inward Christianity than they suspect. I am curious to see what will happen" (May. 261).

Although both Klekih-Petra and Old Shatterhand are Christian, their beliefs could not be more different. Klekih-Petra believes that God has abandoned him, whereas throughout the story, Old Shatterhand never loses his faith in God. Klekih-Petra's loss of faith is the reason that he chose to leave the white man's world, but he could only, to a certain extent, assimilate with the Apaches. He could not give up his German heritage and morals. His escape into Nature is odd, because like May, he had certain problems with the Law. Shortly before his death, as he is talking in confidence to Old Shatterhand, Klekih-Petra mentions that he believes God has left his side. He speaks of destiny, fate and chance, which one would view to have more First Nations religious connotations rather than Christian values. He also does not mention the presence of God nor Christian beliefs in his life. As he confides in Old Shatterhand, he says "You have God, our Lord, within you, who will never abandon you. It was different in my case. I had lost God when I left home, and instead of the riches a firm belief offers, I took the worst thing a man can have - a guilty conscience" (May. 83).

In Germany, Klekih-Petra was “a teacher at an institute of higher learning” (May. 84), where he lectured that to believe in God was absurd. He was influenced by the teachings of the Enlightenment, the belief that things, all things were rational and explainable. Some advocates of the Enlightenment attempted to rationally explain the existence of God, whereas others such as Klekih-Petra chose to lecture on the absurdity of God and with that, also preached anarchism and terror instead of a bloodless revolution (May. 84). His sermons cost many people their lives and their loved ones much grief. With this guilt on his own conscience but to save his own life, he fled to Kansas. In Kansas, he was determined to end his life when ‘God’ came to him. The fact that Klekih-Petra does not take his own life in *Winnetou* is very important, as according to Christianity and the Bible, when one takes one’s own life, the soul does not go to Heaven but rather to Hell. Klekih-Petra cannot be seen as a sinner that is unable to be redeemed, because in May’s works, the good/German characters do not have any qualities that would keep them out of Heaven. In addition, Germans throughout the story are portrayed as morally superior to other characters. Klekih-Petra, therefore taking his own life, would undermine May’s contention that all Germans are inherently good in the story. A former sinner, Klekih-Petra does right by *Winnetou* and finds redemption. Klekih-Petra saves his soul by catching the bullet that was meant for *Winnetou* and in the process, demonstrates the teaching of Jesus: that nobody shows greater love than he who sacrifices his life for his friend.

After he leaves Kansas, Klekih-Petra flees into the wilderness where he meets the Apaches, and he sees with his own eyes how hopeless their struggle is:

I saw the Indian desperately resist his destruction. I saw the murderers tearing at his intestines, and my heart filled with anger, compassion and

pity. He was doomed; I could not save him. But I could make his death easier; I could bring the radiance of love and reconciliation to his final hour (May. 85)⁴⁵

Klekih-Petra is convinced that the way he can “make his death easier” is to convert the Apache to Christianity; he will save their souls and their spirits will live on with God in Heaven. This sentiment of doom is very similar and echoes the *Prologue* May writes at the beginning of *Winnetou I*, when he comments on the impending death of the Indian.⁴⁶ Klekih-Petra, as a born again Christian, wants to ease the suffering and pain of the Indian, but he also wants to save the race by converting them to Christianity. Although a venerable idea, it is arguable that Klekih-Petra only wants to save the Indian because as he converts the tribes, these actions in turn secure his own place in Heaven. He is both directly and indirectly guilty of causing a large amount of pain and suffering during his time in Germany, and he is trying to rectify this situation in North America by converting the Apache to Christianity. He is attempting to save a race that does not want to be saved. His attempt to save the German nation during the Enlightenment failed with the result that he had to flee his homeland, and his attempt to save the Apache cost him his life.

According to May, the Indians believe that when one dies, one reaches the “Eternal Hunting Grounds”. A brave and noble warrior does not fear death, as death in battle is seen as the ultimate, most courageous sacrifice; a warrior has then secured his spot among the great warriors of his tribe. But:

an Indian who arrives in the Eternal Hunting Grounds without a lock of his scalp and his medicine is received with contempt by the heroes there. According to their belief, he must hide before the eyes of the fortunate

⁴⁵ May. *Winnetou I*. p. 117-118

⁴⁶ This is covered in Chapter Three. The footnote in Chapter Three has the page reference in both the English and German versions.

ones who can indulge in all the pleasures of the Beyond. That is the belief of the Redman (May. 133).⁴⁷

As a Christian, Old Shatterhand respects the beliefs of the Indians, but he does not embrace, nor does he overtly condone these beliefs, as they are contradictory to the Christian faith. He does not speak condescendingly about their beliefs, but in the narrative, in his own words and thoughts, he does. This comes to the forefront during Klekih-Petra's burial when Old Shatterhand finds the presence of the medicine man "repulsive" (May. 271).

Klekih-Petra tried to convert the Apache to Christianity but with very limited success. Only through his death is Winnetou eventually converted, however, it is Old Shatterhand and not Klekih-Petra that succeeds in this conversion. While Old Shatterhand and Winnetou are burying Klekih-Petra, Winnetou says:

[h]is belief was not ours; ours was not his. We love our friends and hate our enemies. But Klekih-Petra taught us that one should love one's enemies. He said that they were also our brothers. We could not believe that. But whenever we obeyed his words, it was to our profit and joy. Perhaps his belief is ours after all, except that we cannot grasp it as he meant us to. We say that our souls go to the Eternal Hunting Grounds, and he maintained that his would go to ever lasting bliss (May. 273).⁴⁸

May cleverly and very subtly, through Winnetou's words, tells the reader that although the Apache did not agree with Klekih-Petra's views on the relationship between friends and enemies, it somehow always turned out well when the Apache followed his advice. The hierarchy of religion and also that of the white man's views in comparison to the First Nations are prevalent. Winnetou is viewed here as a Noble Savage construct, as he is able to see that Klekih-Petra's words and advice were advantageous to his tribe. Also, the respect given to Christian beliefs in burying Klekih-Petra with a Christian cross

⁴⁷ May. *Winnetou I.* p. 181.

⁴⁸ May. *Winnetou I.* p. 364.

shows the submission of the Apache religion to that of Christianity: further proving the Orientalist concept of the European dominating the Other.

Klekih-Petra's life work is Winnetou. As Klekih-Petra and Old Shatterhand converse, they discover that they are both German. At this point, through the bonds of a common nation and language and mutual dislike for Americans, or Yankees, who are also viewed as imperialists throughout *Winnetou*, Klekih-Petra confesses to Old Shatterhand:

I wish you could come to know Winnetou; he really is my work, and a young man of great gifts. If he were the son of a European ruler, he would become a great soldier, and an even greater prince of peace. But as a son of an Indian chief, he will be destroyed, as his entire race is being destroyed. If I could see the day that he calls himself a Christian!⁴⁹ I shall be at his side until I die, and stand with him in every danger. He is my spiritual child, and I love him more than myself. Should I be fortunate enough to save his life by the sacrifice of my own, I would gladly do so and feel that such a death would almost be the final atonement for my earlier crimes (May. 86).⁵⁰

His confession to Old Shatterhand is selfish and concerned more with the saving of his own soul than that of Winnetou's. Clearly, Klekih-Petra believes that by sacrificing his life for Winnetou; he will reach Heaven. If he could also convert Winnetou to Christianity, the son of a noble Indian chief, his life's work would be complete, and he feels he would then be absolved of all his earlier sins.

Klekih-Petra's death echoes the teachings of Christ, because he sacrifices his life for Winnetou's. His last words are to Old Shatterhand spoken in German, so that Winnetou, who has Klekih-Petra's head in his lap, cannot understand. "Stay with him - remain faithful to him - continue my work" (May. 88). Klekih-Petra then speaks to God "There my leaf falls - knocked down - not gently, easily - it is the final atonement as I

⁴⁹ This sentence is not found in the English translation.

⁵⁰ May. *Winnetou I*. p. 118.

wished it. God forgive me – mercy - mercy. I am coming - mercy” (May.88-89). This self-sacrifice secures Klekih-Petra’s place in Heaven. Old Shatterhand, as a believer honours Klekih-Petra’s last wish and remains faithful to Winnetou and eventually finishes Klekih-Petra’s work by converting Winnetou to Christianity.

Winnetou, however, at this point is not interested in Christianity, and he refuses the advances of Klekih-Petra to teach him about the Bible. Klekih-Petra has succeeded in unconsciously influencing Winnetou toward accepting Christian beliefs and morals, but Winnetou still resists the outright teachings that Klekih-Petra offers. In a conversation that Winnetou later has with Old Shatterhand, he also tells him that he does not want to hear the teachings of God from Old Shatterhand. “Never talk to me about belief! Do not ever try to convert me” (May. 280). Winnetou’s opinion eventually changes and he converts to Christianity. Klekih-Petra does not live to see his life’s work completed but Old Shatterhand does. This Indian does not go to the Eternal Hunting Grounds of his ancestors but rather, he goes to white man’s Heaven.

The influence of Klekih-Petra on Winnetou’s life and that of the Apache in the novel *Winnetou*, is significant in that he has influenced the Apache with his talks of Christianity. Even though they do not embrace his beliefs, they are nevertheless influenced by their words. This is shown repeatedly in their interpretation of his words and also their grasp of the lingua franca in the American Southwest, namely English. Only through the influence of Klekih-Petra on the Apache and the event of his death was it possible for the most famous pair of Blood Brothers in the German language to meet.

Nsho-tshi

There is a notable lack of female presence in May's American Southwest adventures. One of the few female characters in *Winnetou* is that of Nsho-tshi or Beautiful Day, Winnetou's sister.⁵¹ This lack of female presence creates a void in the discourse of the novel. The typical romantic storyline, so often found in novels of this genre, is not developed as there is not a 'suitable' female for Old Shatterhand, and Winnetou only ever loved one woman, who is now dead. There has been much made of the homoerotic contingent of *Winnetou* and the love interest between the two main characters; and this lack of a female presence seems to support this homoerotic contingent. Because the dynamic between Winnetou and Old Shatterhand is not interrupted by female love interests, they are therefore free to pursue their adventures without worry about what is happening on the home front.

The description of Nsho-tshi is very similar to that of Winnetou's. At first glance, Old Shatterhand describes her as "beautiful, very beautiful" (May. 202). Her appearance is so similar to Winnetou's that Old Shatterhand recognizes right away that Nsho-tshi must be Winnetou's sister. As Old Shatterhand describes her to the reader, her lack of jewelry becomes apparent. The reader is again reminded of Winnetou and his lack of trinkets. Her bluish-black hair reminded him of Winnetou's, as well as her outward appearance. "Her features also resembled his, and her eyes had the same velvet blackness. They were half-hidden by long, heavy lashes, like secrets that must not be discovered" (May. 202). The reason her "secrets must not be discovered" could also have a variety of interpretations. One possible reference is to her virginity, and since she

⁵¹ The other female presence appears only in name and that is Ribanna, Winnetou's only love and Old Firehand's wife, who was murdered.

is not yet married, she must remain a mystery. Another possible interpretation could be that because she resembles her brother, it is in fact not her secrets but rather Winnetou's that he would like to discover. A final interpretation from a post-colonial standpoint, with the emphasis on the must, in "must not be discovered", is that the colonizer must not have sexual relations with the colonized. This would compromise the distinction between the colonizer and colonized, which would therefore destroy the power structure between the two.

This description, however, does pique the reader's interest and creates a feeling of physical attraction on the part of Old Shatterhand towards Nsho-tshi. What is interesting is the continuation of Old Shatterhand's description. He continues to describe her physical attractiveness, but he describes her features as that of a 'European' more so than that of an 'Indian':

There was no trace of the high cheekbones common among Indians. The soft, warm, and full cheeks came together in a chin whose dimples would have suggested playfulness in a European woman. ...[W]hen she opened her beautifully shaped mouth in a smile, her teeth glistened like pure ivory. The delicate flare of her nostrils seemed to point to Greek rather than Indian descent. The colour of her skin was light copper-bronze with a touch of silver (May. 202-203).⁵²

These Eurocentric constructions in the description of Nsho-tshi point at a Noble Savage construct. She is deemed to have more 'European' than 'Indian' features which would make her more intelligent, and she possesses certain abilities, such as learning English for example, which 'Indians' were not seen as being capable of in the colonizer's mind. Also, in Old Shatterhand's opinion, Nsho-tshi is more beautiful than the other 'squaws', because she looks more European and therefore more like an 'exotic' Mediterranean beauty. For the reader, it is therefore more acceptable for Old

⁵² May. *Winnetou I.* p. 273-274.

Shatterhand to cause her to blush with his comments such as “You could not have received a more appropriate one [name], for you are like a beautiful spring day when the first flowers of the year become fragrant” (May. 203-204). She is described as beautiful, but this description is skewed towards the Western conceptions of beauty as she is deemed to be more European. The reader later learns that these feelings of physical attraction are not only reciprocated but Nsho-tshi wants to become his bride.

In the patriarchal culture that one is acquainted with in 19th Century Western Europe, the role of Nsho-tshi as a female is already defined. She is to care for the home and the inhabitant. She is seen as tending to the sick and wounded Old Shatterhand, helping him to drink after he regains consciousness thus reinforcing her limited, womanly role. She is to care for the household as her husband or male counterpart provides for the family. It is noteworthy, however, to mention that in 19th Century Europe, it would be scandalous to have children out of wedlock or to live together without being married.

Nsho-tshi’s opinion as a woman warrants little merit. While Old Shatterhand is still a prisoner of her tribe, she refuses to doubt her brother’s opinion. As Winnetou’s sister, she believes what he says. “He does not believe you, and Nsho-tshi is his sister” (May. 204), implies that she does not have her own opinion, and only the opinion of her brother is the one that matters. Her attraction to him is forbidden and that is what further captivates the reader as it, again after the description of Nsho-tshi, opens up the potential for a romantic relationship.

Old Shatterhand finds it odd that Nsho-tshi would be assigned as his nurse, and this creates an air of wonder, not only for Old Shatterhand but also for the reader. The most plausible reason for her assignment as his nurse is that Nsho-tshi, like her brother

Winnetou, is one of the few members of the tribe that can speak English. Old Shatterhand is very ill and the lack of communication between the wounded and the nurse could possibly contribute to his loss of life before the Apache can torture him to death, as is their tradition with their enemies. Although the influence of Klekih-Petra is still present in the tribe, his teachings have not carried on to the extent he had hoped. Nsho-tshi explains about the Kiowa taken captive: "They were supposed to be killed. Every other tribe would have tortured them to death. But Klekih-Petra was our teacher and taught us that the Great Spirit is kind. When the Kiowa pay reparations, they may return to their home" (May. 206). Old Shatterhand knows that his fate is different from that of the Kiowa: "I was deathly sick and was to be well nursed so that I would be strong enough to die slowly" (May. 207). In the opinion of the Apache, Klekih-Petra's teachings only extended at this point to the other tribes, not to the ones implicated in the murder of the Apache's teacher.

Nsho-tshi wishes that Old Shatterhand was born an Apache, much like how Klekih-Petra wished Winnetou was born a white man, because in her opinion, he displays traits that are deemed as worthy and respected in an Apache warrior as well as in a potential mate. "You are weak enough to collapse, and yet you are strong, and a hero. If only you had been born an Apache and not a lying white man" (May. 208). She continues:

...[t]here was only one paleface that spoke the truth, and that was Klekih-Petra whom we all loved. He was deformed but had an alert mind and a good, beautiful heart. You murdered him without provocation. For that, you will have to die, and be buried with him (May. 208).⁵³

⁵³ May. *Winnetou I.* p. 280.

Although Klekih-Petra had shown the Apache that the Great Spirit was kind, the Apache, nonetheless revert to their traditional practices of revenge and murder as was discussed at the council of elders.

May constantly implies that Nsho-tshi has feelings for Old Shatterhand. "Later I noticed that when she believed herself unobserved, she looked at me with a melancholy, quietly searching glance" (May. 211). On the day of Old Shatterhand's 'death' at the hands of the Apache, Nsho-tshi is visibly sad and starts to cry. She wishes him to be strong and to "[g]ive her joy and die a hero!" (May. 213). At this point, her feelings for Old Shatterhand are obvious.

As Old Shatterhand proves himself to be a respected and honoured Apache Chief, the relationship between Nsho-tshi and Old Shatterhand changes. Nsho-tshi knows about white women and how they are supposed to act. In her passionate conversation with Old Shatterhand about Rattler's impending torture, Old Shatterhand notes her appearance before her words thus making her an object of the male gaze, not a person:

Up to this time, I had come to know the beautiful young Indian as a gentle, quiet creature. But at this moment she was confronting me with flashing eyes and burning cheeks, the living image of a goddess of vengeance who knows no pity. She almost seemed more beautiful than before (May. 256).⁵⁴

Old Shatterhand still possesses his beliefs from Western Society, and he cannot believe that women and children will watch Rattler being tortured. Nsho-tshi responds:

Aren't white women present when furious bulls charge human beings and horses? Don't they applaud when blood flows and the victims of the driven animal writhe in pain? I am a young, inexperienced girl and you people consider me a savage, but I could tell you many more things your white women do without feeling the horror I would. Count up the thousands of delicate, beautiful white women who torture their slaves to

⁵⁴ May. *Winnetou I*. p. 343.

death⁵⁵ and stand there smiling when a black servant girl is whipped to death. I want to be present and you condemn that. Is it really improper that I should see such a person die? And if it were, whose fault is that the Indians have accustomed themselves to such things? Is it not the whites who compel us to repay their cruelties with severity? (May. 256)⁵⁶

Nsho-tshi's argument touches not only on feminism but also on colonialism. The races that are viewed as inferior to the Europeans: the First Nations and blacks, through colonization, have become victims of their circumstance and are now reacting against it. Old Shatterhand's belief that the women of the Apache should not be watching the torture of Rattler is very strongly contested by Nsho-tshi, and she gives examples of white women watching and cheering on violence in Western societies.

May, although a product of 19th Century Germany, instead of extending his poetic license and glossing over the concept of women watching the torture, offers the sole female character of consequence in the novel many liberties, which would normally not be extended to women in Europe. She still, however, performs roles and is relegated to the position of the 'weaker sex'. "‘Beautiful Day’ served us, that is her father, Winnetou and myself, and I discovered that she had mastered the art of preparing Indian dishes" (May. 276-277). It is also often mentioned that Nsho-tshi took great satisfaction and pride when Old Shatterhand did well in his training. The concept of the wife living through her partner's successes is from a present day perspective, a misogynistic outlook on how women, regardless of race were treated and viewed in 19th Century Europe and this context obviously reflects these views.

Later in the novel, it becomes clear that Nsho-tshi and Old Shatterhand are expected to marry. As an Apache chief's daughter and a high ranking female, Nsho-tshi

⁵⁵ In all likelihood, May is referring to American, British and French women, not German as Germany did not possess many colonies or was only in the process of acquiring these colonies.

⁵⁶ May. *Winnetou I*. p. 342.

is very much sought after. From the 19th Century European perspective, Nsho-tshi is akin to a princess, and such a woman should have a high ranking mate. Old Shatterhand is the one she chooses but, oddly, his reluctance is not seen as insulting, just something that is natural, because he is Old Shatterhand. In a conversation with her brother Winnetou, Nsho-tshi and Winnetou discuss this impossible relationship:

‘Nsho-tshi loves this paleface very much. She is the daughter of the supreme chief of the Apaches.’ ‘That she is, and much more besides. Every Indian warrior and every paleface would consider himself fortunate if my sister were to become his wife, except Old Shatterhand.’ ‘How can my brother Winnetou know this since he hasn’t discussed the matter with him?’ ‘I know it nonetheless, for I know him. He is not like other whites. He is after something higher. He will not take an Indian for his wife’ (May. 288).⁵⁷

This discussion has orientalist as well as homosexual implications. What is this “something higher”? He will not take an Indian for a wife, but perhaps an Indian warrior? The fact that Winnetou quantifies the sentence with every other man (with the exception of Old Shatterhand) being fortunate enough to have her for a wife, opens the interpretation to the possibility that Old Shatterhand has homosexual tendencies. In the same conversation with his sister, Winnetou explains:

‘Yes. We have talked about white women, and I inferred from what he said that his heart has not spoken yet.’ ‘Then I will be the first.’ ‘My sister should not deceive herself. Old Shatterhand’s feelings and thoughts are not what she takes them to be. If he were to chose a wife, she would have to be among women what he is among men.’ ‘Isn’t that true of me?’ ‘Among Indian girls, it is. There, my beautiful sister ranks above all others. But we are talking about a comparison with the daughters of the white race. What have you seen or heard? What have you learned? You know an Indian woman’s life, but nothing of what a white wife has to have learned and must know. Old Shatterhand does not care about the glitter of gold or physical beauty. He is concerned with things that cannot be found in an Indian girl’ (May. 288-289).⁵⁸

⁵⁷ May. *Winnetou I.* p. 384.

⁵⁸ May. *Winnetou I.* p. 385.

The conversation has covert homosexual connotations that are neatly wound through the Eurocentric, orientalist discourse prevalent throughout the novel. Although Nsho-tshi has "...no trace of the high cheek bones common among Indians" (May. 202), and she could possibly be European in that "[t]he delicate flair of her nostrils seemed to point to Greek rather than Indian descent" (May. 202-203), Old Shatterhand will not cross the racial line and inter-mix with his Apache 'sister' therefore blurring the lives of the colonizer and the colonized. According to the moral guidelines of the 19th Century, she is still inadequate for Old Shatterhand as she is racially inferior. In this respect, the reader is reminded of Pocahontas, who was revered for her beauty but was also considered an outsider because she was not European. Also, the reader is not led to believe that interracial unions are appropriate - still maintaining the German bourgeois standards.

Nonetheless, the delusional Nsho-tshi is adamant that she will become Old Shatterhand's wife; she believes she should "visit the great cities of the palefaces" (May. 289) to essentially learn how to become a white woman. Her father and brother have already spent time in St. Louis and believe this would be an adequate resolution to the problem. Old Shatterhand, in conversation with Intshu-tshuna explains that he "would never marry an Indian girl the way she is" (May. 297) as she is not Christian. When directly asked the question, if he would want "an Indian or white" (May. 297) wife, Old Shatterhand responds, "I cannot give a straightforward answer. It depends on the voice of the heart. When that voice speaks, one obeys it, whatever color the girl may be. All men are equal before the Great Spirit, and those who suit and are destined for each other will find each other" (May. 297). However, his first thoughts were "[c]ould I tell him a

white one? No, for that would have offended him” (May. 297). Again, Old Shatterhand is adamant about not creating trouble and maintaining the racial status quo. What May writes, however, paints a very different picture consumed with Eurocentricity and racism. “I had intentionally emphasized that an Indian would first have to become Christian if she wanted to marry a white man. I wanted the best, most noble warrior for Nsho-tshi, but I had not come to the American Southwest to marry an Indian girl” (May. 297-298). May, for all of his writings and beliefs about human rights at this time of his life, was not willing to have his main character consummate or enter a relationship with a non-European woman.

The death of Nsho-tshi, along with her father Intshu-tshuna, neatly rids Old Shatterhand of the problematic situation arising before him. The greedy American Santer murders Nsho-tshi, while on her way to St. Louis. There is no mixing of the blood nor are there any sexual relations between races. Nevertheless, Nsho-tshi dies with the thought of Old Shatterhand on her mind “... [t]hen her eye fell on me and a brief happy smile hovered over her pale lips. ‘Old Shatterhand,’ she breathed. ‘You here. Now I can die so...’” (May. 329). After her death and in a fit of rage, Winnetou tells Old Shatterhand what he already knew that “Nsho-tshi wanted to become like a white woman, for she loved you and believed she might win your heart if she made the knowledge and customs of the whites her own. She paid for that with her life!” (May. 330). Here ends the life of the only female of consequence in the story, *Winnetou*, and with her death any speculation of inter-racial relations or breeding. This also allows for the possibility of the homoerotic to be further pursued.

The Men of the West

Throughout *Winnetou*, May introduces new characters to the reader. One group of men that are introduced to Old Shatterhand after he decides to join the company as a surveyor is the “Westmänner”. At the home in St. Louis, where he was working as a tutor, during his recruitment to the surveying firm, he met the man of the West that would become his teacher in the American Southwest: the colourful Sam Hawkens. May’s long description leaves little to the imagination:

His appearance was quite striking, but this impression was heightened because he was standing there in the hall as he would have out in the wilderness, without taking off his headgear and with a rifle in his hand. He looked something like this:

Under the sadly drooping rim of a felt hat whose age, color, and shape would have given even a penetrating intellect pause, from a luxuriant, unkept black beard, there protruded a nose of almost terrifying proportions that could have provided ample shadow for any sun dial. Because of this huge beard, only two small, intelligent eyes could be made out. They moved with considerable rapidity and looked at me with roguish cunning. He was scrutinizing me as carefully as I was scrutinizing him. I later found out why he had been so thorough.

His head rested on a body which remained invisible down to the knees and was clad in an old, buckskin coat which had clearly been made for a considerably more corpulent person and therefore gave this small fellow the appearance of a child that has slipped into his grandfather’s robe for the fun of it. Two, thin, crooked legs projected from this more-than-adequate covering. They were wrapped in worn-out leggings of such age that the little man must have outgrown them decades earlier. They allowed the spectator to take in a pair of boots almost large enough to accommodate their owner in their entirety, should the need arise... (May. 17-18).⁵⁹

May’s physical description of Sam Hawkens paints a picture of a man with dubious skills and prowess for survival in the American Southwest. At times, this comical figure has trouble even mounting his horse. Hawkens’ actual capability as a man of the West, however, is rarely cast in doubt. He is a legendary horseman, tracker, and a true man of the West. Although, Old Shatterhand often describes the man in a comical

⁵⁹ May. *Winnetou I*. p. 28-29.

manner, almost as a sort of foil for his own level headedness in the West, Sam Hawkens is the 'greenhorn's' teacher.

Old Shatterhand learns many things about the West from Sam. The example at the dinner table in St. Louis is only his first. Hawkens calmly states that a real man of the West never lets his gun out of his sight. Just as calmly, as he makes this statement about his Liddy, his rifle, he lifts his hat and hair right off his head. "The appearance of his bald, blood red skull was really terrifying" (May. 18). To that, Sam replies in a humor that the reader soon discovers to be typical of this man:

Don't be frightened ladies and gentlemen. That's nothing. I always had my own head of hair since I was a child and no one would have disputed my right to it until one or two dozen Indians attacked me and tore it all off, including the skin. That was a terribly disturbing feeling, but I got over it, hehehe. I went to Tekamah and bought myself a new scalp, if I remember right. They called it a wig and charged me three thick piles of beaver skins. But no matter! The new scalp is much more comfortable than the old one, particularly during the summer. I can take it off when I get hot, hehehe (May. 18f).⁶⁰

This humour reappears throughout the narrative and adds to the overall appeal and reader-friendliness of the work. His most common phrase "If I'm not mistaken" finishes most of his sentences. With this humour, Sam takes Old Shatterhand under his wing in his attempt to teach this greenhorn the ways of the West. Old Shatterhand, from the first person narrative, gives the reader the feeling that he lets Sam 'teach' him about the West; he already knows what he should be doing from the books that he has read and his own intuition. He tolerates Sam's teachings and pays him respect at the beginning of the novel. "It is true that it was later, at Winnetou's side, that I became really accomplished, but I must emphasize that Sam Hawkens taught me the rudiments" (May. 25).

⁶⁰ May. *Winnetou I.* p. 31.

In an American Southwest filled with Germans, it is perhaps predictable that Sam would also be of German descent. In the second person from Old Shatterhand's point of view, May describes Sam's past, his lack of desire to speak about it and what he learned.

Hawkens was a devout person, but one had to know him well to realize it. He was similarly reserved about his history and descent. Only the three of us, Dick Stone, Will Parker, and I knew that he was of German stock. His name was really Falke⁶¹, and his grandparents had come to America long ago. After many ups and downs, his parents had taken over a small farm near Little Rock, Arkansas, but died soon thereafter. At the age of twenty, in 1840, Hawkens had gone west as a hunter and trapper and become the experienced man I knew. He had retained a great affection for his homeland, and that was probably the main reason he was so attached to me, his countryman (May. 34-35).⁶²

In William Shakespeare's *Macbeth*, it is the comical porter that not only provides a bit of comic relief but also tells the truth. In a play mired in deception, the porter's voice is the one that rings true. Such a comparison can also be made to May's Sam Hawkens. His comical appearance and his strange actions seem to end in an apparition of truth; he proves his cunningness as a man of the West with his dealing with the Kiowa and their Chief, as well as, his shamanism exploit with the Apache. He protects their supplies and protects Old Shatterhand's status of Chief among the Apache.

However, his actions also show how he believes that the Apache and Indian beliefs are farcical in comparison to German and Christian beliefs. His stunt with the medicine man, although useful at the time, was disrespectful towards the Apache. Ironically, the medicine man's prediction that anyone traveling with Old Shatterhand would die⁶³ did come true. Sam also holds some general stereotypes about the Indians that further propel the belief that the whites are superior to the Indians in the book: "It's

⁶¹ Falke, or Hawk, has specific connotations in First Nations beliefs. The hawk is also a bird of prey, something that should not be lost on the reader.

⁶² May. *Winnetou I*. p. 51- 52.

⁶³ Intshu-Shuna and Nsho-Tshi are killed by Santer while retrieving Gold from Nugget Mountain.

an old truth: Indians are good hunters and brave fighters but otherwise they are lazy. They don't enjoy work" (May. 316). This is a stereotype that was developed during the Enlightenment and was also seen in the colonization of North America.

For all his quirks and awkwardness, Sam becomes a true friend and also protects and supports Old Shatterhand. "This young greenhorn enjoys my special protection. If you should dare touch a single hair on his head, I'll shoot a hole through you" (May. 32). His loyalty to his greenhorn is what also makes Sam one of the most sympathetic characters in the novel. Old Shatterhand fondly remembers him as "... an odd fellow, ... , he pushed through what he wanted in his half-strict, half-humorous manner" (May. 25).

In contrast to Sam, there are two other Westmen who are introduced to Old Shatterhand and help Sam to negotiate the ways of the West. These two, Dick Stone and Will Parker are described as more serious than playful Sam and are portrayed as more somber. They do not possess Sam's quirkiness and gift of the gab. Sam has taken Old Shatterhand under his wing, but it is Stone and Parker that often remind Sam that the student has overtaken the teacher: much to their amusement and Sam's chagrin. Old Shatterhand describes them in a very paternalistic, European way:

In Europe, characters such as these would have been impossible but here, where it was not the clothes that made the man, no reasonable individual would have looked at them askance. Quite the contrary! The three of them were experienced, intelligent, and courageous hunters and the 'trefoil' as these three inseparable companions were called was a designation that was respected far and wide (May. 24).⁶⁴

The description of Stone and Parker is also what the reader would possibly expect to find in the West. These two men are large, strong and weathered; there is no doubt

⁶⁴ May. *Winnetou I.* p. 38.

that they have spent most of their lives outdoors. Through May's description of the three men of the West, it becomes apparent that May's message is that looks can be deceiving!

Rattler⁶⁵

One of the first Yankees that Old Shatterhand encounters is Rattler, one of the men on the surveying unit. If Old Shatterhand embodies all things good and 'German' then Rattler is one of two men in the story that embodies all things evil, corrupt and 'American' about the American Southwest. The other man that also embodies these characteristics is, of course, Santer. To May, the Yankees, or Americans, are just as imperialist as the British and the French. He often writes that the reason for the Indian being the "dying man" is the white man, and here it is the American, of European descent, that May is writing about. With broken promises, firewater and tricking the Indian out of their land and possessions, May blames the Yankee for the demise of the Indian race. In this respect, May depicts the majority of Yankees in his work as untrustworthy, drunkards, lazy and corrupt. Old Shatterhand's description of his Yankee co-workers reaffirms, in part, this opinion:

My fellow workers were real Yankees who saw me as a greenhorn, an inexperienced 'Dutchman', and they used this term as an insult. They were interested in making money and did not bother asking if they were really doing their job conscientiously (May. 22).⁶⁶

In this respect, Rattler and Santer are the epitome of the Yankee. The Yankees are not held in as high esteem as the characters of German descent but are, however, viewed as being superior to the Indians in the novel⁶⁷ - thus proving Said's premise that the

⁶⁵ Rattler, as in rattlesnake, has 'deadly' connotations. Also not to be trusted is where the rattle is actually coming from.

⁶⁶ May. *Winnetou I*. p. 36.

⁶⁷ Obvious exceptions are *Winnetou* and *Intshu-tshuna*, but as previously discussed, they are considered more German than Indian.

Europeans maintain a hierarchical power over the non-Europeans to be true. Their eventual demise is a result of greed and pride, not their racial inferiority.

Rattler is introduced to the reader relatively early in the book. Although he is killed off early in the narrative, he proves to be Old Shatterhand's antagonist by always trying to make Old Shatterhand's life as difficult as possible. If it were not for Sam and the other men of the West, it is quite possible that this greenhorn would not have lasted long with the surveying unit.

Alcoholism is also a problem in the unit, and this often accounts for much time lost on the job. The men after drinking "... did what they had always done under those circumstances: they crept behind the bushes and slept" (May. 26). Rattler's drunkenness is what eventually leads to his death. In a drunken haze, Rattler shoots and kills Klekih-Petra while aiming for Winnetou, because Winnetou will not drink the firewater Rattler offered him. The Apache then kill Rattler as penance for the death of their beloved Klekih-Petra.

Rattler is one of the men hired to protect the surveyors and is described as: "... tall and broad-shouldered, a fellow who seemed to have the strength of two men, coarse, and Bancroft's favourite drinking companion⁶⁸" (May. 31). Apparently, Rattler has begrudged Old Shatterhand's presence in the camp and, as a result of the smallest trespass, has become his mortal enemy. This desire for power, drunkenness and un-Christian attitude is what May would have the reader believe to be typical Yankee behaviour. May counteracts the behaviour of the Yankees with that of Old Shatterhand, who is characterized by Carol Herselle Krinsky as "... a middle-class fellow who is

⁶⁸ Bancroft is the leader of the surveying unit. Old Shatterhand also never drinks. This is in stark contrast to his Yankee co-workers, who, because of whiskey do not do their jobs properly- if at all.

clean, respectful of authority, religious, and disinclined to challenge the existing social order...”(Herselle Krinsky. 57).

Rattler and Old Shatterhand have three main interactions with each other. The first is when Old Shatterhand knocks Rattler out with one punch and thus, earns his name Old Shatterhand; the second is a dispute over the killing of the Grizzly bear; and the third is the shooting of Klekih-Petra. There is one other interaction of consequence and that is when Old Shatterhand tries to save Rattler from torture and death at the hands of the Apache for the murder of Klekih-Petra. Rattler, even as Old Shatterhand tries to save him from death, is venomous in his response to Old Shatterhand. More than once, Old Shatterhand tries to save Rattler, but all Rattler has to do is beg for Old Shatterhand’s forgiveness. To that, Rattler responds: “Pardon? Ask your pardon? ... I’d rather bite off my tongue and suffer all the tortures these Indian scoundrels can think up” (May. 264). Up until the actual torture begins, Rattler has only disgust for Old Shatterhand. When the torture begins, however, Rattler cries and screams to which Old Shatterhand remarks: “What a disgrace! I was almost ashamed of being a white man” (May. 268). Ultimately, it is not warriors or torture that kill the yellow Rattler; it is ten-year old boys with a rifle shot that bring him to his death. This unfavourable character dies because of his drunkenness, his unwillingness to ask for someone’s pardon and his un-Christian attitudes. May shows the reader that some of the men of the West are not to be trusted, especially the Yankees.

Santer

While Rattler at the beginning of the story represented the mentality of a typical Yankee, Santer can be viewed as the exact opposite of Old Shatterhand and his values.

Santer is the true villain and also the epitome of evil in this story. His craving for money, wealth and riches puts him at moral odds with Old Shatterhand. He is unscrupulous and does not hesitate to deceive people or run to the enemy to solicit protection from them. From the first time he encounters Santer, Old Shatterhand is very suspicious and guarded. Unlike Rattler, who is more of a buffoon and ultimately a coward, Santer is cunning, deceiving and above all, he is shrewd. He knows how to get what he wants.

Upon first meeting Santer, it is actually Winnetou who remarks that "...the eyes of the one you were talking to [Santer] weren't good" (May. 319). Winnetou and Old Shatterhand plan to follow Santer and his group to make sure that they are not followed. Unfortunately, Santer is aware of this, and after the two have stopped their pursuit, he doubles back in order to steal the Apache's gold. It is common knowledge in the American Southwest that:

... [w]hen Indians go East, they need money. Since they have no coins, they take gold along. And if they happen to be chiefs, they certainly know the places where it can be found, and probably carry a good deal of it with them (May. 319-320).⁶⁹

Because Sam Hawkens told the strangers what Intshu-tshuna's intentions were, it was reasonable to assume that Santer was going to pursue them and rob them of their gold. Santer, does in fact double back and during the night, creeps into the Apache encampment and listens to the plans to retrieve the gold. Not only is Santer cunning, he is also a very capable man of the West.

Santer is formally added to the narrative when Old Shatterhand stumbles on the foot and hoof prints of Santer and his men as he waits for Winnetou and his family to return from retrieving the gold. It is at this point that Old Shatterhand knows they are in

⁶⁹May. *Winnetou I*. p. 425.

trouble. Old Shatterhand is, however, too late and Intshu-tshuna and Nsho-tshi lose their lives. Santer escapes but his companions die. With Santer's escape, the narrative is then shaped into the pursuit of Santer and Winnetou's desire for justice.⁷⁰

Santer is a comparable match for Old Shatterhand in the respect that they are, by the middle of the narrative, both accomplished men of the West. Both can move stealthily through the brush and eavesdrop on their enemies without their enemies noticing their presence. Santer spied on Winnetou during the burial of his family, and Old Shatterhand then returned the favour and spied on Santer and the Kiowa, as Santer relayed his scouting report. Arrogantly, Santer remarks: "I was so close behind him [Old Shatterhand] that I could almost touch him. He'd be really annoyed if he knew that" (May. 376).

The narrative leaves the pursuit of Santer for a few years, and Old Shatterhand embarks on other adventures both with and without Winnetou. After Winnetou's death, Old Shatterhand runs into Santer and is taken prisoner, not by Santer, but by Pida, Tangua's son. Santer's status within the Kiowa tribe is known, as Pida does not respect Santer as much as he does Old Shatterhand, even though Old Shatterhand is his prisoner. It becomes apparent that the Kiowa use Santer only when necessary and do not respect him but grudgingly tolerate him because of his connections.

Santer's vindictive and greedy nature is seen time and again as he tries to wrestle Winnetou's testament from the captured Old Shatterhand. He tries to assert his perceived influence on the Kiowa in his attempts to take the testament from Old Shatterhand, but

⁷⁰ Nsho-tshi, as she is dying demands that Winnetou revenge her. Winnetou is prepared to swear an oath to avenge her but Old Shatterhand steps in and persuades him not to swear an oath "...because an oath must only be sworn when the soul is calm" (May. 330). Here is another example of Western/Christian morals coming into play as an Apache, according to the book, would be honour bound not only to fulfill the wishes of the dead but also avenge the murders.

Pida continually prevents this. Through his use of logic, Old Shatterhand continually outsmarts Santer and prevents him from taking the testament.

Santer eventually swindles the papers from Old Shatterhand and leaves to find the gold in the mountains. As Old Shatterhand pursues Santer, he continually runs into people from his past that have run into Santer. Santer has been spreading the rumour that Old Shatterhand has died, and his acquaintances are surprised to see him alive. "A paleface told us how the great Old Shatterhand and the famous Winnetou lost their lives. I had to believe him, for he had Winnetou's totem and also his medicine" (May. 741).

As Old Shatterhand reconnects with Santer, Santer's greed is apparent: "You won't get a thing, anything at all, and those insane donations and legacies are all mine" (May. 744). Santer's innate feeling of entitlement shows the reader the typical Yankee mentality of greed and self-worth.

Santer dies in much the same manner as Rattler: shot like a coward. The reader is then left to believe that the Yankee mentality is not one that is well received and that one should avoid at any cost. The line between the good 'European' and bad 'Yankee' is made clear; the European, through the eyes of the reader, is well regarded and is placed in stark contrast to the Yankee, that takes advantage of people for profit and gain.

Conclusion

“We have a long history of romanticizing Indians, discovering in their character and culture many fine qualities we think are lacking in our own” (Francis. 222). It is clear that Karl May’s work *Winnetou* is a travel adventure that romanticizes not only the American Southwest but also the Indian at the end of the 19th Century. The men of the West, the settlers and the Indians are all portrayed in a black and white fashion: either good or evil. When looking specifically at the Indians, however, it becomes quite evident that the Apache, especially Winnetou, his sister Nsho-tshi, and his father Intshu-tshuna are portrayed as more educated and European in their features than other Indians. Throughout the story, they are considered ‘noble’, not only because of their similarities in their views to European thinking but also as a result of their openness to the European way of life. The eagerness of Nsho-tshi to convert to Christianity and learn the ways of the white women is an example of this willingness. The Kiowa and Oglala are portrayed differently. They are seen as unscrupulous ‘red devils’ or Ignoble with no morals⁷¹. The reason these tribes are portrayed in this manner is because of the negative influence of the white man; they cannot control themselves, because they are viewed as too primitive to be able to resist the white man’s temptations.

In *Winnetou*, May’s American Southwest often resembles what one could argue is a German colony. The abnormal number of Germans in the American Southwest along with the presence of German beer, music and newspapers⁷² creates a German friendly environment that invites the reader to escape to an American Southwest that resembles home.

⁷¹ Morals according to May, which should then be considered as Christian morals.

⁷² German beer, music and newspapers are mentioned in Cracroft p. 257.

As a result of the popularity of *Winnetou*, many Germans' only concept of North American First Nations is 19th Century novel images, such as *Winnetou*, and *Tangua*. However believable the reader may take the adventures in *Winnetou* to be, one must remember that it "does not lead to literary realism, for the factualness of his descriptions of the folkways and language of the American Indian is ultimately dissolved in the dreaming power of May's vivid imagination. The result is an original and unusual image of the redskin" (Cracroft. 254). Ultimately, this image of the North American First Nations is the combination of what May viewed to be the best of German culture blended with what May believed to be the best of a culture he had never seen, that of the First Nations of North America.

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