

**CULTURAL IDENTITY IN SHERMAN ALEXIE'S *WHAT
YOU PAWN I WILL REDEEM***

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE
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UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM
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2024**

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THESIS

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in Partial Fulfillment of the Requirements for the Degree of *Sarjana Sastra* (S.S.)

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MALANG

2023

STATEMENT OF AUTHORSHIP

I claim that this thesis entitled "*Cultural Identity in Sherman Alexie's What You Pawn I Will Redeem*" is my earliest work. I do not carry any materials previously conducted or posted by another researchers, except those cited as references and written in the bibliography. Herewith, if there was any objection or claim, I am responsible for that.

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APPROVAL SHEET

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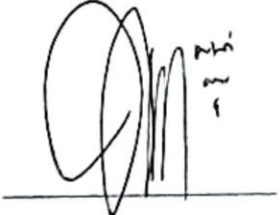


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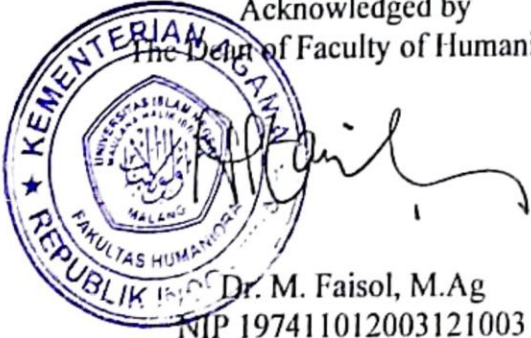
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MOTTO

رَبَّنَا لَا تُؤَاخِذْنَا إِنْ نَسِينَا أَوْ أَخْطَأْنَا

*“Our Lord! Do not punish us if we forget or fall into error” (Q.S Al-Baqarah
2:286)*

أَنَا عِنْدَ ظَنِّ عَبْدِي بِي

“I am as My servant expects Me to be.” (H.Q.R. Bukhari)

*“Sometimes, we have to go deep inside ourselves to solve our problem”
(Spongebob Squarepants)*

*“If you can’t laugh more than once at the same joke, then why you should cry
many time at the same pain?”*

(Patrick Star)

DEDICATION

I proudly dedicate this thesis to:

1. My parents for their unwavering support and to myself who keep fighting and never gave up while working on this thesis.
2. Myself for being me
3. Lecturers and Friends for their advices

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Bismillahirrahmanirrahim

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I would love to thank all of my family, lecturers and friends who have contributed support to this thesis. Their invaluable assistance in preparing, executing, and completing the thesis writing process both directly and indirectly made this work possible. Without their support, this thesis would not exist. I express my deepest gratitude to all of them.

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opportunity to carry out studies at the Faculty of Humanities and English Literature Department.

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I realize that my thesis is still far from perfect. Therefore, as needed constructive criticism and suggestions for the perfection of the thesis in the future and hopefully this thesis can provide benefits to others.

Malang, May 05th, 2024
The Researcher

A handwritten signature in black ink, consisting of a large circle on the left and a series of loops and lines on the right, representing the name Farhan Atoillah.

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ABSTRACT

Atoillah, Farhan (2024), Cultural identity in Sherman Alexie's *What You Pawn I Will Redeem*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Dr. Syamsudin M.Hum.

Keywords: Sociology of Literature, Cultural Identity.

The American Indians population in the United States has significantly increased 56.9% in the last 10 years over all-time low of around 237,000 in the mid-1890s to somewhat over four million individuals who identified themselves as Natives at the turn of the century. Manuel Castells has emphasized that all identities are constructed. The problem is how to build that identity, from what it is constructed, by whom it is constructed, and for what purpose it is constructed. He also categorized identity construction in three forms; those are legitimizing identity, resistance identity, and project identity. In this study, the researcher used the cultural identity theory by Manuel Castells to analyze the main character in the short story *What You Pawn I will Redeem* by Sherman Alexie which aims to find out what the main character's cultural identity is and how the struggle he does for enforcing his cultural identity. This research uses a sociology approach by assertion on the sociological aspects of the main character in the short story. The researcher collected data in the form of sentences, paragraphs, and dialog related to the cultural identity. The results of this study show that cultural identity analysis of Jackson's in Sherman Alexie's *What You Pawn I Will Redeem* revealed numerous key cultural identity traits. Identity legitimization, institutional power dynamics, prior trauma, and financial identities challenge Jackson and others to establish identities.

البحث مستخلص

عطاء الله، فرحان) ٢٠٢٤ (الهوية الثقافية في عمل شيرمان أليكسي "What You Pawn I Will Redeem". قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. مشرف الدكتوراه شمس الدين ماجستير العلوم الإنسانية.

الكلمات الأساسية : علم اجتماع الأدبي، الهوية الثقافية.

زاد عدد السكان الهنود الأمريكيين في الولايات المتحدة بشكل ملحوظ بنسبة 56.9% في أواخر السنوات العشر مقارنة بأدى مستوى على الإطلاق والذي بلغ حوالي 237000 في منتصف تسعينيات القرن التاسع عشر إلى ما يزيد قليلاً عن أربعة ملايين فرد عرفوا أنفسهم بأنهم من السكان الأصليين في مطلع القرن. وقد أكد مانويل كاستيلز (2010) على أن جميع الهويات يتم بناؤها. المشكلة هي كيفية بناء تلك الهوية، مما تم بناؤها، ومن قام ببنائها، ولأي غرض تم بناؤها. كما صنف بناء الهوية في ثلاثة أشكال؛ وهي إضفاء الشرعية على الهوية، وهوية المقاومة، وهوية المشروع. في هذه الدراسة استخدم الباحث نظرية الهوية الثقافية لتحليل الشخصية الرئيسية في القصة القصيرة "ما أنت بيدق سأسترده" للكاتب شيرمان أليكسي والتي تهدف إلى معرفة ما هي الهوية الثقافية للشخصية الرئيسية وكيف نضاله من أجل فرض هويته الثقافية بفعل. يستخدم هذا البحث منهج علم الاجتماع الأدبي من خلال التأكيد على الجوانب الاجتماعية للشخصية الرئيسية في القصة القصيرة. قام الباحث بجمع البيانات على شكل جمل وقرات وحوارات تتعلق بالهوية الثقافية. تظهر نتائج هذه الدراسة أن تحليل الهوية الثقافية لجاكسون في كتاب شيرمان أليكسي "ما سأسترده" كشف عن العديد من سمات الهوية الثقافية الرئيسية. إن إضفاء الشرعية على الهوية، وديناميكيات السلطة المؤسسية، والصدمات السابقة، والهويات المالية، تتحدى جاكسون وآخرين لإنشاء الهويات.

ABSTRAK

Atoillah, Farhan (2023) Identitas Budaya dalam karya Sherman Alexie *What You Pawn I Will Redeem*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Dosen Pembimbing Dr. Syamsudin M.Hum.

Kata Kunci: Sosiologi Sastra, Identitas Budaya.

Populasi Indian Amerika di Amerika Serikat telah meningkat secara signifikan sebesar 56,9% dalam 10 tahun terakhir, melebihi angka terendah sepanjang masa, yaitu sekitar 237.000 pada pertengahan tahun 1890an, menjadi lebih dari empat juta orang yang mengidentifikasi diri mereka sebagai Pribumi pada pergantian abad. Manuel Castells menekankan bahwa semua identitas dikonstruksi. Persoalannya adalah bagaimana membangun identitas itu, dari apa ia dikonstruksi, oleh siapa ia dikonstruksi, dan untuk tujuan apa ia dikonstruksi. Ia juga mengategorikan konstruksi identitas dalam tiga bentuk; yaitu identitas legitimasi, identitas perlawanan, dan identitas proyek. Dalam penelitian ini, peneliti menggunakan teori identitas budaya untuk menganalisis tokoh utama dalam cerita pendek *What You Pawn I will Redeem* karya Sherman Alexie yang bertujuan untuk mengetahui apa identitas budaya tokoh utama dan bagaimana perjuangan dalam menegakkan identitas budayanya. melakukan. Penelitian ini menggunakan pendekatan sosiologi sastra dengan penegasan terhadap aspek sosiologis tokoh utama dalam cerpen. Peneliti mengumpulkan data berupa kalimat, paragraf, dan dialog yang berkaitan dengan identitas budaya. Hasil penelitian ini menunjukkan bahwa analisis identitas budaya Jackson dalam *What You Pawn I Will Redeem* karya Sherman Alexie mengungkapkan banyak ciri identitas budaya utama. Legitimasi identitas, dinamika kekuasaan institusional, trauma sebelumnya, dan identitas finansial menantang Jackson dan pihak lain untuk membangun identitas.

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CHAPTER I

INTRODUCTION

A. Background of the Study

The American Indians population in the United States has significantly increased 56.9% in the last 10 years over all-time low of around 237,000 in the mid-1890s to somewhat over four million individuals who identified themselves as Natives at the turn of the century. This unusually significant increase in numbers was mainly due to historic, geographic and cultural shifts in the indigenous population, as they had tried to survive under intense pressure to assimilate into mainstream white America (Ibarrola-Armendaris, 2019). The discourse of cultural identity became an important theme in cultural studies in the West in 1990. In the world of literature, indigenous literary works have an influence on Indigenous young people, the way they view themselves and how they build their own identity (Topash-Caldwell, 2020). There is a wide variety of narratives of Native American literature that we can find ideas about Native stories and knowledge of indigenous peoples (Rahayu, 2022).

The concepts of culture, values, and identity are as complex and diverse as their relationship to one another (Anheier-Isar 2007). Meanwhile, the concept of cultural identity is mixed between subjectivity and identity. Its argument affirms to Barker's statement (2003), cultural identity is a socio-cultural construction. Cultural identity specifies to certain individual's character that carries particular views, socialization, abilities, information, beliefs, experiences, and talents. It attributes to the identical compound of memories, impressions, ideologies, images, idioms,

inventions, and ambitions that maintains the identity of human civilization within the framework of what is known to be developmental because of its private excitement and competence to interact or capture (Radwan, 2022).

Fundamentally, Stuart Hall gives two alternatives to comprehend its concept. 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 frequently 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 sociological perspective, it is clearly obvious to deal with the fact that all identities are constructed (Castells, 2010). But the question always begins with the words who, for what, from what, and by whom. The study of identity is the study of the formation of the subject. The study of who belongs to a category, self-concept, or group. Identity is always a process of becoming with multiple consciousness depending on social location. The stakes carried by the membership are also important; so our second assumption: (b) identity is about power. In his case, power is at the source of who is “accounted for” as belonging to an identity, along with who is competent to define themselves, identify themselves, and deny their identity to others (Urrieta, Noblit, 2018).

Prior to the decision why the writer choose *What You Pawn I Will Redeem* becomes the topic to discuss in this paper, the writer of this paper was suggested by one of the Literary Studies lecturer to read one of the Sherman Alexie's *Ten Little*

Indian that is *What You Pawn I Will Redeem*. The primary data of this research is from a short story entitled *What You Pawn I Will Redeem*; written by Sherman Alexie and published by Grove Press in Canada 2003. The researcher, therefore, is interested to choose short story as the topic of research that is *What You Pawn I Will Redeem*.

What does people talk about Sherman Alexie? He is a Spokane Indian who brilliantly engages memory, fantasy and straightforward realism to paint a complex, grim and ironic portrait of life on the *Ten Little Indian*. Alexie is popularly acknowledged for the way he cover the pop culture icons and artifacts into his fiction (Gordon, 2001). In the collection of short stories, they feature the Spokane people of the Native Americans of Washington state (Rahayu, 2022). He cleverly distances his character between Indians and whites, reservations of India and urban India, between modern India and tradition.

The previous studies showed the application of the theory of cultural identity from the perspective of Manuel Castells in literary work, the study of cultural identity in a short story, and previous research on *What You Pawn I Will Redeem* or related issue about the short story. Redford Steve, the previous researcher (2019), uses Eduardo Duran Trauma on his paper, *Jackson Squared Equals What? The Ending of Sherman Alexie's What You Pawn I Will Redeem*. He focus on analyzing the story ending with the aim of not presenting a definitive explanation but simply to provide acceptable ideas that would shed a bit more light on where Jackson might be in this particular struggle. The fact that, at the beginning of the story, Jackson is represented as an actor that suffers "mental injury" not

“social disorder”. By the result that it is particularly related to psychotherapy, on the brand of psychotherapy applied to mental/spiritual struggles in indigenous people who experienced historical trauma.

There are several previous papers on the same object that the researcher provides as well. Mundi Rahayu (2022), uses postcolonial feminist literary criticism by Gayatri Spivak on her *The New Image of Indian Girl in Sherman Alexie's The Search Engine* that features spivak's concept, the women are prioritized in the third world and it is called the subaltern's voice. The result, then, displays the new female image identity portrays in Corliss, the main character, where she is able counter Native American women common stereotypes. She, Mundi Rahayu (2023), also deals with *American Indigenous Literature in the Eyes of the Islamic University Students* using Rosenblatt's reader response theory on *Shereman Alexies's What You Pawn I Will Redeem*. The result shows the daily life of Indian people in American city. Where the new vocabularies related to the American Indian cultural terms, the challenges of indigenous man living in the modern city, and humor in the story portrayed in the story

Stephanie Gordon (2015), has already dealt with *Bakhtin's dialogical model in The 7-11 of My Dream: Pop Culture in Sherman Alexie's Short Fiction*. He finds that Alexie in *The Lone Ranger and Tonto Fistfight in Heaven*, constructs native American identity model in which it moves inclusive beyond devisive reaction. He focus on how the simultaneous connection to, and subversion of, white culture functions dialectically to investigate the issues of identity.

Jennifer K. Ladino (2013), has already dealt with *A Limited Range of Motion? Multiculturalism, Human Questions, and Urban Indian Identity in Sherman Alexie's Ten Little Indians* on analyzing several stories in *Ten Little Indians* to acknowledge how urban spaces shape new Indian image and how they, in turn, build their personal and cultural identities in the urban surroundings. In particular, Alexie's text acknowledge how Seattle's multiculturalism ambiguos and maintain social abuse. Homelessness, alcoholism, and underdevelopment advance to be problems for India's downtown population; a gentrifying (often disparate) environment displacing the powerless and the homeless; and racism pursue to regulate how they commit occupying urban spaces. As Alexie challanges the automatic acknowledgement of Seattle's romantic multicultural community, providing a model for building polycultural alliances that that carry faith for justice for generosity, empathy, community, and recognition of mutual humanity.

The researcher, thus, concludes that they have different focus analyses. The first researcher discusses the trauma; the second researcher discusses postcolonial feminnist literary criticism; the third researcher discusses the diasporic Indians and socio-cultural transformations; the fourth researcher discusses dialogical model; the fifth researcher discusses hegemony multiculturalism and identity. Those previous studies have a similar material topic that inspired the researcher to apply the cultural identity by Manuel Castells. This research focuses on explaining how the theory of cultural identity applies in the short story.

This research is, therefore, chosen because the writer of this research is interested in studying short story. Reading it carefully automatically develops our

knowledge and it makes possible to arrange the works that are chosen by the author. Beside that the researcher can also get the author's experiences from the short story, the researcher wants to know what types of the cultural identity is portrayed in the story and how maintaining it.

The researcher of this paper also realizes that there are many researchers have already dealt with Sherman Alexie's short stories to be their research topics. However, the world shall know another side, what the researcher assumes, that it is crucially pivotal to be shared. The researcher, therefore, interested to know the cultural identity as seen in the short story. The title, therefore, in this thesis is *Cultural Identity in Sherman's Alexie's What You Pawn I Will Redeem*.

B. Problem of the Study

This paper attempts to respond the questions:

- a. What is the main character's cultural identities potrayed in Sherman Alexie's *What You Pawn I will Redeem*?
- b. How does the main character struggle for enforcing his cultural identity in Sherman Alexie's *What You Pawn I will Redeem*?

C. Significance of the Study

This research is purposed to support the people understanding on analyzing a phenomenon in a literary work, especially in using the theory of cultural identity by Manuel Castells. In practical terms, this study is also intends to provide a deeper understanding of literature students about applying cultural identity theory in their research. They can use this study's results as a comprehensive source for analyzing similar ones studying with cultural identity theory in sociological literary work.

D. Scope and Limitation

The researcher emphasizes on sociological analysis, this research is conducted to observe the cultural identity represented in the main character of Sherman Alexie's *What You Pawn I Will Redeem* using the theory of cultural identity by Manuel Castells.

E. Definition of Key Terms

1. Cultural Identity

In the context of sociological perspective, it is clearly obvious to deal with the fact that all identities are constructed (Castells, 2010). As its argument accord to Barker's statement (2003), cultural identity is a socio-cultural construction. Cultural identity specify to an individual's character that carries particular views, socialization, abilities, information, beliefs, experiences, and talents.

2. Identity

Identity refers to social actors which is a procedure of meaning production with cultural attributes or a set of cultural attributes basis which are prioritized through different meaning sources. For each individual and collective social actors, they often experience a plurality of identities. This plural identity is sometimes a supply of tension and contradiction in each social motion and self-representation. Identity is a supply of meaning for social actors themselves, built by themselves, and built over the method of individuation. In a perspective of social expert, all identities are built. The problem is how to build that identity, from what, by whom, and for what

purpose. identity construction operate materials from history, from geographical conditions, biological appearance, productive and reproductive institutions, collective memory, and from private fantasies, as well as from parties who have power in society such as state and religious institutions. Individuals and social groups build identities in accordance with the social situations that determine them as well as those rooted in the social structure of society in a certain area and time (Castells, 2010).

CHAPTER II

REVIEW ON RELATED LITERATURE

A. Sociology of Literature

We use the sociology of literature to analyse and understand the relationship between literary works and social structures as they are created. Damono claims in Wiyatni (2013) that sociology should be used as a method for analyzing literature that deals with society and its social phenomena. It shows that there are decided social circumstances in a literary creation. This is due to the existence of a relationship between social structures and literary phenomena that are mutually demanding, sociological studies of literature have proven to be quite useful in understanding political issues, situations of socioeconomic, the system of the social and political organizations, the author's creativity and world view, the relation between a thought and a particular cultural configuration in which it appears and as a determinant of a literary work (Wellek, 1989).

The scientific and objective analysis of man in society, the study of social institutes and social systems are the social science of the states Swingewood (1972:11). It aims to address how society is conceivable, how it functions, why it exists. He also points out that a rigorous study of society's social, governmental, religious, and economic structures constitutes the social system. In Alan's book, Lucien Goldman also recognizes that sociology is a scientist focusing on a group of intellectually structured categories, which are therefore social reality, and that structure itself.

The concept of sociology is etymologically derived from the Latin term "socius," which means partner or accomplice, and the Yunani or greek word "logos," or "logy," which means that science or study. The science of sociology is the empirical examine of the human being and his environment, the structure and framework of society, individual behavior and relationships, social structures, and method. The field of social relations discusses culture and its subjects starting from various sources, including literature. Literature represents human society, the human connection, and the surroundings we live in, talk, and journey in as a social commodity (Wellek, 1989:13).

Like sociology, literature is objectively discussing the sensible image of human existence because it is named the society's replicate and controller. Sociology intends to apprehend literary realities and their effect on social relationships. The sociologists, therefore, like M.C. Albrecht, Rene Welleck, and others accept that literature is an organization and sociology is an institution's research (W. Witte, 1941:87-90).

Including sociology, the literature focuses mainly on the social world of man, his adaptation of it, and his willingness to change it. The substance on which the literature is built is the man and his culture. Thus, literature by collaborative development is seen as the expression or reflection of human life, namely language (Wellek, 1989:94). W. H. Hudson said that "literature is a critical archive of what men saw in life, what they saw, what they think and felt about those things that are most directly and lastingly intriguing to us all. Therefore, the language is essentially

an expression of life." In short, literature is created from life, responds to life, and is provided by life.

In addition, as Laurenson & Swingewood (1972) state, the connection between sociology and literature is apparent in related views. Sociology is an aimable and empirical field that discusses various essential topics such as psychological, political, moral, economic structures, social structure, social transitions, and social stability, and so forth. It also focuses on social institutions and social processes. Literature is thought to do with the social environment of humans, their adaptation, and their desire to make it change. As a result, as significant literary genre, the novel is often said to portray, reinvent, and delineate people's social life, their relationships with others, families, politics, class, country, and other structures surrounding them (Laurenson & Swingewood, 1972).

Furthermore, the object of research in sociology and literature is the same. Both sociology and literature address the same topic: humans in society, their relationships, and the outcomes of the processes that arise due to the relationships they form (Wiyatmi, 2013). However, the distinction is that sociology is objective and scientific, while literature is more subjective and dependent on personal opinion or insight (Damono in Wiyatmi, 2013).

Eagleton (1988) introduces two key ways to justify literature by viewing it from sociology. First, it takes the realist approach, which sees literature as being profoundly influenced and conditioned by its social meaning in practice. The second approach is pragmatist, which believes that literature is influenced by

various factors and is readable in a variety of contexts, especially by emphasizing its social determinants.

This sociological approach is included in the mimetic approach. This approach looks at how literary works represent the condition of society. Common topics that can appear in this approach are cultural identity, social conflict, symbolic violence, social alienation, and social certification.

B. The Construction of Identity

Identity construction is to legitimize a particular worldview and support a particular domination (Rahayu, 2021). The social construction of an identity, in Castells view, always occurs in a context characterized by power relations. There are three forms and origins of identity construction: Legitimizing identity, Resistance Identity, Project Identity (Castells, 2010).

1. Legitimizing Identity

Legitimizing Identity is implemented and enforced usually by institutions in the dominant society, which have power. So identity is built by institutions in the dominant society (Castells, 2010). In Castells view, each type of identity-building process refers to a different outcome in society. Civil society is the result of identity legitimacy. In the sense of a set of organizations and institutions, as well as a set of structured and organized social actors, which are involved in reproducing, although sometimes in an unconventional way, an identity that rationalizes the source of structural domination. The statement above may surprise some readers, because civil society generally implies positive connotations of democratic social change.

This is, however, the original conception of civil society, as formulated by Gramsci, the intellectual father of this ambiguous concept.

Manuel Castells' *Legitimizing Identity: The Self-Presentations of Racialized and Indigenous Movements* is a book that explores the complex processes involved in the formation and legitimation of collective identities within racialized and indigenous movements. Castells argues that these movements are driven by a desire for recognition and representation within dominant political and social structures, and that the process of legitimization is crucial to their success.

The book draws on case studies from around the world, including the Zapatistas in Mexico, the American Indian Movement in the United States, and the Maori in New Zealand, among others. Castells examines the ways in which these movements construct and present their identities through a range of tactics, including symbols, rituals, and discursive practices. He also explores the role of media in shaping public perceptions of these movements and their goals.

One of the key themes that emerges from Castells' analysis is the importance of narrative in the construction and legitimation of collective identities. He argues that these movements are engaged in a constant process of storytelling, through which they articulate their grievances, goals, and visions for the future. These narratives are often deeply rooted in historical experiences of oppression and marginalization, and are designed to challenge dominant representations of racialized and indigenous communities (Castells, 2010).

Castells also emphasizes the role of cultural production in the formation of collective identities. He argues that music, art, and other forms of cultural expression are important tools for these movements in their efforts to create a sense of shared identity and solidarity. Through cultural production, racialized and indigenous communities are able to articulate their own visions of the world and their place within it (Castells, 2010).

Overall, Castells' *Legitimizing Identity* provides a comprehensive and insightful analysis of the complex processes involved in the formation and legitimation of collective identities within racialized and indigenous movements. His work highlights the crucial role of narrative and cultural production in these processes, and underscores the ongoing struggle for recognition and representation within dominant political and social structures.

2. Resistance Identity

Resistance Identity is built by marginalized parties, alienated, or parties who carry out resistance to dominant groups or dominant forces. This identity is formed through principles that are contrary to the dominant forces in society. This is similar to what Calhoun said when he explained about identity politics (Castells, 2010). This is perhaps the most important type of identity construction in our community. It builds a mutual resistance form against intolerable oppression, usually on the basis of an identity that, it seems, is clearly defined by history, geography, or biology, making it easier to define the boundaries of resistance. Ethnic-based nationalism, For example, as Scheff proposes, often "arises from a sense of

alienation, on the other hand, and a hatred of unjust exclusion, whether political, economic or social" (Castells, 2010).

Religious fundamentalism, territorial community, nationalist self-affirmation, or even self-deprecating conceit, turning the term oppressive discourse upside down (as in "queer culture" of some tendencies in the gay movement), are all expressions of what I call exclusion for the excluded by exclusives. Namely, building a defensive identity within the framework of the dominant institution/ideology, reversing value judgments while strengthening boundaries (Castells, 2010). In such cases, the problem of mutual communication arises between these excluded/exclusive identities. The answer to this question, which can only be empirical and historical, determines whether society remains a society or is fragmented into constellations of tribes, sometimes euphemistically called communities.

Manuel Castells is a renowned sociologist and political economist who has made significant contributions to the study of social movements and resistance. One of his notable works is *Resistance Identity* which explores how resistance movements construct their identities in the face of dominant power structures. This literature review will examine key themes and insights from Castells' work.

Firstly, Castells argues that resistance movements are not just reactive to power structures but are proactive in constructing their identities. According to him, identity is a fundamental aspect of resistance because it provides a sense of purpose and meaning to the movement's actions (Castells, 2010). Castells contends that resistance identities are often forged in opposition to dominant cultural and political

narratives that marginalize certain groups or individuals. For instance, he points out that feminist movements have created an identity that challenges traditional gender roles and the patriarchy.

Secondly, Castells emphasizes the importance of communication and media in shaping resistance identities. He asserts that media technologies play a significant role in shaping the narrative and discourse of resistance movements. In the contemporary context, social media platforms have become crucial in mobilizing and organizing resistance movements, as well as in shaping their identities. Castells contends that social media provides a platform for marginalized groups to create their own media and challenge dominant narratives.

Thirdly, Castells identifies the role of space and place in constructing resistance identities. He argues that physical spaces are significant in creating a sense of belonging and community for resistance movements (Castells, 2010). For instance, he notes that public spaces such as parks and plazas have been used as sites of resistance by various social movements. Additionally, Castells emphasizes the importance of virtual spaces in creating a sense of community and identity for resistance movements. Online spaces such as forums and social media groups have become significant in fostering solidarity and shared identity among members of a movement (Castells, 2010).

Finally, Castells underscores the significance of agency in constructing resistance identities. He posits that resistance identities are not static or predetermined but are shaped by the agency of the movement's participants. Castells emphasizes that resistance movements are not homogenous, but rather, are

comprised of diverse individuals with different experiences and perspectives. As a result, resistance identities are constantly evolving and adapting to the changing circumstances and needs of the movement.

Castells' work on resistance identity, thus, provides valuable insights into how resistance movements construct their identities in the face of dominant power structures. His emphasis on the proactive construction of identity, the role of communication and media, the significance of space and place, and the agency of movement participants provides a comprehensive framework for understanding resistance identities.

3. Project Identity

People build identity by renewing their identity which can redefine their position in society (Castells, 2010). Thus, this identity aims to change the entire social structure that exists in society. Although concurring with Giddens' theoretical portrayal of shaping identities during the era of "late modernity, Castells argues, based on the analysis presented from this trilogy, that the emergence of networked societies calls into question the process of identity construction during that period, thereby fostering new forms of social change. This is because networked societies are based on a systemic division there exists a division, among various space-time contexts of power and experience, between the local and global spheres for the majority of individuals and social groups. Reflexive life planning, therefore, becomes impossible, unless elites who inhabit the eternal space of global and local support networks and building intimacy based on trust require a completely

autonomous redefinition of identity vis-a-vis the logic of dominant institutional and organizational networks (Castells, 2010).

In such current situation, civil society is shrinking and disarticulation because of unavailable continuity among the logic of power-making in global networks and the logic of association and representation in certain communities and cultures (Castells, 2010). The search for meaning occurs within restoration of defensive identities around communal principles. The majority of social activities are structured to oppose unfamiliar and disconnected personas. As for the emergence of a project identity, it still happens, or may happen, depending on the community. In Castles' hypothesis, however, the constitution of the subject, at the heart of the process of social change, takes a different route from that known during modernity, and late modernity: that is, the subject, if and when it is constructed, is not reconstructed on the basis of civil society, which is in process of disintegration, but as an extension of the communal resistance. Whereas in modernity (early or late) project identity is formed out of civil society (as in the case of socialism based on the labor movement), in networked societies project identity, if it develops, grows out of communal resistance (Castells, 2010). The ascent of identity politics in a connected society signifies this underlying significance. Examining how communal opposition transitions into transformative entities is a suitable field for social change theory in the digital age, considering the procedures, circumstances, and outcomes of this transformation.

Furthermore, Manuel Castells' Project Identity is a seminal work in the field of sociology that examines the ways in which identity is constructed and

transformed in the information age. In this literature review, we will explore the main themes and arguments of Castells' work, as well as its contributions to our understanding of identity in contemporary society.

Castells argues that the information age is characterized by a fundamental shift in the way identity is formed. Whereas traditional forms of identity were grounded in stable social structures and cultural traditions, the information age is marked by a "network society" in which identity is increasingly constructed through the interaction of individuals with digital technologies and global networks of communication. According to Castells, this shift has profound implications for the way we understand ourselves and our place in the world.

One of the key themes of Castells' work is the idea that identity is no longer fixed or stable, but is rather a dynamic and fluid process. He argues that individuals are constantly engaged in a process of constructing and reconstructing their identities in response to changing social contexts and technological developments (Castells, 2010). This process is facilitated by the ability of digital technologies to enable individuals to connect with others and to access a vast array of information and resources.

Another important theme of Castells' work is the idea that identity is closely linked to power relations. He argues that the ability to construct and manipulate identity is a key source of power in contemporary society. This is particularly evident in the realm of politics, where political actors use digital technologies to

construct and disseminate images of themselves and their opponents in order to shape public opinion and gain electoral support (Castells, 2010).

Castells' work also highlights the importance of the networked nature of contemporary society in shaping identity. He argues that the ability of individuals to connect with others through digital networks has led to the emergence of new forms of collective identity, such as global social movements and online communities. These new forms of identity are often characterized by their ability to transcend traditional social and cultural boundaries, and to mobilize individuals around shared values and interests (Castells, 2010).

Overall, Castells' Project Identity is a significant contribution to our understanding of identity in the information age. By highlighting the fluid and dynamic nature of identity formation, as well as the close links between identity and power, Castells provides a valuable framework for analyzing the complex ways in which identity is constructed and transformed in contemporary society.

C. Cultural Identity

To deal with cultural issue, it requires interdisciplinary theory to find out the extensive results and solutions. Castells (2010) in his book *The Power of Identity* asserts that identities are stronger sources of meaning than roles because of the process of self-construction and individuation that they involve. In simple terms, identities organize the meaning, while roles organize the functions (Castells, 2010). Castell defines meaning as the symbolic identification by a social actor of the purpose of her/his action. Thus, Identity refers to social actors in which cultural

attributes or a set of cultural attributes that are prioritized over other sources of meaning becomes the basic of a process of meaning construction. For both individual and collective social actors, they often experience a plurality of identities. This plural identity is sometimes a source of tension and contradiction in both social action and self-representation. Identities are source of meaning for social actors themselves, constructed by themselves, and constructed through the process of individuation (Castells, 2010).

In a perspective of sociology, all identities are constructed. The problem is how to build that identity, from what it is constructed, by whom it is constructed, and for what purpose it is constructed. Identity construction uses materials from history, from geographical conditions, from biology, from productive and reproductive institutions, from collective memory, and from personal fantasies, as well as from parties who have power in society such as state and religious institutions (Castells, 2010). Individuals and social groups build identities in accordance with the social conditions that determine them as well as those rooted in the social structure of society in a certain space and time.

Therefore, it is clearly obvious to deal with the fact that all identities are constructed (Castells, 2010). As its argument accord to Barker's statement (2003), cultural identity is a socio-cultural construction. Cultural identity specify to an individual's character that carries particular views, socialization, abilities, information, beliefs, experiences, and talents.

CHAPTER III

RESEARCH METHOD

A research methodology is defined as a way to understand reality with systematic steps to solve problems and simplify problems so that they are easier to understand (Ratna, 2010). This chapter presents a research method consisting of research design, research instrument, data resource, data collections, and data analysis.

A. Research Design

This study is literary criticism to have depth-understanding the short story and also the theory. This presents the study understanding and describing the cultural identity of the main character in *What You Pawn I Will Redeem*. The researcher, thus, deal with the sociological approach on Cultural Identity theory of Manuel Castells to analyze the cultural identity of the main character in Sherman Alexie's *What You Pawn I Will Redeem*.

B. Data Source

The primary data of this analysis is from *What You Pawn I Will Redeem*, written by Sherman Alexie. This short story was published 25 pages by Grove Press in Canada 2003 in the collection of short stories *Ten Little Indian*.

C. Data Collection

The data collection took from one of the collection of short stories in *Ten Little Indian* by Sherman Alexie entitled *What You Pawn I Will Redeem*. This

research using the literature study method: reading the short story carefully and critically, taking notes, identifying, and classifying related to the research topic.

D. Data Analysis

The process of searching and arranging the materials of the study, the researcher accumulate to increase his own understanding and to able him to present his discovery. These steps mostly specify to the working process with the data, organizing the data, breaking the data into workable units, synthesizing them, searching for the pattern, discovering what is pivotal and what is can be evaluated, and deciding what to tell the reader.

CHAPTER IV

FINDING AND DISCUSSION

This chapter presents the discussion of Jackson's cultural identity and the struggle of Jackson's for enforcing his cultural identity. In Sherman Alexie's *What You Pawn I Will Redeem*, based on what the researcher has formulated in the research question.

A. The portrait of Jackson's cultural identity

In Sherman Alexie's *What You Pawn I Will Redeem*, the story follows Jackson Jackson, a homeless Spokane Indian, who comes across his grandmother's regalia in a pawnshop. The regalia was stolen fifty years ago, and Jackson is determined to buy it back. However, he is short on money. The pawnbroker agrees to hold the regalia until 6:00 PM that day, giving Jackson a chance to come up with the cash.

Throughout the day, Jackson embarks on a quest to raise the money needed to reclaim his grandmother's regalia. The story explores themes of identity, loss, and the struggles faced by Native Americans in contemporary society. Alexie weaves humor, sadness, and poignant observations about the complexities of cultural heritage and personal redemption into the narrative. This short story aligns with Manuel Castells (2010) identity construction: Legitimizing identity, Resistance Identity, Project Identity.

1. Legitimizing Identity

Minority communities submit, obey or comply with the dominant community by recognizing, agreeing and justifying what is requested or desired by the dominant community (Castell, 2010). In Sherman Alexie's short story "*What You Pawn I Will Redeem*," the first evidence that Jackson provides a critical lens through which the dynamics of power and compliance between minority and dominant communities can be shown based on the quote below

(Datum 1)

"How about this? I'll give you twenty-four hours to come up with nine hundred and ninety-nine dollars. You come back here at lunchtime tomorrow with the money, and I'll sell it back to you. How does that sound?" "It sounds good," I said. "All right, then," he said. "We have a deal. And I'll get you started. Here's twenty bucks to get you started." (TLI, P.174)

Based on quote above it can be seen that Jackson's deference to the pawnbroker's conditions, reflecting a broader theme of submission and compliance prevalent in interactions between minority communities and dominant societal structures.

Jackson's acceptance of the pawnbroker's terms, despite the seemingly insurmountable challenge of raising such a large sum of money within twenty-four hours, highlights a pattern of acquiescence often seen in minority communities when engaging with dominant societal forces. This deference can be interpreted as a survival mechanism, where agreeing to the dominant community's demands becomes a way to navigate and potentially mitigate power imbalances. Jackson's polite acceptance of the deal, "*It sounds good*," underscores his lack of power in the negotiation, revealing how individuals from marginalized communities may feel

compelled to comply with terms set by those in positions of authority, even when those terms are unfavorable or unrealistic.

Moreover, the pawnbroker's gesture of giving Jackson twenty *dollars "to get you started"* can be seen as a symbolic act that reinforces the power dynamics at play. While it appears to be an act of generosity, it subtly underscores the pawnbroker's control over the situation and Jackson's dependence on the pawnbroker's goodwill. This gesture, while seemingly helpful, also implies that the pawnbroker's authority is unquestionable and that any assistance provided is conditional and limited. By accepting the twenty dollars, Jackson implicitly acknowledges the pawnbroker's superior position, further entrenching the dynamic of submission and compliance.

This interaction reflects the broader societal patterns where minority communities are often placed in positions where they must recognize, agree, and justify the demands and desires of the dominant community to access resources or opportunities. Another evidence of Jackson legitimizing identity when Jackson admits that he loves money and power more than he loves Kay. It can be seen in quote below

(Datum 2)

"Jackson Jackson," she said. "Have you come back to claim my heart?" "I won a free ticket," I said. "Just like a man," she said. "You love money and power more than you love me." "It's true," I said. "And I'm sorry it's true." (TLI, P.180)

Jackson's interaction reflects the internalized struggle to conform to the expectations and values imposed by the dominant society. His admission of valuing "*money*" and "*power*" over personal relationships underscores the pressure to

prioritize material success and societal validation, even at the cost of personal and cultural integrity.

This dialogue reveals the internal conflict faced by individuals within minority communities as they navigate the demands of the dominant culture. Jackson's acknowledgment of his actions demonstrates an awareness of the ways in which he has been compelled to align with the values of the dominant community, despite recognizing the detrimental impact on his personal relationships and cultural identity. His apology, "*I'm sorry it's true,*" signifies a deeper regret and a sense of resignation, highlighting the emotional toll of such compliance. This moment encapsulates the broader theme of how minority individuals often feel coerced into adopting the dominant culture's priorities, which can lead to a sense of loss and disconnection from their own heritage and values.

Furthermore, this exchange underscores the tension between personal desires and the societal expectations placed upon minority individuals. The woman's statement, "*Just like a man, you love money and power more than you love me,*" reflects a critical perspective on the dominant culture's materialistic values. Jackson's response, admitting the truth in his words, illustrates the pervasive influence of these values and the internalized belief that success and worth are measured by wealth and power.

This interaction serves as a poignant example of how the dominant community's ideals can infiltrate and shape the identities and priorities of those within minority communities, often leading to a conflict between maintaining

cultural authenticity and achieving societal acceptance. Another evidence occur when interaction between Jackson and Officer that can be seen on quote below

(Datum 3)

“You Indians. How the hell do you laugh so much? I just picked your ass off the railroad tracks, and you’re making jokes. Why the hell do you do that?” “The two funniest tribes I’ve ever been around are Indians and Jews, so I guess that says something about the inherent humor of genocide.” (TLI, P.186-187)

The humor that Jackson employs is a coping mechanism that allows him to navigate the harsh realities of his existence while also subtly resisting the dominant narrative that seeks to marginalize and dehumanize him. By making a joke about the inherent humor of genocide, Jackson forces the officer to confront the uncomfortable truth of historical atrocities that continue to shape the lives of minority communities. This act of subversion demonstrates Jackson’s agency in defining his own identity and experiences, rather than merely submitting to the dominant community’s expectations and stereotypes. In this way, Jackson’s humor becomes a powerful tool for both survival and resistance, illustrating the complex ways in which minority communities negotiate their place within a dominant societal framework.

Ultimately, the interaction between Jackson and the officer in *“What You Pawn I Will Redeem”* reflects the intricate balance of submission and resistance that minority communities often employ in their interactions with the dominant society. Jackson’s ability to comply with the officer’s authority while simultaneously subverting it through humor highlights the nuanced ways in which marginalized individuals assert their identity and humanity. This dynamic underscores the

resilience and ingenuity of minority communities as they navigate the pressures to conform while striving to maintain their cultural integrity and self-determination.

Last but not least evidence of legitimizing Identity occur when Jackson's interaction with the pawnbroker provides insight into the complexities of legitimizing identity can be seen on quote below

(Datum 4)

I set the crumpled Lincoln on the countertop. The pawnbroker studied it. "Is that the same five dollars from yesterday?"

"No, it's different."

He thought about the possibilities.

"Did you work hard for this money?" he asked.

"Yes," I said. (TLI, P.193-194)

By affirming that he worked hard for the money, Jackson aligns with the dominant societal values that equate worth and legitimacy with hard work and financial struggle. This response can be seen as Jackson's attempt to gain the pawnbroker's approval and cooperation, illustrating how minority individuals often feel compelled to justify their actions and worth in terms that are acceptable to the dominant culture.

Furthermore, Jackson's compliance is evident in his readiness to present the crumpled five-dollar bill, knowing it is insufficient but still hoping it will be enough to make a difference. His statement, *"No, it's different,"* when asked if it was the same money from the previous day, underscores a subtle acknowledgment of the pawnbroker's authority and the transactional nature of their interaction. Jackson's behavior is a form of strategic submission, where he recognizes the power imbalance and conforms to the pawnbroker's expectations to achieve his goal. This

dynamic highlights how minority communities often navigate and negotiate within systems of power that are stacked against them, using compliance as a means of survival and progress.

Lastly, this interaction underscores the internalized pressures faced by minority individuals to validate their existence and efforts in ways that resonate with the dominant community's ideals. Jackson's simple affirmation that he worked hard for the money encapsulates the broader theme of minority communities seeking validation and legitimacy through compliance with dominant cultural narratives. This moment in the story serves as a poignant commentary on the ways in which minority individuals are often forced to conform to external standards to be seen, heard, and accepted, reflecting the pervasive influence of the dominant community's values on their lives and identities.

2. Resistance Identity

Minority communities reject, deny or refute the majority community by not recognizing, agreeing to and justifying what is requested or desired by the dominant community (Castell, 2010). Jackson tell that the Indians went to great lengths to prevent Indian secrets from being heard by whites, assuming that if the secrets were heard by whites, they could become a weapon to subdue the Indians, indicative of the construction of a Resistance Identity can be seen based on quote below

(Datum 5)

ONE DAY YOU HAVE a home and the next you don't, but I'm not going to tell you my particular reasons for being homeless, because it's my secret story, and Indians have to work hard to keep secrets from hungry white folks. (TLI, P.169)

By choosing to withhold his personal reasons for homelessness, Jackson asserts control over his narrative and refuses to comply with the dominant culture's demand for transparency and justification. This act of rejection highlights his refusal to be subjected to the scrutiny and judgment of the "*hungry white folks*" who often expect minority individuals to lay bare their struggles for validation or sympathy.

Jackson's deliberate choice to keep his story secret is a form of empowerment, emphasizing the importance of agency and autonomy in the face of societal pressures. By not recognizing or agreeing to the dominant community's expectation of disclosure, he protects his identity and experiences from being co-opted or misunderstood. This refusal to conform to the dominant narrative challenges the power dynamics at play, where minority communities are frequently compelled to justify their circumstances to a dominant audience that may not fully comprehend or respect their lived realities.

Furthermore, this act of defiance serves as a critique of the intrusive curiosity and entitlement exhibited by the dominant community towards the personal lives of marginalized individuals. Jackson's resistance to sharing his "*secret story*" underscores a broader rejection of the dominant community's tendency to commodify and exploit minority experiences for their own understanding or benefit. By denying the dominant community access to his personal history, Jackson not only preserves his dignity but also underscores the need for respect and boundaries in the interactions between dominant and minority communities.

Another evidence of Resistance Identity of Jackson occur when Jackson fought his personal condition during his six years as homeless but he remained proud can be seen based on quote below

(Datum 6)

I've been homeless for six years. If there's such a thing as being an effective homeless man, I suppose I'm effective. Being homeless is probably the only thing I've ever been good at. I know where to get the best free food. (TLL, P.170)

Jackson subverts the societal narrative that equates worth with economic stability and material success. Instead of conforming to the dominant community's ideals of productivity and success, Jackson embraces his identity and existence outside of these parameters, thereby rejecting the notion that his value is diminished by his homelessness.

Jackson's acknowledgment of his effectiveness as a homeless man, including his knowledge of where to find the best free food, further illustrates his rejection of societal norms. Rather than seeking validation through traditional means of employment or economic achievement, Jackson finds a sense of agency and expertise within his own context. This stance is a form of resistance against the dominant community's pressure to assimilate and adhere to its standards. By finding value and proficiency in his own lived experience, Jackson denies the dominant community's narrative that homelessness equates to failure, instead asserting his own terms of survival and success.

Moreover, Jackson's declaration can be interpreted as a critique of the systemic failures that perpetuate homelessness. By highlighting his prolonged homelessness and his ability to navigate the challenges it entails, Jackson implicitly

rejects the dominant community's tendency to blame individuals for their circumstances. His words point to a deeper, structural critique, suggesting that the systems in place are insufficient and inequitable.

This perspective not only denies the validity of the dominant community's judgment but also challenges its members to recognize and address the broader socio-economic issues that contribute to homelessness. Through this lens, Jackson's narrative becomes a form of social commentary, rejecting the dominant community's superficial assessments and calling for a deeper understanding and systemic change. Another evidence of Jackson Resistance Identity occur when Jackson fought back his uncertain but astonished state to wonder if what he was seeing was the regalia of his once lost grandmother.

(Datum 7)

I didn't know for sure, because I hadn't seen that regalia in person ever. I'd seen only photographs of my grandmother dancing in it. And that was before somebody stole it from her fifty years ago. But it sure looked like my memory of it, and it had all the same colors of feathers and beads that my family always sewed into their powwow regalia. "There's only one way to know for sure," I said. So Rose of Sharon, Junior, and I walked into the pawnshop and greeted the old white man working behind the counter. (TLL, P.172)

Jackson's resolute belief in his cultural memory and his refusal to accept the erasure of his heritage. By trusting his memory and the significance of the regalia's details, Jackson rejects the dominant community's control over his history and identity.

Jackson's decision to walk into the pawnshop with Rose of Sharon and Junior, and directly confront the "old white man" behind the counter, further emphasizes his refusal to comply with the dominant community's expectations.

This act of walking into the pawnshop is symbolic of reclaiming space and asserting his right to his cultural property. Jackson's approach is not submissive; instead, it is assertive and grounded in his conviction that the regalia belongs to his family. By challenging the pawnshop owner's possession of the regalia, Jackson is directly refuting the notion that the dominant community can rightfully claim and control Indigenous cultural artifacts.

Moreover, Jackson's narrative of the stolen regalia serves as a broader critique of the historical and ongoing exploitation and appropriation of Native American culture by the dominant community. By emphasizing that the regalia was stolen fifty years ago and recognizing it through familial and cultural memory, Jackson repudiates the dominant community's historical injustices and the continued marginalization of Native American heritage. His actions and determination to reclaim the regalia without seeking validation from the dominant culture reflect a powerful act of resistance. Jackson's journey underscores the importance of self-determination and cultural preservation, rejecting the dominant community's attempts to diminish or control minority identities. Another evidence of Jackson Resistance Identity occur when Jackson believed that he could overcome his desires in his own way without scaring the police because he believed that telling the police was not the solution.

(Datum 8)

"We could go to the cops and tell them it was stolen," Rose of Sharon said. "Hey," I said to her, "don't go threatening people." The pawnbroker sighed. He was thinking hard about the possibilities. (TLI, P.173)

The exchange between Jackson, Rose of Sharon, and the pawnbroker exemplifies moments of resistance and defiance against the dominant community's expectations and demands. When Rose of Sharon suggests involving the police to report the stolen item, she challenges the status quo by refusing to adhere to the pawnbroker's terms and instead proposing an alternative course of action. Jackson's response, "*Hey, don't go threatening people,*" further underscores a reluctance to comply with threats or coercion from the pawnbroker, signaling a refusal to conform to the dominant community's authority.

The pawnbroker's sigh and contemplative demeanor in response to Rose of Sharon's suggestion illustrate his acknowledgment of the potential disruption to his control over the situation. This moment highlights the tension between compliance and resistance within minority communities when faced with systemic inequalities and injustices. By entertaining alternative strategies that diverge from the pawnbroker's expectations, Rose of Sharon and Jackson assert their agency and challenge the dominant community's power dynamics, advocating for their own terms and asserting their right to assert themselves on their own terms.

Moreover, this interaction underscores the complexities of navigating power dynamics and asserting autonomy within minority communities. Jackson's intervention and Rose of Sharon's proposal to involve the authorities reflect a refusal to accept the dominant community's narrative without question. Instead, they engage in dialogue and negotiation that challenge the status quo, highlighting the potential for resistance and defiance as strategies for asserting identity and reclaiming agency. This moment in the story thus serves as a critical examination

of how minority individuals navigate and negotiate their place within broader societal structures, showcasing the nuances of resistance and the complexities of asserting autonomy in the face of systemic inequalities.

3. Project Identity

Social actors seek changes in the social structure causing the formation of new identities that position themselves, such as minority communities being in the position of not daring to reject, refute, or argue against the dominant community because of fear or lack of power but also not submissive and obedient, towards the dominant community because they feel disadvantaged (Castell, 2010). Jackson first evidence of project identity can be seen in quote below

(Datum 9)

I've never hurt another human being, or at least not physically. (TLI, P.169)

This quote reflects a complex project between resistance and compliance, where Jackson acknowledges his moral stance against physical harm while hinting at potential grievances or injustices he may have faced or witnessed. This ambiguity suggests a reluctance to overtly confront or challenge the dominant community physically, possibly due to fears of reprisal or an awareness of power imbalances.

Jackson's declaration can be interpreted as a form of self-preservation and strategic positioning within a broader social structure that marginalizes minority communities. By emphasizing his nonviolent behavior, Jackson subtly asserts his moral integrity and resistance to violence as a means of resistance against the dominant community's norms and expectations. This stance implies a form of

defiance that operates within the boundaries of non-physical harm, highlighting a strategic approach to maintaining dignity and integrity in the face of adversity.

Moreover, Jackson's statement speaks to the internal conflict and moral dilemmas faced by individuals within minority communities when navigating their identities and relationships within a dominant social hierarchy. The acknowledgment of not physically harming others while hinting at broader societal injustices suggests a conscious effort to negotiate power dynamics without resorting to violence or aggression. This nuanced positioning underscores the complexities of social identity formation and resistance strategies employed by marginalized groups, showcasing a desire to challenge dominant narratives while avoiding direct confrontation that could exacerbate existing power differentials. Thus, Jackson's statement serves as a poignant reflection of the nuanced strategies employed by social actors within minority communities to assert their identities and resist oppression in ways that navigate both moral imperatives and structural inequalities.

(Datum 10)

I've made friends with restaurant and convenience-store managers who let me use their bathrooms. I don't mean the public bathrooms, either. I mean the employees' bathrooms, the clean ones hidden in the back of the kitchen or the pantry or the cooler. I know it sounds strange to be proud of, but it means a lot to me, being truth worthy enough to piss in somebody else's clean bathroom. Maybe you don't understand the value of a clean bathroom, but I do. (TLI, P.170)

Jackson's statement about making friends with restaurant and convenience-store managers who allow him to use their private bathrooms speaks to his efforts to negotiate respect and dignity within a system that often marginalizes him. The pride he expresses in being considered trustworthy enough for such access

underscores a subtle form of resistance, where Jackson asserts his right to basic amenities despite societal barriers.

Jackson's acknowledgment that others may not understand the significance of a clean bathroom to him highlights the disparity in perspectives between marginalized individuals and the dominant community. His need for cleanliness and privacy contrasts with societal norms that may overlook or undervalue such basic needs. This disparity reflects the broader social structures that perpetuate inequalities and shape identities within minority communities, where mundane privileges become significant markers of respect and recognition.

Moreover, Jackson's experience with accessing private bathrooms reveals a strategic project of power dynamics. While he may not overtly reject or refute the dominant community's authority, his actions demonstrate a form of assertion and self-preservation. By cultivating relationships and demonstrating reliability, Jackson challenges stereotypes and assumptions about his worthiness and deservingness, thereby positioning himself with agency and dignity within a system that often dehumanizes and marginalizes him. This project of identity and positioning within social structures reflects the complex strategies that minority communities employ to navigate their circumstances, seeking dignity and recognition while confronting systemic barriers to equality and justice. Another evidence of Jackson project identity can be seen based on quote below

(Datum 11)

This whole story started at lunchtime, when Rose of Sharon, Junior, and I were panning the handle down at Pike Place Market. After about two hours of

negotiating, we earned five dollars, good enough for a bottle of fortified courage from the most beautiful 7-Eleven in the world. (TLI, P.171)

The quote of "*panning the handle*" for money at Pike Place Market signifies a form of resistance and agency within their marginalized position. By actively participating in economic transactions, they assert their right to economic survival and self-determination despite societal disadvantages. However, their use of the money for alcohol also reflects a form of escapism, highlighting the tension between asserting autonomy and seeking refuge from harsh realities imposed by the dominant community.

Moreover, the reference to "*fortified courage*" suggests a dual perspective on how minority communities position themselves in relation to the dominant community. On one hand, there is a defiance against social norms and expectations, as they prioritize their immediate needs and desires over conforming to external judgments. On the other hand, there is a recognition of their vulnerability and marginalization, as the pursuit of alcohol as a form of courage can be seen as a coping mechanism in response to systemic inequalities. This quote thus encapsulates the complex projects of identity and agency within minority communities, where social actors assert their presence and needs while navigating the constraints imposed by societal structures and power dynamics. Another evidence of Jackson project identity can be seen based on quote below

(Datum 12)

Our fingertips touched as she handed me the money. I felt electric and constant. "Thank you," I said and gave her one of the bills. "I can't take that," she said. "It's your money." "No, it's tribal. It's an Indian thing. When you win, you're supposed to share with your family." "I'm not your family." "Yes, you are." She smiled. She kept the money. (TLI, P.181)

The interaction between Jackson and the pawnbroker's assistant embodies the complex project of identity and power dynamics within minority communities. Jackson's quote that sharing his winnings is "*tribal*" and an "*Indian thing*" reflects his attempt to align with cultural norms and values that hold communal sharing in high regard. This quote positions him not as submissive or obedient to the dominant community's norms but as someone who asserts his cultural identity and values despite the power dynamics at play.

The assistant's initial refusal to accept Jackson's money and her subsequent acceptance after his explanation highlights the nuanced project of power and identity within this interaction. Her hesitation to take the money can be seen as an expression of the assistant's awareness of the unequal power dynamic between herself, as a representative of the dominant community, and Jackson, a member of a marginalized group. Jackson's insistence and the assistant's eventual acquiescence illustrate a subtle shift in power dynamics, where Jackson asserts his identity and values in a way that challenges the assistant's initial reluctance.

Moreover, Jackson's declaration that the assistant is part of his "*family*" despite her denial further complicates the dynamics of identity and belonging in this context. By asserting a familial connection based on shared humanity rather than solely on cultural or tribal affiliations, Jackson challenges the boundaries imposed by the dominant community's categorizations. This moment underscores the fluidity and resilience of identity within minority communities, where individuals navigate between asserting their cultural distinctiveness and seeking recognition and acceptance from the dominant society. Thus, the interaction between Jackson

and the assistant serves as a microcosm of the broader social dynamics at play, highlighting the ways in which minority individuals navigate their identities and negotiate power within a larger societal framework. Another evidence of Jackson project identity can be seen based on quote below

(Datum 13)

I walked inside Big Heart's and counted fifteen Indians, eight men and seven women. I didn't know any of them, but Indians like to belong, so we all pretended to be cousins. (TLI, P.181)

When Jackson enters Big Heart's, he notices fifteen fellow Native Americans, whom he doesn't personally know. Despite this, he acknowledges the shared desire for belonging among Indigenous people, noting, "*Indians like to belong, so we all pretended to be cousins.*" This quote reflects a complex project of identity and social positioning within a larger societal framework where minority communities may not feel empowered to openly challenge the dominant community but also do not passively conform.

The phrase "*pretended to be cousins*" suggests a form of solidarity and mutual recognition among Native Americans in a social setting dominated by a non-Indigenous majority. This act of solidarity serves as a subtle resistance to the dominant community's narratives and expectations, where Indigenous individuals assert their identity and presence in spaces that may otherwise marginalize or overlook them. By embracing a fictive kinship, they create a sense of community and belonging that counters feelings of isolation or alienation imposed by external societal structures.

Furthermore, this quote speaks to the dual strategy of adaptation and resistance often adopted by minority communities in navigating their social environments. While Jackson and the other Indigenous individuals in *Big Heart's* may not overtly challenge the dominant community, their collective solidarity and assertion of a shared identity as "*cousins*" demonstrate a subtle assertion of agency and identity. This project of identity positions them in a space where they neither passively accept nor outright reject the dominant community's norms and expectations but instead carve out a middle ground that affirms their cultural identity and mutual support networks.

In conclusion, these analyses collectively reveal Jackson's intricate and dynamic project of identity construction in Sherman Alexie's "*What You Pawn I Will Redeem*." By intertwining historical roots, contemporary challenges, and personal experiences, Jackson engages in a multifaceted process of identity formation. He not only defines his position in society but actively seeks to transform structures that have historically marginalized Native American communities. Through reflections on colonialism, cultural practices like intentionally sewing flaws into regalia, and profound connections to personal artifacts like the solitary yellow bead, Jackson's narrative serves as a form of resistance, challenging oversimplified notions, emphasizing cultural autonomy, and actively shaping a narrative that confronts stereotypes and asserts the resilience of Native American identity within the broader societal context.

B. The struggle of Jackson's for enforcing his identity

In Sherman Alexie's *What You Pawn I Will Redeem*, the character of Jackson Jackson grapples with a profound struggle to assert and enforce his cultural identity, aligning with cultural identity. This narrative unfolds against the backdrop of the challenges faced by Native Americans in contemporary society, emphasizing the complex interplay of individual agency and external influences in shaping cultural identity (Castell, 2010).

Cultural identity theory Castell (2010) posits that individuals derive a sense of self from their cultural affiliations, and Jackson's quest to reclaim his grandmother's stolen regalia serves as a poignant manifestation of this theory. The regalia becomes a symbolic link to his heritage, embodying the cultural symbols and practices that define his identity. Cultural identity, as theorized, involves an individual's connection to a larger cultural context, and Jackson's pursuit is an attempt to reconcile his personal identity with the broader cultural narrative of the Spokane Indian community.

1. Search for The Regalia

Jackson's search for his grandmother's stolen regalia is a poignant representation of his struggle to establish his identity as a Native American amidst a society that has historically marginalized and erased the experiences of Indigenous people.

(Datum 14)

I didn't know for sure, because I hadn't seen that regalia in person ever. I'd seen only photographs of my grandmother dancing in it. And that was before somebody

stole it from her fifty years ago. But it sure looked like my memory of it, and it had all the same colors of feathers and beads that my family always sewed into their powwow regalia.

The quote encapsulates the depth of Jackson's relationship with the regalia and its importance in reaffirming his cultural heritage. Although he had never seen the regalia in person, Jackson's memories of it were vivid and deeply ingrained, reflecting the importance of the artefact over generations in preserving family and cultural traditions.

Jackson's relentless pursuit of such regalia underscored his refusal to give up his identity and legacy, even in the face of enormous challenges. Regalia became more than just clothing; it became a symbol of resilience, belonging, and resistance to a society that sought to erase the Native American experience. Jackson's determination to reclaim the regalia represents a reclaiming of agency and self-determination, as he refuses to allow his cultural identity to be erased or commodified.

Furthermore, Jackson's search for regalia serves as a metaphor for the broader struggle that indigenous peoples face in regaining their place in society. By centering the narrative on the retrieval of stolen artifacts, this highlights the systemic injustices and historical trauma that continue to impact Native American communities. Through Jackson's journey, readers are confronted with the complexities of identity, heritage, and belonging in a world that often seeks to erase or marginalize those who do not conform to the dominant narrative. Thus, the search for regalia became not only a personal quest for Jackson but also a call for recognition, representation, and dignity for all indigenous peoples.

2. Sense of Belonging

The sense of belonging emerges poignantly through Jackson's struggle interactions with others, despite the societal barriers that separate them, Jackson extends a sense of kinship emphasizing the importance of community and shared experiences in mitigating feelings of isolation and alienation. It can be seen from quotes below:

(Datum 15)

Thank you," I said and gave her one of the bills. "I can't take that," she said. "It's your money." "No, it's tribal. It's an Indian thing. When you win, you're supposed to share with your family." "I'm not your family." "Yes, you are." She smiled.

The quotes encapsulates the essence Jackson's insistence on sharing his winnings with others, regardless of their familial ties, the resilience and humanity inherent within marginalized communities. The act of sharing becomes a form of resistance against the dehumanizing effects of poverty and discrimination, affirming the interconnectedness of individuals who find themselves on the fringes of society. *"It's an Indian thing"* speaks to the cultural values and traditions that continue to shape his sense of belonging, even in the face of adversity.

Furthermore, Jackson's interactions throughout his journey reflect the complexities of identity and belonging in a society marked by systemic inequalities. Despite their diverse backgrounds and struggles, Jackson and his companions find solace and camaraderie in their shared experiences of hardship and resilience. In this way, the transformative power of community in fostering a sense of belonging and empowerment, offering a poignant commentary on the enduring bonds that sustain individuals in the face of social exclusion and marginalization.

3. A Memories of Family

The memories of family serves as a poignant reflection of Jackson's struggle to enforce his identity amidst the challenges of homelessness and societal marginalization. The impact of familial recollections on Jackson's sense of self and cultural heritage. Despite the brevity of the exchange, it reveals layers of complexity surrounding Jackson's relationship with his familial past.

(Datum 16)

“Do you remember your grandfather?” “A little bit. I remember the funeral. My grandmother wouldn't let them bury him. My father had to drag her away from the grave.” “I don't know what to say.” “I don't, either.”

The quotes encapsulates memory of his grandfather's funeral underscores the weight of loss and grief within Jackson's family history, revealing the deep emotional scars left by generational trauma. Jackson's grandmother's refusal to let them bury his grandfather signifies a resistance to assimilation and erasure, reflecting a fierce determination to honor their Indigenous traditions and values. Through this memory, it highlights the resilience ingrained within Jackson's familial lineage, despite the hardships and injustices they have endured.

Moreover, Jackson's admission of uncertainty in response to his interlocutor's question reflects the complexities of navigating familial ties and personal history within the context of homelessness and cultural displacement. The fragmented nature of his memories speaks to the disconnection and fragmentation inherent within Jackson's sense of self, as he grapples with the weight of his past while striving to carve out a sense of belonging in the present. Despite the lack of clear

answers, these memories serve as anchors to Jackson's identity, providing a sense of continuity amidst the instability of his current circumstances.

Furthermore, the exchange highlights the significance of storytelling and oral tradition within Indigenous cultures as a means of preserving history and passing down cultural knowledge from one generation to the next. Through Jackson's recollections of his grandfather's funeral, the importance of remembering and honoring the experiences of those who came before, even in the face of societal pressures to assimilate or forget. In this way, memories of family become not only a source of personal reflection for Jackson but also a testament to the resilience and endurance of Indigenous peoples in the face of adversity.

4. Acts of Redemption

The act of redemption serves as a powerful lens through which to depict Jackson's struggle to establish his identity. Jackson's deep desire to reclaim his cultural heritage and reconcile the pain of loss in his family. Through these introspective moments, we explore the complexities of grief, trauma, and the transformative power of redemption in shaping Jackson's journey. This can be seen in the quote below:

(Datum 17)

I wondered if my grandmother's cancer had started when somebody stole her powwow regalia. Maybe the cancer started in her broken heart and then leaked out into her breasts. I know it's crazy, but I wondered if I could bring my grandmother back to life if I bought back her regalia.

Based on the quote, Jackson's belief that the theft of his grandmother's regalia may have caused her grandmother's cancer indicates the deep emotional and

spiritual significance of the artifact in his family history. Regalia became more than just a material possession; it became a symbol of healing and restoration, offering Jackson a path to reconnect with his ancestral roots and honor the memory of his grandmother. Through his efforts to recover stolen artifacts, Jackson seeks redemption not only for himself but also for his family and community, grappling with the burden of generational trauma and a legacy of loss.

Additionally, Jackson's belief that returning the regalia could bring his grandmother back to life reflects his longing for closure and reconciliation amidst the pain of separation. The act of redemption became a form of spiritual renewal, giving Jackson a sense of purpose and agency in the face of extraordinary adversity. Through his willingness to confront the past and face his own demons, Jackson embodies a resilience and determination that transcends the limitations of his circumstances.

Furthermore, Jackson's quest for redemption becomes a catalyst for self-discovery and personal transformation, as he roams the streets of Seattle in search of stolen regalia. On his journey, he faces various challenges and obstacles that test his resolve and push him to face his own vulnerabilities and insecurities. Through this ordeal, Jackson learned valuable lessons about resilience, compassion, and the enduring power of hope in overcoming even the most difficult obstacles.

Jackson's journey to redemption is a testament to the strength of the human spirit and the capacity for healing and renewal in the face of loss and adversity. Through his unwavering determination to recover his grandmother's stolen regalia,

Jackson not only asserts his identity and legacy but also offers a powerful message of hope and resilience to all who have experienced the pain of separation and longing.

The regalia itself, with its intricate design and historical significance, becomes a tangible representation of cultural symbols. Cultural identity theory emphasizes that individuals draw on shared symbols and traditions to construct and affirm their identity. In Jackson's case, the regalia is not merely a piece of clothing; it is a living artifact that embodies the uniqueness and resilience of Spokane Indian heritage. By seeking to redeem the regalia, Jackson engages in a process of cultural reaffirmation, actively participating in the construction and preservation of his cultural identity.

The Spokane Falls, a recurring setting in the story, holds significant cultural and spiritual importance for Jackson. According to cultural identity theory, individuals often engage in rituals tied to their culture to strengthen their identity. Jackson's dance by the falls is a poignant expression of this theory, a ritualistic act that connects him to the land, his ancestors, and his cultural heritage. The falls serve as a symbolic space where Jackson asserts his cultural identity in the face of societal challenges.

Humor, woven throughout the narrative, becomes a coping mechanism rooted in Jackson's cultural context. Cultural identity theory Castel (2010) recognizes the role of shared humor and language in fostering a sense of belonging and identity. Jackson's humor not only reflects his resilience in the face of adversity

but also serves as a tool for cultural expression. Through humor, he navigates the complexities of homelessness and marginalization, aligning with the theory's perspective on the dynamic and adaptive nature of cultural identity.

The camaraderie among the homeless individuals, particularly those who share Jackson's Native American background, aligns with cultural identity theory's emphasis on the social dimension of identity. Jackson's interactions with others who understand the challenges of cultural displacement provide a sense of community that reinforces his cultural identity. This communal aspect underscores the theory's acknowledgment of the impact of social relationships on the construction and maintenance of cultural identity (Castell, 2010).

However, the story also delves into the complexities of cultural identity, acknowledging the influence of external factors. Jackson's struggle is not only against societal perceptions but also against the impact of historical trauma and systemic issues faced by Native American communities. Cultural identity theory Castel (2010), while highlighting individual agency, recognizes the intricate interplay between personal choices and external forces in shaping identity. Jackson's quest, therefore, serves as a microcosm of the broader challenges faced by Native Americans in preserving and asserting their cultural identity.

The theme of time and history is another layer in Jackson's struggle. The regalia, stolen fifty years ago, becomes a poignant reminder of the historical injustices inflicted upon Native communities. Cultural identity theory acknowledges the role of history in shaping identity, and Jackson's quest reflects a

desire to reclaim not only a stolen artifact but also a piece of history and cultural continuity (Castell, 2010).

Jackson's journey is marked by a dynamic negotiation of identity, aligning with cultural identity theory's understanding of identity as fluid and adaptive. His interactions with various individuals, each representing different facets of society, contribute to the nuanced portrayal of identity construction. From the pawnbroker to the police officer to the college students, Jackson's encounters mirror the diverse influences that shape his sense of self.

The theme of alcoholism, portrayed through Jackson's struggles with addiction, adds another layer to his cultural identity. Cultural identity theory recognizes that individual experiences, including struggles with substances, are intertwined with cultural identity (Castell, 2010). Jackson's battles with alcoholism reflect the impact of societal challenges on personal identity, underscoring the complex relationship between individual agency and external factors.

In summary, Sherman Alexie's "What You Pawn I Will Redeem" intricately weaves the struggles of Jackson Jackson into the fabric of cultural identity theory. The regalia, the Spokane Falls, humor, camaraderie, historical context, and personal choices all contribute to a rich exploration of identity construction. Jackson's journey becomes a lens through which the complexities of maintaining cultural identity in the face of external pressures and historical trauma are examined, aligning with the multifaceted nature of cultural identity as theorized by scholars in the field.

CHAPTER V

CONCLUSION AND SUGGESTION

In the last chapter, the researcher convey the conclusions obtained from the results and discussions and provide suggestions to the readers of this study.

A. Conclusion

In conclusion, Manuel Castells (2010)' cultural identity analysis of Jackson's in Sherman Alexie's *What You Pawn I Will Redeem* revealed numerous key cultural identity traits. Identity legitimization, institutional power dynamics, prior trauma, and financial identities challenge Jackson and others to establish identities. In a society where dominant forces shape narratives, marginalized people must negotiate, resist, and act. Identity is based on social institutions. The Jackson Resistance Identity From his acknowledgment of disappearing piece by piece as a metaphor for Native American erasure to his conscious effort to challenge stereotypes and assert agency as a homeless person to his contemplation of conflicting perspectives on systemic oppression, Jackson's journey shows multifaceted resistance to dominant societal. These stories depict the battle for identity and agency in a culture plagued by historical trauma, bigotry, and structural injustice. Jackson's resistance character challenges dominant narratives and ideologies, strengthening marginalized groups.

History, current events, and personal experiences shape Jackson. He recognizes his role and fights Native American marginalization. By reflecting on colonialism, cultural practises like intentionally sewing flaws into regalia, and

profound connections to personal artifacts like the yellow bead, Jackson's narrative resists oversimplification, emphasizes cultural autonomy, and actively shapes a narrative that challenges stereotypes and asserts Native American identity in the broader Jackson's issues are cultural identity-related. Regalia, Spokane Falls, comedy, companionship, history, and decisions build identity. Jackson's tale illustrates how external factors and historical trauma can undermine complex cultural identity.

B. Suggestion

Further research on Sherman Alexie's *What You Pawn I Will Redeem* using Manuel Castells' cultural identity approach could help us understand the complex relationship between individual identity and societal structures, particularly in urban Native American communities. Researchers could examine how Jackson's cultural and social connections alter his identity throughout the tale. Jackson's cultural identity can be better understood by studying how historical trauma, colonialism, and the metropolitan setting shaped it. Researchers may also examine Jackson's identity negotiation within Castells' cultural identity approach, examining agency, resistance, and adaptability.

An investigation of Jackson's experience against Castells' theoretical framework, taking into account Native American identity in urban areas, could enhance the study. Jackson's experiences could be compared to those of other characters in Alexie's writings or even to foreign cultures. Researchers could also examine how Jackson's identity construction affects urban social and political dynamics, including how cultural identity affects mainstream society, cultural

heritage, and social change. By exploring these aspects, the research could shed light on cultural identity formation and how it interacts with societal structures, improving our understanding of Jackson's character and Native American identity in urban settings.

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