

**INDIAN CULTURAL IDENTITY REFLECTED IN SHERMAN
ALEXIE'S *THE LONE RANGER AND TONTO FISTFIGHT IN
HEAVEN***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
FACULTY OF HUMANITIES
UNIVERSITAS ISLAM NEGERI MAULANA MALIK
IBRAHIM MALANG
2021**

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HEAVEN***

THESIS

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In Partial Fulfilment of the Requirements for the Degree of Sarjana Sastra (S.S.)

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2021**

STATEMENT OF AUTHORSHIP

I state that the thesis entitled “**Indian Cultural Identity Reflected in Sherman Alexie’s *The Lone Ranger and Tonto Fistfight in Heaven***” is my original work. I do not include any materials previously written or published by another person, except those cited as references and written in the bibliography. Hereby, if there is any objection or claim, I am the only person who is responsible for that.

Malang, 12 June 2021



Ahmad Fanan Firdaus

APPROVAL SHEET

This is to certify that Ahmad Fanan Firdaus' thesis entitled "**Indian Cultural Identity Reflected in Sherman Alexie's *the Lone Ranger and Tonto Fistfight in Heaven***" has been approved for thesis examination at Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang as the requirements for the degree of Sarjana Sastra (S.S.).

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MOTTO

First, Do It,

Then, Do It Right

Then, Do It Better

DEDICATION

I dedicate this thesis to my beloved parents, Siti Hindun and Hery Suyanto, who have constantly inspired and supported me throughout my academic career. This success would not have been possible without your support, love, and sacrifices. Besides that, I dedicate this thesis to my dear elder sister Binty Qurrotul Uly, who guided and motivated me throughout my academic career. Thank you for always believing in me, challenging me to do my best, and being an endless source of inspiration.

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I extend my deepest appreciation to my parents, whose unwavering love, support, and encouragement have been instrumental in my academic journey. I would also like to express my sincere gratitude to the esteemed faculty members of the Faculty of Humanities at UIN Maulana Malik Ibrahim Malang, whose tireless efforts and expertise have nurtured my intellectual growth and expanded my horizons.

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Malang, 12 June 2021
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ABSTRACT

Firdaus, Ahmad Fanan. (2021). *Indian Cultural Identity Reflected in Sherman Alexie's The Lone Ranger and Tonto Fistfight in Heaven*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities. Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Dr. Mundi Rahayu, M.Hum.

Keywords : Cultural Identity, Hybridity, Mimicry

This thesis discusses the cultural identity of the American Indians living in the Spokane reservation area. In the collection of stories “The Lone Ranger and Tonto Fistfight in Heaven”, there are some stories that describe the distance between American Indians and white people, between Indians on the reservation and urban India, modern Indians and traditional Indians. Thus, the main issue raised by the author in this study is how the identity of American Indians is explained in Sherman Alexie's book *The Lone Ranger and Tonto Fistfight in Heaven* based on Homi K Bhabha's theory of cultural identity, namely hybridity and mimicry. The discussion of cultural identity used is hybridity and mimicry by Homi K Bhabha. This research used literary criticism method. This study aims to describe the representation of hybridity and mimicry using postcolonial studies. The research data source is a collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie. The data in this study are identified through text in the form of words or sentences that show the representation of hybridity and mimicry in the short story *The Lone Ranger and Tonto Fistfight in Heaven*. Data collection techniques in this study are reading and note-taking strategies. This study indicates that 1) Indian cultural identity in the form of hybridity manifested in language, behaviour, the way of thinking, and lifestyles in order to mix between Indian culture and white people culture. 2) Indian cultural identity in the form of mimicry manifested in behaviour, lifestyle, the way of thinking of white people.

ABSTRAK

Firdaus, Ahmad Fanan. (2021) *Identitas Kultural Orang Indian dalam Cerpen the Lone Ranger and Tonto Fistfight in Heaven Karya Sherman Alexie*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang.
Pembimbing: Dr. Mundi Rahayu, M.Hum

Kata Kunci: Identitas Kultural, Hibriditas, Mimikri

Skripsi ini membahas tentang identitas kultural orang Indian Amerika yang tinggal di Spokane Kawasan reservasi. Pada kumpulan cerita *The Lone Ranger and Tonto Fistfight in Heaven* terdapat cerita yang menggambarkan jarak antara orang Indian Amerika dengan orang kulit putih, antara orang india di reservasi dengan India urban, dan antara orang India modern dengan orang India tradisional. Sehingga, pokok permasalahan yang diangkat oleh penulis dalam penelitian ini adalah bagaimana identitas orang India Amerika berlangsung dijelaskan dalam buku Sherman Alexie *The Lone Ranger and Tonto Fistfight in Heaven* berdasarkan teori identitas kultural dari Homi K Bhabha yakni hibriditas dan mimikri. Pembahasan identitas kultural yang dipakai adalah hibriditas dan mimikri oleh Homi K Bhabha. Penelitian ini merupakan penelitian sastra dengan metode deskriptif kualitatif. Penelitian ini bertujuan untuk mendeskripsikan representasi hibriditas dan mimikri menggunakan kajian poskolonial. Sumber data penelitian adalah kumpulan cerita pendek *The Lone Ranger and Tonto Fistfight in Heaven* karya Sherman Alexie. Data dalam penelitian ini diidentifikasi melalui teks yang berupa kata atau kalimat yang menunjukkan representasi hibriditas dan mimikri dalam cerpen *The Lone Ranger and Tonto Fistfight in Heaven*. Teknik pengumpulan data dalam penelitian ini yaitu teknik baca dan catat. Hasil dari penelitian ini menunjukkan bahwa 1) representasi hibriditas orang Indian termanifestasikan dalam bahasa, pemikiran, tindakan, dan gaya hidup yang memadukan budaya orang Indian dan orang kulit putih . 2) representasi mimikri orang Indian dilakukan oleh beberapa tokoh dengan cerita yang berbeda dalam rangka melakukan peniruan terhadap orang kulit putih berupa identitas orang kulit putih, gaya hidup, cara pandang, dan kebiasaan orang kulih putih.

مستخلص البحث

فردوس، أحمد فنان. (2023) هوية الثقافة لهنود في قصة *The Lone Ranger and Tonto Fistfight in Heaven* محاولة Sherman Alexie. البحث الجامعي قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة: الدكتورة موني راهايو، الماجستير.

الكلمات الأساسية: هوية الثقافة، هيريديتاس، ميمكري

هذا البحث يتعلق عن الهوية الثقافية لهنود الأمريكيين الذين يعيشون في سبوكان جبهة حجر. في المجموعة القصصية *The Lone Ranger and Tonto Fistfight in Heaven*، هناك قصص تصف المسافة بين الهندي الأمريكيين و زنجي، وبين الهندي في الحمية والهندي الحضريين، وبين الهنود المعاصرين والهنود التقليديين. ولذلك، فإن القضية الرئيسية التي أثارها المؤلفون في هذه البحث هي كيفية حدوث هوية الهندي الأمريكيين موضحة في كتاب شيرمان أليكسي *The Lone Ranger and Tonto Fistfight in Heaven* يستند إلى نظرية الهوية الثقافية من Homi K Bhabha يعني هيريديتاس و ميمكري. مباحثة عن هوية الثقافة، هي هيريديتاس من Homi K Bhabha هذا البحث هي بحث الأدب بمنهج وصفي نوعية. تهدف هذا البحث لوصف تمثيل هيريديتاس و ميمكري باستخدام دراسات ما بعد الاستعمار. مصدر بيانات البحث هو مجموعة القصص القصيرة *The Lone Ranger and Tonto Fistfight in Heaven* محاولة شيرمان أليكسي. أما تحديد البيانات في هذه البحث من خلال نصوص شكل كلمات أو جمل أظهرت تمثيلات للنهجين والتقليد في القصة القصيرة *The Lone Ranger and Tonto Fistfight in Heaven* يستخدم الباحث جمع البيانات هي طريقة القراءة والتسجيل. ثم نتائج هذا البحث يعني: (1) تمثيل هيريديتاس الهنود في اللغة والفكر والعمل ونمط الحياة الذي يمزج بين ثقافات الهنود والشعب الأبيض. (2) تمثيل ميمكري للهنود تم بواسطة شخصيات في قصة مختلفة من أجل تقليد البيض في شكل هوية البيض، و معيشة، و وجهة نظر، و عادة البيض.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The discourse of cultural identity becomes a significant theme in cultural studies in the West in 1990. The concept of cultural identity is mixed between subjectivity and identity. Its argument deals with the statement of Barker (2003) that cultural identity is a socio-cultural construction. Identity cannot exist outside of the cultural building (p.171–72). In brief, Barker concludes that subjectivity and identity are unities to understanding cultural identity.

In understanding cultural identity, Stuart Hall gives two ways to understand a concept of cultural identity. First, positioning a culture within one culture. Second, placing cultural identity by acknowledging the similarities and differences. It means that cultural identity is how a person forms himself as becoming and being (Rutherford, 1990). Hall implies that identity is dynamic. It is continuously shaped within the framework of history and culture based on time, place, and context. In brief, Hall argues that a person's identity can change along with the development of his life (Hall, 1996).

In the context of postcolonial, the concept of cultural identity is one of the main discourses in the postcolonial struggle to reshape this world. The theory of postcolonialism is commonly used to analyse a cultural phenomenon, such as politics, economics, literature, history, and something that happened in the former European colony. It also deals with the argument of Rahayu (2017) that the term

"postcolonial" applies to a literary analysis that examines and critiques works that depict social life in a colonial setting. The word "post" means "after" colonial. It means that after the colonial period, literary work, which reflects colonialism (old and modern), needs to be viewed using a postcolonial approach (Ashcroft, Griffiths, & Tiffin, 2007). In this research, the researcher used Homi K Bhabha as an analysis tool to understand the Indian cultural identity represented in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie as an object of this research. Bhabha's concept consists of two aspects, hybridity, and mimicry. Bhabha's main idea in discussing the relationship between colonialists and colonists lies in the concept of time-lag, a divided structure from the colonial discourse. Condition of being split (ambivalence) makes the subject always in the liminal space between cultures. That is, at the time of distinction, it is never constant and, even if the legs and ends cannot be known (Bhabha, 2004).

The researcher uses a collection of short stories as the object of research. The short story chosen was a collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie. Sherman Alexie is a Spokane Indian who brilliantly engages memory, fantasy, and straightforward realism to paint a complex, gloomy and ironic portrait of life in the Spokane Indian Reservation. This short story contains twenty-two stories depicting the lives of characters raised in humiliation and sadness, yet full of passion and love, myths and dream. He cleverly made his character distance between Indians and whites, reservation Indian and urban Indian, between modern Indian and tradition.

There are two reasons why the researcher chooses this short story as an object of this study. First, this collection of short stories is never analyzed by the theory hybridity and mimicry of Homi K Bhabha. Second, hybridity and mimicry of the characters show the Indian and whites, reservation Indian and urban Indian, and modern Indian and tradition as the focus to analyze.

These short stories were analyzed using postcolonialism theory by Homi K Bhabha about hybridity and mimicry. Bhabha's concept is a reaction that the colonized is not always silent. They have the power to fight back. The two aspects are the focus research for the researcher. First, "hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for strategic reversal of the process of domination through disavowal.

The production of discriminatory identities that secure the pure and original identity of authority (Bhabha, 2004). While mimicry is the sign of double articulation, a complex strategy reform, regulation, and discipline which appropriates the other as it visualizes power (Bhabha, 2004).

This research focuses on the hybridity and mimicry that appear in the story from those previous studies. Hybridity and mimicry concept also often uses to analyze literary works such as novels and short stories. The collection of short stories in *The Lone Ranger and Tonto Fistfight in Heaven* that tell a distance between Indian and white, Indian urban and Indian was seldom analyzed by hybridity and mimicry theory by Homi K Bhabha.

B. Problems of the Study

1. What is Indian cultural hybridity identified in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie?
2. What is Indian cultural mimicry identified in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie?

C. Scope and Limitation

This study focuses on the analysis of hybridity and mimicry represented in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie using the theory of postcolonialism by Homi K. Bhabha, where he discusses hybridity and mimicry. This short story consists of twenty-two short stories, but a researcher only takes fifteenth short stories. These short stories are “This is What it Means to Stay Phoenix, Arizona”, “Because My Father Always Said He Was Only Indian Who Saw Jimi Hendrix Play”, “Distances”, “A Train is an Order of Occurrence Designed to Lead to Some Result”, “Imagining the Reservation”, “Indian Education”, “Every Little Hurricane”, “A Drug Called Tradition”, “Because my Dad Always Said He Was Only Indian to See Jimi Hendrix Play the Star-Spangled Banner at Woodstock”, “Crazy Horse Dreams”, “The Only Traffic Signal on the Reservation Doesn’t Flash Red Anymore”, “Amusements”, “The Fun House”, “All I Wanted to do Was Dance”, “The Trial of Thomas Builds the Fire”, and “Jesus Christ’s Half Brother Alive and Well on the Spokane Indian Reservation “.

D. Significance of the Study

This research will be viewed from the theoretical and practical aspects. Theoretically, this research is expected to be an academic contribution in analysing a phenomenon in a literary work, especially in using the theory of hybridity and mimicry by Homi K Bhabha. In practical terms, this study is also expected to provide a deeper understanding of literature students about applying postcolonial theory in their research. They can use this study's results as a comprehensive source for analysing similar ones studying with hybridity and mimicry theory in postcolonial literary work.

E. Definition of Key Terms

1. Postcolonial

Etymologically, Postcolonialism comes from the word "post," "colonial," and "ism," which means that the theory of Postcolonialism was born after the colonial era. This theory focuses on cultural aspects that have experienced imperial rule since the beginning of colonialization until now, including the effects of colonialization (Endraswara, 2013). Colonialism divides into two types, namely the old colonialism during the colonial period and modern colonialism in colonialism, which is an imitation of the (Khairunnisa, 2015).

2. Hybridity

The basic definition of hybridity is a mixture of cultures from different regional locations that impact cross-cultural intensity (Inkiriwang and Inkiriwang, 2014). In addition, hybridity is interpreted as the process of meeting two cultures in one

cultural space that tends to mix with political objectives to negotiate the interests of locality in dealing with "those from outside". Therefore, colonization always presents cultural practices and forms from outside the local space.

3. Mimicry

According to Bhabha (Bhabha, 2004), mimicry is a process whereby a colonized subject is reproduced to be "almost the same, but not quite." So, this theory could be used by the colonized group as resistance against the invaders. The colonized is seen not as a passive object controlled by the colonialist or colonial discourse through this mimicry concept. Colonized imitates, but that does not mean they are subject to the enemies.

F. Previous Studies

The previous studies showed the application of the theory of hybridity and mimicry from the perspective of Homi K Bhabha in literary work, the study of postcolonialism in a short story, and previous research from the short story *The Lone Ranger and Tonto Fistfight in Heaven* or related issue about the short story.

Some researchers studied the application of the theory of postcolonialism by Homi K Bhabha. First, Amrullah (2014) uses Homi K Bhabha's theory to a novel *White Teeth* by Zadie. He analysed two concepts postcolonialism by Homi K Bhabha, hybridity and mimicry. He collected the data from dialogues, monologues, and expressions. His research finding is that mimicry and hybridity as camouflage in daily life, such as hobby, attitude, and clothes. Second, Farnida (2020) uses Homi K Bhabha's theory in the novel *The Hundred-Foot Journey*. She only analyzed the

mimicry concept of postcolonialism by Homi K Bhabha. Her research finding is that imitating other habitual cultures such as lifestyle, language, and thinking. Third, Maulana Adieb Fadloly (2019) use the theory of Bhabha to a novel *Bumi Manusia* by Pramoedya Ananta Toer. He describes the intrinsic elements and reveals the cultural hybridity. The finding of his research cultural hybridity by carrying out mimicry action, then later he resisted injustice in colonial life. Fourth, Reiza Ratnafuri (2014) uses the postcolonial theory about hegemony and mimicry in the novel *L'Amant de la Chine du Nord* by Marguerite Duras. The finding of his research is hegemony in language, alienation, politic, and economy. While mimicking, he found the imitate of culture, style, and economics. Fifth, Indah Rahmawati (2014) used postcolonialism theory hegemony, subaltern, mimicry, hybridity, marginality, and alienation of Edward W Said, Gayatri Spivak, and Homi K Bhabha. The finding of her research is that he found the element aspect of postcolonialism from Edward W. Said, Gayatri Spivak, and Homi K Bhabha, such as hegemony on economy, social class, and moral, subaltern, mimicry, hybridity, marginality, and alienation.

Based on the previous studies above, the researcher concludes that they have different focus analyses. The first researcher discusses hybridity and mimicry. The second researcher discusses mimicry. The third researcher discusses hybridity. The fourth researcher discusses hegemony and mimicry. The fifth researcher discusses hegemony on the economy, social class, morals, subaltern, mimicry, hybridity, marginality, and alienation. Those previous studies have a similar topic that inspired the researcher to apply the theory of stereotype, hybridity, and mimicry. This

research focuses on explaining how the theory of hybridity and mimicry applies in the short story.

G. Research Method

1. Research Design

The design of this study requires literary criticism. The researchers use literary criticism as it relates to literature, language, writing, and performance. It focuses on discussing how to interpret, analyze and evaluate literary works (Fard, 2016). In short, it helps us develop the skills of independent thinkers and readers.

2. Data Source

The researcher obtained the data source for this study from the collection of short stories titled *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie, which Atlantic Monthly published in 1993. The collection comprises twenty-two short stories, from which the researcher selected the fifteenth for this research. One of the stories included in this book provided the title for this collection. The data analysis for this study could present sentences or paragraphs related to the short stories within the collection of short stories.

3. Data Collection

The researcher collected data from Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven*. The researcher used the literature study method that involved critical reading of the collection of stories, taking notes, and identifying and classifying information related to the research topic.

4. Data Analysis

A researcher uses Homi K. Bhabha's theory of hybridity and mimicry as an analysis tool to answer the problems of this study. In the analysis process, a researcher interprets, compares, synthesizes, and classifies data.

CHAPTER II

REVIEW OF RELATED LITERATURE

A. Postcolonial Literary Criticism

1. Postcolonialism

Postcolonialism is the study that describes the continuing process of resistance and reconstruction by the non-west. At the same time, postcolonial is a study used to analyse the historical fact of European colonialism continuous to shape the relationship between the West and the non-West after former colonies have won their independence (Sardar, 2015). In brief, this term was used to re-read and re-think the effect of colonization, imperialism and to reclaim their independence.

The term postcolonialism was first used in 1959. Initially, the term postcolonialism was used to refer to the period after Western colonialism. However, over time the term has become a theory and a study of the various impacts of control of power that are cultural, economic, cultural, and historical from colonialism (Ashcroft et al, 2007). The postcolonial theory has been deployed in recent times to investigate earlier imperial and colonial periods and look at imperial domination in other parts of the world (Young, 2016).

2. The Birth of Postcolonialism

The term postcolonialism in science refers to Marxist references such as economics, political science, and international relations and appears in the discourse of politicians such as in the United States of America. The term postcolonial state began to be used massively, spurred on post-independence

Marxist countries (Hadjor, 1993). Countries that use the term include the states of Albania to Vietnam. This is evidenced by their actions in mediating Marxism in the form of a free market economy. Therefore, the term postcolonial is identical to Marxist practice. This term develops to change the conventional political paradigm, including the Western Marxist paradigm.

The origins of postcolonialism are identical with a historical resistance to colonial occupation and imperial control. Historically, in the 1950s-the 1970s, in the 19th and 20th centuries, the revolutionary Marxist movement for liberation took place. This movement is nothing but a political and cultural consequence of the success of these movements, such as economic crises and third world countries. The movement's impact is like the historical extent of migration, past and present, forced or voluntary. It also has to do with history in the contemporary world. Postcolonialism uses history as a historical act of memory to regain the dimensions of the independence and anti-colonial movements (Young, 2016).

There are three terms of postcolonialism which constantly misunderstanding; colonialism, imperialism, and decolonization (Nayar, 2008). In the postcolonialism period, the term between colonial and imperial are confusing. First, colonialism is the process of settlement by Europeans in non-European (Nayar, 2008). In the 18th and 19th centuries, there was colonialization, deprivation, violence, exploitation, and indigenous space by European powers. The impact is the destruction of the original culture by changing it significantly and forming a new culture. In the 20th century, there was also colonial practice, intense exploitation based on race, culture, knowledge, technological advancement, and political system.

Second, imperialism is remote control; without actual settlement by the dominating race. It deals with the discourse that "imperialism continues the colonial practice of domination without actual 'settlement' by the dominating. This term exists in the 19th century (Ashcroft, 2007). Colonialism and imperialism are different. Colonialism does a random settlement and governance versus deliberate, while imperialism is an ideology-driven control. All in all, imperialism is a concept or theory, and colonialism is the practice of the theory.

Third, decolonization is political independence for a non-European nation, which made them "postcolonial" in a temporal sense. Decolonization seeks freedom from a colonial form of thinking, a freedom to revive and rejuvenate native forms of knowledge (Young, 2016). This term is a critical methodology used by postcolonial to interrogate a historic theorization from those explained above. The subject of the study of postcolonial literary criticism is imperialism and identity.

In postcolonial literary criticism, the most significant thing to discuss is the subject of identity. Identity becomes essential to discuss after the struggle for independence of the new countries, their original identity, territory, and the constitution with the existing cultural diversity. The topic of identity invites enthusiasm from critics from a variety of different theoretical perspectives. They argue that the problem of identity is an effect of colonialism and imperialism. Pieterse states that in decolonization, when imperial identity was destroyed, the subject of identity became a fundamental and striking topic. Besides that (Ashcroft, 2007), ensure that identity becomes an essential and striking topic. Fanon, in his psychoanalytic discourse, said that colonialism resulted in individual confusion and

loss of identity. Therefore, Fanon provides two alternatives, namely, to reveal the impact left by colonialism and the response to colonialism itself.

3. The Concept of Postcolonial Literary Criticism

According to several figures such as Aime Cesaire, Albert Memmi, Frantz Fanon, Edward Said, and Homi K. Bhabha, there is an understanding of the concept of postcolonialism. Information from this postcolonial figure is essential to understand and explore the concept of postcolonialism itself.

First, Aime Cesaire was a figure of post-colonialism from 1930-1940. He coined the term "negritude" to express a cultural identity politicized by colonialism (Nayar, 2008). He argued that colonialism had an impact on the loss of native indigenous identities. Therefore, Cesaire tries to fight back to regain the original indigenous identity, black history, and civilization. In addition, he also responds to the discourse that the colonized is the barbarian, and the colonizer is an animal.

Second, Albert Memmi is a Tunisian-born postcolonial figure. "The Colonizer and The Colonized" is a work and an introductory text of the postcolonial theory. This work was born as the antithesis of decolonization. There are three characteristics of the invaders, namely profit, privilege, and expropriation (Memmi, 1991). Colonies were more productive with less expenditure, had superior status, seized power because these privileges were illegitimate. In addition, the colonizers erased the indigenous culture and incorporated their superior culture. The invaders wrote false histories that they were noble people, not savages. Colonization took away everything, such as the role of the indigenous people, cultural and social

responsibilities. In brief, colonialism will self-destruct through the two antitheses of the colonized to the invaders. First, assimilation could not be carried out because the occupation did not allow it. Second, rebellion is a reaction to freedom from the colonial grip.

Third, Frantz Fanon is known for his work "The Wretched of The Earth and Black Skin, and White masks". Fanon argues that colonialism is an act of dehumanization committed against the inhabitants of the earth. The practice of colonialism took place with the discourse that the black people were only a shadow rather than the white people. Skin people try to be like white people. Fanon said black people were wearing white masks. Fanon describes colonialism as if it was born by itself. Therefore, the antithesis made by Fanon is the nationalist consciousness as opposed to (Fanon and Said, 2019).

Forth, Edward W Said is a postcolonial figure through his work entitled Orientalism (1978). Said argues that colonialism and imperialism cannot be separated. Both of them share the ambition to expand power politically and expand the territory. Orientalism is a historical construction of Eastern society and culture as "something foreign", rude, ignorant, irrational, immoral, and "different". Therefore, said presents Orientalism as a discipline capable of revealing the fundamental difference between "we are westerners" and "they are easterners".

Fifth, Bhabha is one of the important postcolonial figures besides Edward Said and Frantz Fanon. The concept of Bhabha postcolonialism is centered on the discussion of the nation's cultural identity. Bhabha argues that identity is only

possible in different relationships and transmissions. His identity is constantly changing positions, displacing others, and taking turns (Nayar, 2008). Bhabha has three main points in his theory, namely, ambivalence, hybridity, and mimicry. Ambivalence explains that the postcolonial subject is never intact as a colonized or colonized (dominant) self. Mimicry is a subject of almost the same distinction, but not quite. Meanwhile, according to Bhabha, hybridity is a term for a strategic reversal of the domination process through insubordination (the production of a discriminatory identity that is genuine and a "pure" identity over the ruler).

B. Cultural Identity

The meaning of the culture is defined as the way of life of human members of society. The culture itself is created by the people who have the power to construct the culture itself. Culture also refers to the language, ethnicity, norms, heritage, religions, customs (Itulua-Abumere, 2013). Moreover, identity also refers to a personal or collective questioning answer to another which means identity refers to the person or society of a group that characteristics as themselves or a group of people. The answer can be two answers: personal, and the second is the people's collective Identity (Deaux and Synder, 2011).

According to the journal According to Manuel Castles in his book *The Power of Identity*, identity was once the symbolic content of identity itself, and it was these characteristics that identified oneself with or placed oneself outside of it. Cultural identity constructions because of the social construction of identity, it always occurs in contexts characterized by power relations identity can also come from the

dominant institution, organizing identity meaning, while the role regulates the function, here meaning has the function of being symbolic identification by social actors of their own goals action.

The question of identification is never the affirmation of a given identity, never a self-fulfilling prophecy – it is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification – that is, to be for another – entails representing the subject in the differentiating order of otherness (Bhabha, 2004).

It shows the identity is not formed by self-reflection of human nature or a place to show oneself in culture and nature, but about others to create the identity itself.

In other words, Bhabha believes that cultural identities cannot be described as given by something or created by ahistorical culture, but Bhabha argues that cultural identity involves the other culture which influences the culture itself, so when the cultural exchange and created a new culture, it became mutual recognition or representation of cultural differences (Rahaman, 2010).

1. Hybridity

Based on the Bhabha perspectives he stated in his book the locations of culture "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the 'pure' and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination (Bhabha, 2004).

From the explanations above, the researcher concludes that hybridity is power and makes a strategy to mix one culture and another, which affected the cultural identity. In this case, hybridity is the displacement of value from symbol to sign that causes the dominant to split along the axis of its power to be representative, authoritative of the people (Ghasemi, Sasani, and Nemati, 2017). When people tried to mixed cultures, they admit to get the differences; as Homi K Bhabha stated in his book 'hybridity is called a 'process translating and assessing cultural differences" it means they mixed the culture and it called as translating, which used to find the cultural differences.

Bhabha beliefs that no culture is pure; the culture should contain a mixture with the other culture it's called the process of cultural interaction between colonizer and colonized that blend and becomes a new language, worldview, or object, cultures are not discrete phenomena, but being constantly in relation with one another. Meanwhile, intentional hybridity consciously brings together two opposing voices in a dialogic relationship where one voice unmask the other.

Homi K Bhabha describes the history of hybridity as history culture, which relates to race, post-colonialism, social science of identity, anti-racism and multiculturalism, and globalization. The development of hybrid identity comes from biological to cultural representations, which usually comes from the colonized and colonizer. Both of them can define independently even they mutual their culture to get recognitions, but they also used the culture to get the differences of the culture itself.

Hybridity is the productions of colonializations that attend to transcultural, in this case, hybridity takes their form: including the language, cultural, political, and racial. The colonializations make the colonized and colonizer get the mutual constructions of their subjectivities. However, hybridity also focuses on the mutual of the culture in the colonization's and postcolonial proses, after the culture mixed it as transcultural. The purpose of hybridity is to get an equal exchange.

2. Mimicry

The culture created by imitating the other cultures which more dominant than the others or more superior than they meet to became a new culture and civilizations (Ashcroft et al, 2007).

In addition, the imitations of culture are called Mimicry. Mimicry is the way people copying the colonizing in terms of culture, their behavior, and their values. In this case, the people copying the dominant to get the recognition of the colonizer itself. In this case, they imitated the culture, which became a new culture; the people want to be equal to the colonizer. So, the people imitate the language and values of the colonizer himself. Mimicry, according to the perspective of Bhabha, is known as a post-colonialist figure that has three principles of postcolonialism; the first is mimicry, hybridity, and stereotypes. To criticize mimicry itself, according to him, mimicry is a way of colonial rule to encourage the colonized people to imitate the colonizers whose aim is to gain equality. In this case, people from a new culture with different values from before; follow the people who

dominate them, which causes the culture to mix with other cultures without discarding the previous culture (Bhabha, 2004).

Bhabha stated mimicry itself is called uncertainty: mimicry appears to the representation of differences is itself a denial process. Mimicry is double articulated signs used as complex reform strategies of the people to regulations, and discipline, which is intended to take over and he stated, "Another of the invaders visualizes power is also a sign of discrepancy" which means the mimicry used for visualized the power of the people to get the equality from dominated. In this case, the mimicry has an effect to makes normalizing the authority of the colonizer but, they copying their culture, behavior to get recognitions or attentions called self-esteem from the colonizer (Bhabha, 2004).

In postcolonialism studies, the people who colonized by the people copying the culture priority, but they also have boundaries for making a new culture itself. In this case, mimicry was used as a sign to get reformations from the colonized. Bhabha believes that the mimicry called "colonial Mimicry" explains as a response from colonized, which makes them anxious. They used mimicry as a strategy to get resistance. In this case, they have a desire to get equality and resistance (Bhabha, 2004).

Bhabha had the idea of explaining mimicry as imitating language, manners, and other kinds of patterns. Still, the copying process did not correct the invaders had no authentic culture that was utterly pure mixed with others. Mimicry here holds the principle that colonial authority essentially has an unstable impulse. In this case,

Bhabha highlighted in the book that cultural locations that do not have culture are pure because the culture is built and develops into a new culture (Bhabha, 2004).

The effects of mimicry are they lost their cultural origin, but they used a new culture to be the way of new life during the resistance during the colonializations. In addition, mimicry comes to describe the relationship between colonialized and colonized. Mimicry is called a double-articulated sign, a complex reform strategy of the colonized regulations as a discipline to demonstrate their power. They imitate because they feel anxious about colonialism itself. After all, they know that those who have dominance have the power. They try to convey this feeling to the colonized and consequently make the colonized internalize inferiority (Byer, 2019).

C. Indigenous American Indian Literature

The terms "Native American," "American Indian," and "Indigenous American" is used to describe people who inherit, by descent from the first inhabitants, claims on the territory now known as the United States of America. In the twenty-first century, indigenous American literature can be read in different ways. One of the best ways to read indigenous American literature is comparatively. It means that Indigenous American literature is a distinct cultural phenomenon component from the hemispheric and inter-American perspective. In brief, Native American literature is the basic foundation of studying American literature and cultural studies (Young, 2016).

Native American literature in the nineteenth century is transitional literature, closing the gap between an oral tradition that lasted for centuries before Europeans

arrived and the birth of contemporary fiction in the 1960s, called the Native American Renaissance (Young, 2016). Unlike the oral tradition before it, nineteenth-century Native American literature was more text-based and written in English due to missionary schools that taught Indians the skills they needed to adapt to white culture. Native American authors in the nineteenth century used Euro-American literary genres like autobiography and the novel to develop hybrid forms, often blending them with traditional narratives like the trickster tale or creation myth. Although the early writings show Indian authors' struggle to find a place in American culture, they also predict parts of later Native American literature, such as the denial of stereotype images of Indians that are all too common in American writing. Like their predecessors, nineteenth-century Indian authors recognized the ability of literature to change their people's political and social condition.

The Indian Removal Act of 1830 marked the beginning of a turbulent political era for Native Americans. The Removal Act, which was signed into law by President Andrew Jackson, stated that Indians living east of the Mississippi River could be relocated to land west of the river (Young, 2016). A protracted discussion over the scope of federal and state control over Indian tribal territories and peoples, along with a cultural belief in the incompatibility of Indian and white society, resulted in a campaign to remove Indians from the less populated and desirable region for white Americans. The new reservation laws, which attempted to isolate and limit Indians to make place for a developing American nation, impacted all Native Americans (Young, 2016).

In response to a dominating literary tradition that sentimentalized and justified Indian deaths, early Native American authors wrote in a hostile political atmosphere. However, they discovered a way to interact with their critics by writing their narratives of Indians that countered stereotypes, demanded equal political rights, and demonstrated that Indians were not disappearing or silent (Young, 2016).

Sherman Alexie is a Spokane author who has made a mark for himself in the modern literary world. Sherman Joseph Alexie, Jr. has faced problems from his birth on October 7, 1966, in Wellpinit, Washington, on the Spokane Indian Reservation. He was born with hydrocephalus and endured seizures as a toddler, but he was able to overcome his condition with surgery and medicine. Alexie lived on the reservation full-time until he was fourteen when he chose to attend Reardan, a non-reservation high school. He started writing poems while studying at Gonzaga University in 1985 and then transferred to Washington State University in 1987. *The Business of Fancydancing*, his debut collection of poems and short tales, was published in 1992.

Alexie has published literary work such as *I Would Steal Horses* (1992), *The Lone Ranger and Tonto Fistfight in Heaven* (1993), *The Summer of Black Widows* (1996), *One Stick Song* (2000), and *Face* (2009), to name a few. *Indian Killer* (1996), *Ten Little Indians* (2003), *Flight* (2007), and *War Dances* (2009) are among his published works, as are the films *Smoke Signals* (1998) and *The Business of Fancy dancing* (2002).

Alexie emphasizes the resilience of Indian peoples, culture, and identity in the face of such long-term and concerted eradication efforts. Alexie's literary influence stems from the voice he's developed, one that speaks his reality and experience as an Indian, rather than "speaking for others." He fights negative impressions, criticizes misrepresentations, and suggests that the Indian can be visible and a participant in mainstream culture without sacrificing tribal identity through his writings. The reservation is a recurring motif in Alexie's work, whether it is present or not in the lives of Indians. Alexie shifts the focus of Indian identity away from the reservation and toward a process of identity creation that relies on what promotes understanding and hope across cultures. The reservation may appear in Alexie's future depictions as a past existence to which he frequently refers in his works.

CHAPTER III

FINDING AND DISCUSSION

In this chapter, this chapter presents the data analysis related to research problems. First, the researcher explained the study results about hybridity, which is portrayed in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie. Second, the researcher analyses the mimicry found in the collection of short stories. Then, to analyse the data collected, the researcher uses the postcolonial theory of Homi K Bhabha, called the third space theory. Still, the researcher used two concepts of third space theory, namely, hybridity and mimicry. In this analysis, the researcher uses fifteenth short stories from the twenty-two short stories.

A. Indian Cultural Hybridity

In this section, the researcher showed the data portrayed in the collection of short stories. There are four short stories that were taken by the researcher in analysing the Indian cultural hybridity.

1. Indian Cultural Hybridity in the Form of Language

The first Indian cultural hybridity in the form of language is portrayed in the short story entitled "Imagining the reservation", In this short story portrayed the Indian cultural hybridity in language:

"How can we imagine a new language of the enemy keeps our dismembered tongues tied to hid belt? how can we imagine a new alphabet when the old jumps off billboard down into our stomachs? Adrian, what did you say? i want to rasp into sober cryptology and say something dynamic but tonight is my laundry night. how

do we imagine a new life when the pocketful of quarters weighs our possibilities down? “ (Alexie, 1966:207)

From the data above, it shows that the character tries to explain to the others how language of white folks became their language to, in this case, they want to keep their language, it means that the Indian get influences from the white folks that is language but they also hold their value of language in order to keep alive.

2. Indian Cultural Hybridity in the Form of Behaviour

The first Indian cultural hybridity is portrayed in the short story entitled *"This is What it Means to Say Phoenix"*. In this short story, there are two characters that the researcher focuses on analysing Indian cultural hybridity. The characters of these short stories are Victor and Thomas Builds the Fire. They came from the Spokane tribe, who lived in the area reservation that is in the Northwest region. In this story, Victor has accepted the American tradition, namely celebrating American Independence Day, while Thomas still maintains the authenticity of the indigenous tradition. In this short story portrayed the Indian cultural hybridity in behaviour.

*"Victor," Thomas yelled. "Hurry up. We're going to miss the fireworks."
After a few minutes, Victor ran out of his house, jumped the porch railing, and landed gracefully on the sidewalk.
"And the judges award him a 9.95, the highest score of the summer," Thomas said, clapped, laughed.
"That was perfect, cousin," Victor said. "And it's my turn to ride the bike."
Thomas gave up the bike and they headed for the fairgrounds. It was nearly dark and the fireworks were about to start.
"You know," Thomas said. "It's strange how us Indians celebrate the Fourth of July. It ain't like it was our independence everybody was fighting for."
"You think about things too much," Victor said. "It's just supposed to be fun. Maybe Junior will be there."(Alexie, 1966:104).*

According to the dialogues above, Thomas and Victor have different perspectives in celebrating the fourth July, or American Independence Day. Thomas is a native

Spokane Indian reservation who still maintains the tradition of his ancestor. While Victor's worldview is modern. Victor also a native of Spokane Indian, but his worldview is not same with Thomas' worldview. The cultural hybridity portrayed when Thomas emphatically stated that celebrate the fourth of July is not his tradition, but white people's tradition. The impression that there were several distinctly separate cultures was created through colonial discourse. The respond of Victor also ceremonial agenda. It means that they celebrate only for their fun, happiness, but still a boundary between their culture and white people.

The next Indian cultural hybridity is portrayed in the short story entitled *"Because My Father Always Said He Was Only Indian Who Saw Jimi Hendrix Play"*. In this short story portrayed the Indian cultural hybridity in behaviour.

"I remember the first time your mother and I danced," my father told me once. "We were in this cowboy bar. We were the only real cowboys there despite the fact that we're Indians. We danced to a Hank Williams song. Danced to that real sad one, you know. 'I'm So Lonesome I Could Cry.' Except your mother and I weren't lonesome or crying. We just shuffled along and feel right goddam down into love. (Alexie, 1966:65).

From the data above, there are two practices of hybridity behaviour. First, it's portrayed when Victor's father came to the bar. In this case, bar as a symbol of white people's place. Indigenous people have never come to the bar before. Second, both of them (Victor's mother and father) danced with hearing white people's music. Actually, indigenous people only danced with the music that's accompanied by drums. In brief, they still keep the tradition (danced) although the music does not create by drums.

The next data showed in the short story entitled "A-Train is An Order of Occurrence Designed to Lead to Some Result" In this short story portrayed the Indian cultural hybridity in behaviour:

With each glass of beer, Samuel gained a few ounces of wisdom, courage. But after a while, he began to understand too much about fear and failure, too. At the halfway point of any drunken night, there is a moment when an Indian realizes he cannot turn back toward tradition and that he has no map to guide him toward the future. (Alexie, 1966:188).

From the data above, Samuel resides in Spokane's downtown area, close to the motel where he works as a maid. His accommodation is a studio unit on the reservation that he has designed to look like a tipi. Although none of his children thought to send him a card or phone him, he anticipates arriving at work early for his shift. He appreciates his job and takes pride in cleaning the motel's 27 rooms. When Samuel arrives at the motel, the manager summons him and informs him that he is being laid off. Samuel receives a severance payment from him. Samuel has never had a job loss in his entire life. In disbelief, he rushes to a local tavern and drinks his first alcoholic beverage. That is a drink he enjoys. He chooses to drink more and spend the rest of his life doing so. From the data, it concludes that he abandoned the customs of indigenous peoples and made a statement that alcohol would never lead indigenous peoples into the future.

3. Indian Cultural Hybridity in the Form of the Way of Thinking

The next data showed in the short story entitled "Indian Education", In this short story portrayed the Indian cultural hybridity in the way of thinking:

"Throw the first punch, said Stevie as they got ready"
"No" Randy said

*"Throw the first punch," said Stevie again
 "No" Randy said again
 "Throw the first punch!" Stevie said a third time, and Randy backed off and threw a quick ball that broke Stevie's nose, we all stood there in silence, amazed, that's Randy, I'll soon be the first and best friend to teach me the most valuable lesson about living in the white world. always throw the first punch (Alexie, 1966:233–34).*

From the data above, the story "Indian education" talks about the Indian movement, they learn more than ever, in the data above Randy's character has the power to educate his friends that they have their values.

4. Indian Cultural Hybridity in the Form of Lifestyle

Third, in the short story entitled "Distances" Victor depicts the distinctions between "Urban," who left the reservation to live in the city, and "Skins," who remained on the reservation, in a collage of scenes. He also talks about burning down houses because they were occupied by white people, dancing with Tremble Dancer, an Urban, and having other visions about Indians from the past. Victor depicts the distinctions between "Urban," who left the reservation to live in the city, and "Skins," who remained on the reservation, in a collage of scenes. He also talks about burning down houses because they were occupied by white people, dancing with Tremble Dancer, an Urban, and having other visions about Indians from the past. In this short story portrayed the Indian cultural hybridity in lifestyle:

*"At the Tribal Council meeting last night, Judas Wildshoe gave a watch he found to the tribal chairman.
 "A white man artifact, a sin," the chairman said, put the watch in his pouch.
 I remember watches. They measured time in seconds, minutes, hours. They measured time exactly, coldly. I measure time with my breath, the sound of my hands across my own skin.
 I make mistakes.*

From the data above, watch as a symbol of white people's style. In this story, white people use watches to know the time. This is inversely proportional to Junior

as an indigenous person. From the data above, he measured time by breathing and the sound of hands rubbing against their skin. This is proof that indigenous people are still connected to nature. With the tribal council's decision to destroy the found watches to keep their traditions from being hybridized by white traditions. Hybridity is not only about the fusion of two cultures but also speaks of maintaining the authenticity of indigenous cultures or weakening them.

From the data above, there are three classifications in cultural hybridity in the collection of short stories, language, behaviour, the way of thinking, and life style.

B. Indian Cultural Mimicry

In this section, the researcher showed the data that portrayed Indian cultural mimicry in the collection of short stories. There are thirteen short stories that was taken by the researcher in analysing the Indian cultural mimicry.

1. Indian Cultural Mimicry in the Form of Behaviour

The first Indian cultural mimicry portrayed in the short story entitled "*Every Little Hurricane*". In this short story, there is one character that researcher focuses on analysing an Indian cultural mimicry. In this short story portrayed the Indian cultural mimicry in behaviour:

"What the fuck's going on?" Victor's father yelled, his voice coming quickly and with force. It shook the walls of the house. "Adolph and Arnold are fighting again," Victor's mother said. Adolph and Arnold were her brothers, Victor's uncles. They always fought. Had been fighting since the very beginning. "Well, tell them to get their goddamn asses out of my house," Victor's father yelled again, his decibel level rising to meet the tension in the house. "They already left," Victor's mother said. "They're fighting out in the yard (Alexie, 1966:26).

The short story entitled "*Every Little Hurricane*" told that there is a character named Victor, at that time there was a big storm that hit the Indian reservations spoke. At the same time, there were two people fighting, namely Adolph and Arnold. They were victor's uncle. When the storm hit the city, they fought without thinking about the wind. Victor saw the fight carefully, the problem peaked when they tried to kill each other, but they are brothers, wake up and forgive each other, behind the people addicted alcohol addicts that make them not aware of what they are doing. In this short story, it is told that the storm incident that sticks to Victor's mind and the incident where he started with his family. Besides that, the reality that he experienced before made him often dream about the time when he was starving, and there was no food to eat. They were poor, so that Victoria could only lie sick, feeling hunger. Besides that, victor's mother and father were alcohol addicts, they were drunk, and victor tried to wake them up and felt that his parents were starving, even very hungry, they were lying together. In the end, the hurricane in 1976 was over, and they assembled an appraisal Los.

The next Indian cultural mimicry is portrayed in the short story entitled "*A Drug Called Tradition*". There are two characters that the researcher pay attention in analysing the Indian cultural mimicry. In this short story portrayed the Indian cultural mimicry in behaviour.

"Shit, you're not. I can see you, you're tall and dark and fucking huge, cousin." They're all gone, my tribe is gone. We dance in circles growing larger and larger until we are standing on the shore, watching all the ships returning to Europe. All the white hands are waving good-bye and we continue to dance, dance until the ships fall off the horizon, dance until we are so tall and strong that the sun is nearly jealous. We dance that way (Alexie, 1966:49)

The following data above, it explained that drugs are made as a tradition of Indian society. In this story, there is a character named Victor with his junior friends carrying drugs, and then they try them on their way to the lake of Benjamin, where they carry out their tradition with these drugs. They call it magic mushroom medicine. They get drunk and play their fantasies like dancing, singing. On the statement above, the Indian dancing with white folks together, it used to do the same thing with them to get the equality as like the others. The characters above describe that drug as all wanting to have their eyesight, to accept their real names because they have the same name, they want their adult names. In the statement above, the Indian dancing and singing together with white folks to get the same thing, they're imitated the white folks during the reservations in order to get the equality of their nations, in this case, Indian people try to build a culture such as dancing and also a drug which are categorized as white folks' culture.

The next Indian cultural mimicry portrayed in the short story entitled *Because My Dad Always Said He Was the Only Indian to See Jimi Hendrix Play 'The Star-Spangled Banner' at Woodstove*. In this short story portrayed the Indian cultural mimicry in behaviour.

"You know," I said to my father after the song was over, "my generations of Indian boy ain't ever had no real war to fight. The first Indians had cluster to fight. My great grandfather had World War I, my grandfather had World War II, you had Vietnam, all I have is video games" (Alexie, 1966:63).

In the story *'Because My Dad Always Said He Was the Only Indian to See Jimi Hendrix Play 'The Star-Spangled Banner' at Woodstove'* above the character boy here proud to have a father which became a fighter, the father work with white folks

and he said her generations did not have a real war and he wants to be a fighter as like colonizer to get the authority as like them.

The next Indian cultural mimicry portrayed in the short story entitled "*The Only Traffic Signal on The Reservations Doesn't Flash Red Anymore*". In this short story portrayed the Indian cultural mimicry in behaviour.

It's hard to be optimistic on the reservations. When a glass sits on the table here, people don't wonder if its half-filled or half empty. They just hope its good beer. Stil, Indians have a way of surviving, but it's almost like Indians can easily survive the big stuff. Mass murder, loss of language, and land rights. It's the small things that hurt the most. The white waitress who would not take an order, Tonto, the Washington Redskins. (Alexie, 1966:88).

According to Bhabha (2004) in the book's locations of culture, mimicry is a power to survive to create a new culture. There is no culture pure because there is always something between culture and culture, two cultures can mix to created civilizations. As like the sentences below taken from the story "*The Only Traffic Signal on The Reservations Doesn't Flash Red Anymore*" In this story, Indian try to be optimistic during the reservations, they fell they have a chance to get the equality as like the others.

The next Indian cultural mimicry portrayed in the short story entitled "*The Only Traffic Signal on The Reservations Doesn't Flash Red Anymore*". In this short story portrayed the Indian cultural mimicry in behaviour.

"I'd only played one game drunk and it was in an all-Indian basketball tournament after I got out of high school. I'd been drinking the night before and woke up felling kind of sick, so I got drunk again. Then, I went out and played a game. I felt disconnected the whole time. Nothing seemed to fit right. Even my shoes, which had fit perfectly before, felt too big for my feet. I could not even see the basketball or basket clearly. They were more like ideas. I mean, I knew where they were generally supposed to be, so I guessed at where I should be. Somehow or another, I scored ten points".(Alexie, 1966:89–90).

In the short story "*The Only Traffic Signal on The Reservations Does Not Flash Red Anymore*" shows the character Victor and his friend Adrian are drinking Pepsi on the porch of Victor's house when they see a group of Indian boys passing in front of them, they want to make a basketball team player on the reservation. They thought to reflect on his potential and whether or not he would make it off the reservation and find basketball fame. In this case, Indian try to figure out the ability of the basketball, they tried to copying the acts of white folks.

The next Indian cultural mimicry portrayed in the short story entitles "*Amusements*". In this short story portrayed the Indian cultural mimicry in behaviour.

*"Hey," I asked the carny. "I'll give you twenty bucks if you let my cousin here ride this thing all day" the carny looked at me, at Dirty Joe, back at me and smiled
 "He's drunk as a skunk. He might get hurt,"
 "Shit," I said "Indians aren't afraid of a little gravity"
 "oh, hell,' the carny said. " why not? (Alexie, 1966:96).*

In the short story "*Amusements*" shows the character Sadie and his friend Adrian are drinking Pepsi on the porch of Victor's house, when they see a group of Indian boys passing in front of them, the white folks offered them to do ride all day and he will give them twenty bucks. So, they follow the instructions used the last car, they do the best they can do but the other Indian noises with their mouths. They yelled "*bang, you're dead, Indian*" it seems like the other Indian did not support each other, they used the dead Indian to shows how poor Indian on the stage, even they mimic the white folks to get the appreciations and also self-esteem from the others.

The next data taken from the short story “*That is What it Means to Say Phoenix, Arizona*”. In this short story portrayed the Indian cultural mimicry in behaviour.

I can't believe this," Thomas said. "You drive for a thousand miles and there ain't even any bugs smashed on the windshield. I drive for ten second and kill only living thing in Nevada" (Alexie, 1966:115).

In the short story “*This is what it means to say Phoenix, Arizona*” talks about the character Victor learns the reality that his father died of a heart attack in Phoenix. He was penniless and poor; he desperately needed a way to get to Phoenix. So, Thomas Builds Fire, one of Victor's childhood friends called as Thomas. When Victor look for money to go Phoenix, Thomas offered a money and go to the place together. Then, Victor agreed, on the way to the phoenix Victor trying to clean up his father's sad trailer, Victor must have had childhood memories and Thomas too, memories are good and bad; the stories Thomas used to tell, and the fights they had with each other as teenagers. Thomas reveals to Victor that he had another vision in his life, many years ago, of Victor's father finding him on a vision mission, and bringing him back to the reservation. Thomas believes that Victor's father has become his vision so far, namely that he has a dream to look after each other. Victor and Thomas drive back to Spokane, and split Victor's father's ashes between them. In this case, Victor get depressed because he lost his father, until he killed someone in phoenix to increase his emotions, he angry because his father was killed in the war as like a warrior who hold the blood on his hand without thinking white folks. In this case, Victor mimics white folks' behaviour in order to killed someone.

This data taken from the short story entitled “*The Trial of Thomas Builds the fire*” This data including cultural identity mimicry's type of the way of behaviour.

“I killed one soldier right out with an arrow to the chest, he fell off his horse and did not move again. I shot another soldier and he fell off his horse too and I ran over to him to take his scalp but he pulled his revolver and shot me through the shoulder”. (Alexie, 1966:149).

The statement above taken from the story “*The Trial of Thomas Builds the fire*” the character Thomas is undergoing trial after offending a member of the Tribal Council. In the Kafkaesque process (dark, dystopia and disorientation), Thomas tells some of his stories that appear mostly to be dreams or visions rather than facts, he makes up his own stories. In the end it became as if he was accusing himself of some fabricated accusation. He was sent to the prison by bus, and fellow inmates asked him to share stories. The word “*builds-the fire*” is a kind of behaviour of white folks which use to make the person telling the truth. On this statement above Thomas is killing someone very extreme. The acts of killing here are a behaviour of white folks which used for civilizations. On this case, he imitated their behaviour to kills someone else.

This data taken from the short story entitled “*Jesus Christ’s Half Brother Alive and well on the Spokane Indian reservations*”. This data including cultural identity mimicry's type of behaviour.

Indians get all excited when we hear sirens because it means fires and it means they need firefighters to put out the fires, and it means we get to be firefighters, and it means we get paid to be firefighters. (Alexie, 1966:160).

On that sentence above taken from the short story by Sherman Alexie, the title “*Jesus Christ’s Half Brother Alive and well on the Spokane Indian reservations*” it

shows Indian excited with the culture of firefighters which is the culture of white folks, they imitated that culture to be the way to against the white folks itself.

This data taken from the short story entitle "*Distance*". This data including cultural identity mimicry's type of behaviour.

“Later, I hear how Ray and Joseph got arrested for beating some white guy half death, and I say that Ray and Joseph are just kids, but Suzy says nobody on the reservations is ever a kid and that we’re all born grown-up anyway”.(Alexie, 1966:172).

In the following data above, the data are taken from the story “Distance” This short story takes place in an alternate reality where all white people have died. The Tribal Council orders that anything related to white people is burned, including houses. The narrator finds a transistor radio in an attic and secretly keeps it. The remaining Indians are divided into the Skins, who lived on the reservation before the apocalyptic event, and the Urban, Indians who had moved off the reservation. The Urban is sickly; one even gave birth to a monster. The narrator is in love with an Urban named Tremble Dancer. The narrator visits Noah Chirapkin, the only Skin to venture off the reservation since the apocalyptic event. He describes an open, lonely world. Many of the older tribe members die, and the Tribal Council cremates their bodies on the football field. The ghosts of the Others - Indigenous people from thousands of years ago - kill Noah Chirapkin and rape Tremble, Dancer. She gives birth to a salmon and dies. Later, Judas Wild shoe turns in a wristwatch to the leaders at the Tribal Council. The narrator listens to his transistor radio and turns the volume up as loud as it will go. In this case, Indian try to protect themselves

from white folks in the reservations, this act copying the white folks to attack Indian before.

This data taken from the short story entitled "*The Trail of Thomas Builds the Fire*". This data including cultural identity mimicry's type of behaviour.

"Toilet is a white man in a white hood riding me down on horseback and the floor is a skinny man who wants to teach me a trick he's learned to do with a knife and my shoes squeal and kick and pull me down into the dead pig pit of my imaginations" (Alexie, 1966:175).

On that sentence above, it shows how Indian people learn how to hold a knife well from the white folks which means Indian wants to learn something new, the skill of knife is a lot but the Indian learn with the white folks in order to have same quality from the white folks to get self-esteem.

This data taken from the short story entitled "*The Trail of Thomas Builds the Fire*" This data including cultural identity mimicry's type of behaviour.

"Every Indian learns how to be a magician and learns how to misdirect attentions and the dark hand is always quicker than the white eye and no matter how close you get to my heart you will never find out my secret and I'll never tell you and I'll never show you same trick twice" (Alexie, 1966:177).

In that following sentence, it shows Indian force themselves to be a better person than before which means mimicry used for show their power, get influences from the white folks but also created civilizations. On the other hand, they said on the sentences, "*the dark hand is always quicker than the white eye*" it means they did not want to go down from the white folks.

2. Indian Cultural Mimicry in the Form of Lifestyle

This data taken from the short story entitled "*The Fun House*". In this short story portrayed the Indian cultural mimicry in lifestyle.

"She sewed to pass the time, made beautiful buckskin outfits that no one could afford, and once she made a full-length beaded dress that was too heavy for anyone to wear" "it's just like the sword in the stone" (Alexie, 1966:120)

In the following data above, taken from the short story Sherman Alexie, the title was entitled "*The Fun House*". tells a series of stories about her aunt, in which her aunt is described as living with her family, her aunt likes to sew clothes that are so heavy that no one can wear them, one time there was a mouse crawling on the leg of her trousers while she was sewing, then her children and her husband laughed because they saw the movements of a mouse who was scared like being caught in a trap, they didn't help her at all, the mother was very angry and felt that her children's jokes were serious, then she talked that she was not serious when she gave birth to her child, she was very disappointed because they are useless, already thirty years and have no job but to be drunk. one time they went to a very deep lake, he jumped and was wearing nothing, he was frustrated with his son and his father, even though he did not know how to swim, in the end they took him to the hospital to give birth to a child. In this case, the auth really obsessed with the rare dress, she makes it rare to makes glamor and beautiful, even in that time they are financially difficult but the auth imitate the way white folks wear their dress.

This data taken from the short story entitle "*All I Wanted to do Was Dance*" This data including cultural identity mimicry's type of lifestyle.

“Lakota woman in a Montana bar, he had no idea why he was there, he could not even remember how he arrived. All he knew was that he was dancing with the one hundredth Indian woman in the one hundred dancing since the white woman he loved gone” you’re beautiful, he said to the Lakota woman”(Alexie, 1966:128).

In that following data, taken from the story “*All I Wanted Do Was Dance*” ,” it is explained that Victor character is drinking alcohol, he meets a woman and he is very drunk, he tries to seduce her that he is very beautiful but the woman realizes that he is just drunk, which is in his mind at that time was just dancing, victor could just fall in love with several different women, then at that time he spoke while kissing one of the women, he whispered whether he was a crazy horse or not then the woman left, then victor looked for another woman, all of which he strives to strive with peace of mind, and does odd jo. In this case, Lakota woman or Indian woman copying the way the white folk’s appearance, they dancing, singing that makes reminds victor to the white woman.

This data taken from the short story entitle “*A Train is an Order of Occurrence Designed to Lead to Some Result*” This data including cultural identity mimicry's type of lifestyle.

“At the same time, a white mother pulled son of the river”

“Tell us a story about all that” and his friends said “And if its good, we’ll give you ten bucks”

“Twenty” Samuel Said

“Real deal, “Samuel said and closed his eyes for a moment,” this young Indian boy tired, and hungry, steal a hot dog from a sidewalk vendor. He runs away and the vendor chases him through the park. The Indian boy drops the hot dog and jumps into the river. He cannot swim, though and drowns quickly.(Alexie, 1966:185–86).

In the sentence above, Indian mimic white folks’ behaviour even Indian here cannot swim but he tries to figure out a fear for makes the white folks respects.

This data taken from the short story entitle "*A Train is an Order of Occurrence Designed to Lead to Some Result*" This data including cultural identity mimicry's type of lifestyle.

"Sometimes an Indian woman would work out of the motel and that always hurt Samuel more than anything he could ever imagine. In these dreams, he would see his own daughter's face in the faces of the prostitutes" (Alexie, 1966:191).

In this sentence above taken from the story "*A Train is an Order of Occurrence Designed to Lead to Some Result*". In this story, Samuel Builds-the-Fire lives off reservations and works as a motel waitress. He was unhappy that most of his friends had died and the children rarely spoke to him, but he tried to remain optimistic. He was able to do so until he was dismissed. Although Samuel has avoided alcohol his entire life, going to a bar for the first time and getting very sleepy, experiences flashbacks of his life on the reservation. He wanders into the train and passes out just as the train approaches. That sentences above shows that Indian woman wants to work as like a white woman, not only to be a housework but also work anything, it is kind of the dreams.

3. Indian Cultural Mimicry in the Form of the Way of Thinking

The next Indian cultural mimicry portrayed in the short story entitles "Because My Dad Always Said He Was the Only Indian to See Jimi Hendrix Play the Star-Spangled Banner at Woodstock". This data showed the way of thinking about Indian cultural mimicry.

"Hello out there, folks, this is Big Bill Baggins, with the late-night classics show on KROC, 97.2 on your FM dial. We have a request from Betty in Tekoa. She wants to hear Jimi Hendrix's version of 'The Star-Spangled Banner' recorded live at Woodstock." My father smiled, turned the volume up, and we rode down the highway while Jimi led the way like a snow plow. Until that night, I'd always been neutral about Jimi Hendrix. But,

in that near-blizzard with my father at the wheel, with the nervous silence caused by the dangerous roads and Jimi's guitar, there seemed to be more to all that music. The reverberation came to mean something, took form and function. That song made me want to learn to play guitar, not because I wanted to be Jimi Hendrix and not because I thought I'd ever play for anyone. I just wanted to touch the strings, to hold the guitar tight against my body, invent a chord, and come closer to what Jimi knew, to what my father knew". (Alexie, 1966:63).

The data above talks about Victorian family life where he had an alcoholic father and mother and also told how his mother and father had a relationship, "the perfect hippie during the sixties, because all hippies were trying to be Indian." Victor remembers nights when his father came home drunk, only to be comforted and lulled by Jimi Hendrix's tapes. Finally, at the end of the story, the father leaves the winner and his mother, and this accident happens they are fighting for the treasure because when the Indian marriage starts to fall apart, it breaks down; Indians strive to the end, holding on to the last good because our whole life is concerned with survival. Those sentences above show how Victor character wants to learn a guitar and music as like jammy and Hendrick which are white folks, and Victor tries to imitate the culture of white folks during the reservations to get the same value of it, it relates with the theory of mimicry based on Bhabha perspectives that mimicry is a process of copying their behaviour, customs, to create a new culture.

The next Indian cultural mimicry portrayed in the short story entitles "*Crazy Horse Dreams*". This data showed the way of thinking about Indian cultural mimicry. The character of this story is Victor and an Indian woman.

"You must be a rich man," she said. "Not much of a warrior, though. You keep letting me sneak up on you." "You don't surprise me," he said. "The Plains Indians had women who rode their horses eighteen hours a day. They could shoot seven arrows consecutively, have them all in the air at the same time. They were the best light cavalry in the history of the world." "Just my luck," she said. "An educated Indian." "Yeah," he

said. "Reservation University." They both laughed at the old joke. Every Indian is an alumnus. (Alexie, 1966:75–76).

In the short story "*Crazy Horse Dreams*" the character Victor meets a woman who is very aggressive. He stated that he only wants to be served by Blackfoot servants, a woman arrives tall, she wears very neat clothes, they go together. Somewhere, there they chat while having sexual intercourse, the woman is very attractive. She imagines that Victor is a crazy horse where the crazy horse is a symbol for the Indian ideal. Victor has status as a platonic ideal is one that's both perpetrated by white romanticizing and stereotyping of Native people, and one that's grown to become internalized by several of Alexie's Native characters as well. After failed to do a sexual event with an Indian woman they disappointed each other because of their expectations because they dream the crazy horse or ideal Indian. On the other hand, in the sentences above, the other Indian said "you have to be rich, not just warrior" it reminds that Indian people fight to get the equality, but in this case the other Indian imitated the white folks to seem rich and became a crazy horse which means an ideal people which rich not poor as like Indian during the reservations that looks from the sentences above which they did not want to be an Indian, they said "Indian alumnus" which shows that they did not want to see as Indian because they already imitated white folks behaviour to get same value.

This data taken from the short story entitled "*All I Wanted to do Was Dance*"

This data including cultural identity mimicry's type of the way of thinking.

'In this memory she was all kinds of colours, but the only one that really mattered was white. Then, she was gone, absence has no colour. Sometimes, he looked in the mirror, rubbed his face, pulled at his eyelid skin, he combed his hair into braids and forgave

himself. At night his legs ached and he reached down under the covers and touches his night."(Alexie, 1966:129).

In the following data above, still in the story "*All I Wanted to do Was Dance*" victor missed the white woman, but there are no white folks during the dancing, he often rubs his body to make it white as like white folks. In this case, the white folks already change his mind that the superior colour is white. He wants to copying the body appearances because he thinks the white one is good. From those data above, mimicry consist of three aspects, behaviour, life style, and the way of thinking.

CHAPTER IV

CONCLUSION AND SUGGESTIONS

Based on the research problems, discussion, and data analysis; in this last chapter. The researcher present conclusion and suggestion related to the study of Indian Cultural Identity reflected in Sherman Alexie's collection of short stories.

A. Conclusion

The following conclusion, the researcher divided into two results found in the twenty-two short stories *The Lone Ranger* and *Tonto Fistfight in Heaven* by Sherman Alexie. Firstly, the hybridity which found on the short stories *The Lone Ranger* and *Tonto Fistfight in Heaven*. Secondly, mimicry which found on Sherman Alexie's collection of short stories.

First, hybridity represented in five short stories. "That Is What Is Means To Say Phoenix", "Because My Father Always Said He Was Only The Indian Who Jimmy Hendrick", "The Distance" are include in behaviour hybridity. "A Train Is An Order of Assurance Designed to Lead to Some Result" is the short story that include in hybridity life style and *Imagining the Reservation* include in hybridity of language.

Second, Bhabha explain that mimicry is a process of copying a culture which have a lot of terms, namely behaviour, language, custom and value. They imitated the white folks to get same treatment. The white folks to get same treatment. A copying means a power to improve their and found civilization. In this collection of short stories, Sherman Alexie illustrated the Indian hold their value which makes them hold their identity. In this thesis, researcher classify three forms of mimicry,

mimicry of behaviour, worldview / the way of thinking, and life style. First, there are seven short stories that represent the mimicry of behaviour, “Drug Called Tradition”, “Because My Dad Always Said He Was The Only Indian To See Jimmi Hendrix Play The Star Spangled Banner At Woodstock”, “Distance”, “Jesus Christ’s Hale Brother Is Alive And Well On The Spokane Indian Reservations”, “Amusement”, “This Is What I Wanted Is Dance”, “The Trail Thomas Builds The Fire”. Second, the short story that represent the mimicry of the way of thinking is the short story entitle “Crazy Horse”. The last mimicry life style identified in the short story entitle “The Fun House”, and “All I Do Was Dance”.

B. Suggestion

After concluding the discussion, the researcher presents the suggestion for the readers and the other researcher. Firstly, the reader can use this research to get the other insight the cultural identity. Some people will struggle to find their identity in the hard times, but they may create their identity itself because of the environment and their value.

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CURRICULUM VITAE



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