

**IMMIGRANT'S CULTURAL IDENTITY IN ARAVIND
ADIGA'S *AMNESTY***

THESIS

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

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**IMMIGRANT'S CULTURAL IDENTITY IN ARAVIND
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THESIS

Presented to
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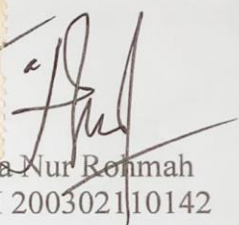
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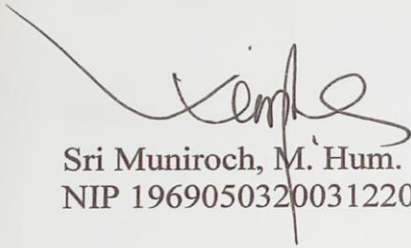
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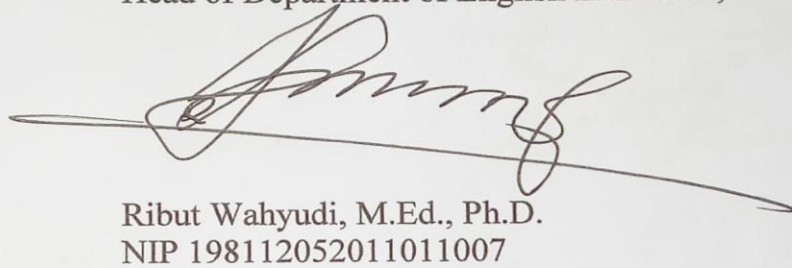
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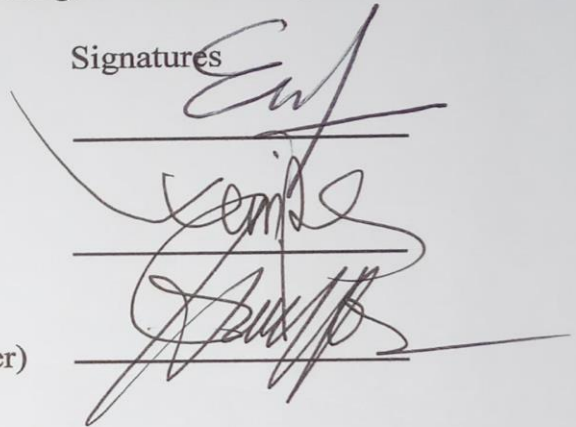
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MOTTO

Don't compare yourself to others, compare yourself to your past self.

다른 사람과 자신을 비교하지 말고 과거의 자신과 비교하세요.

김 지수

Don't ever let somebody tell you, You can't do something, not even me. You got a
dream, you gotta protect it

DEDICATION

I dedicate this research to my parents, father and mother who always pray for me and support me especially during the process of doing this research and I also dedicate this research to myself who has tried my best to complete it.

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Bismillahirrahmanirrahim,

Alhamdulillah, all praise and gratitude go to Allah SWT for His abundance of grace, guidance and grace so that I can finish this thesis well. Shalawat and greetings may always be given to the Prophet Muhammad SAW, who has been an example and light in the lives of mankind.

This thesis will also not be completed without the help and support of various parties. Therefore, the researcher would like to express his gratitude as much as possible to the parties who have helped the researcher to complete this thesis:

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May Allah SWT repay all the kindness that has been given by all parties in the process of compiling this thesis. Hopefully this thesis can provide benefits for readers and become a charity for all of us. Aamiin.

Malang, November 19th, 2024

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ABSTRACT

Rohmah, Atika Nur (2024) *Immigrant's Cultural Identity in Aravind Adiga's Amnesty*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Sri Muniroch, M. Hum

Keywords: *Cultural Identity, Immigrant, Amnesty*

Identity issues have been widely discussed lately. One of them is about cultural identity. Cultural identity is a concept or way of defining ourselves and others that can be seen from cultural factors. This identity is dynamic and develops along with the social interactions that are carried out. Factors of population migration, globalization or technological sophistication can cause changes in cultural identity. Changes in cultural identity caused by population migration factors are found in the novel *Amnesty* by Aravind Adiga. This study aims to analyze Danny's cultural identity before and after he migrates to Australia in the novel *Amnesty*. In analyzing this novel, the researcher used the theory of postcolonial literary criticism from Homi K. Bhabha which focuses on cultural identity. The researcher uses reading techniques and classifies data according to the problems related to the study. This study finds that Danny's identity before coming to Australia is that of a member of a minority community who is often a victim of dominant power from the authorities. This makes Danny want to feel like he is on the dominant side. Then, after arriving in Australia, he begins to observe and imitate the behavior of white people in Australia. He does this to be considered part of the dominant society. Therefore, it can be concluded that Danny's character experienced a complex cultural shift after he migrated to Australia, where the change was due to Danny being considered as part of the dominant society and also being able to hide his status as an illegal immigrant.

الملخص

رهمة، عاتيكا نور (2024) الهوية الثقافية للمهاجر في فيلم العفو لأرافيند أديغا. رسالة جامعية. قسم الأدب الإنجليزية، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرفة سري مونيروح، م. هوم

الكلمات المفتاحية: الهوية الثقافية، المهاجر، العفو العام

الهوية أصبحت في الآونة الأخيرة موضوعًا متداولًا بشكل كبير، ومن بينها هوية الثقافة. هوية الثقافة هي مفهوم أو وسيلة لتعريف الذات والآخرين يمكن ملاحظتها من خلال العوامل الثقافية. هذه الهوية ديناميكية وتتطور مع التفاعلات الاجتماعية التي تحدث. الهجرة، العولمة، أو تقدم التكنولوجيا يمكن أن تؤدي إلى تغييرات في هوية الثقافة. يمكن ملاحظة تغييرات الهوية الثقافية الناتجة عن الهجرة في رواية "العفو" للمؤلف أرافيند أديغا. تهدف هذه الدراسة إلى تحليل هوية "داني" قبل وبعد هجرته إلى أستراليا في رواية "العفو". في تحليل هذه الرواية، يعتمد الباحث على نظرية النقد الأدبي ما بعد الكولونيالية للمفكر هومي ك. بهابها، التي تركز على هوية الثقافة. استخدم الباحث تقنية القراءة وتصنيف البيانات وفقًا للمشكلات المتعلقة بالدراسة. توصلت الدراسة إلى أن هوية "داني" قبل مجيئه إلى أستراليا كانت كعضو في مجتمع الأقلية الذي غالبًا ما يكون ضحية للسلطة المسيطرة من الحكام. هذا جعله يرغب في أن يكون في جانب المسيطرين. بعد وصوله إلى أستراليا، بدأ بمراقبة وتقليد سلوك الأشخاص البيض في أستراليا. قام بذلك لكي يُعتبر جزءًا من المجتمع المسيطر. وبالتالي، يمكن الاستنتاج أن شخصية "داني" خضعت لتحول ثقافي معقد بعد هجرته إلى أستراليا، حيث كانت تلك التغييرات تهدف إلى جعله يُعتبر جزءًا من المجتمع المسيطر وأيضًا لإخفاء وضعه كونه مهاجرًا غير شرعي.

ABSTRAK

Rohmah, Atika Nur (2024) *Identitas Budaya Imigran dalam Aravind Adiga Amnesty*. Skripsi. Jurusan Sastra Inggris Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing Sri Muniroch, M. Hum.

Kata Kunci: *Identitas Budaya, Immigrant, Amnesty*

Isu identitas akhir-akhir ini banyak diperbincangkan. Salah satunya adalah tentang identitas budaya. Identitas budaya merupakan suatu konsep atau cara mendefinisikan diri sendiri dan orang lain yang dapat dilihat dari faktor budaya. Identitas ini bersifat dinamis dan berkembang seiring dengan interaksi sosial yang dilakukan. Faktor migrasi penduduk, globalisasi atau kecanggihan teknologi dapat menyebabkan terjadinya perubahan identitas budaya. Perubahan identitas budaya yang disebabkan oleh faktor migrasi penduduk terdapat pada novel *Amnesty* karya Aravind Adiga. Penelitian ini bertujuan untuk menganalisis identitas budaya Danny sebelum dan sesudah ia bermigrasi ke Australia dalam novel *Amnesty*. Dalam menganalisis novel ini, peneliti menggunakan teori kritik sastra pascakolonial dari Homi K. Bhabha yang berfokus pada identitas budaya. Peneliti menggunakan teknik membaca dan mengklasifikasikan data sesuai dengan permasalahan yang terkait dengan penelitian. Penelitian ini menemukan bahwa identitas Danny sebelum datang ke Australia adalah sebagai anggota masyarakat minoritas yang sering menjadi korban kekuasaan dominan dari penguasa. Hal ini membuat Danny ingin merasa berada di pihak yang dominan. Kemudian, setelah tiba di Australia, ia mulai mengamati dan meniru perilaku orang kulit putih di Australia. Dia melakukan ini agar dianggap sebagai bagian dari masyarakat yang dominan. Oleh karena itu, dapat disimpulkan bahwa karakter Danny mengalami pergeseran budaya yang kompleks setelah ia bermigrasi ke Australia yang dimana perubahan tersebut dikarenakan agar Danny dapat dianggap sebagai masyarakat dominan dan juga dapat menyembunyikan status Danny sebagai imigran ilegal.

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CHAPTER I

INTRODUCTION

In the first chapter, the researcher explains the background of the study, the problem of the study, the significance of the study, and the definition of key terms.

A. Background of the Study

Recently, identity has become a hot topic of discussion among critics and other academics. In the era of increasingly developing urbanization, globalization, and modernization, problems regarding identity are also increasingly being found. An article entitled *Identity Distress among Immigrant Students during COVID-19* (Wagaman et al., 2022) discusses the impact of migration, acculturation, and social support on identity formation and student stress during the pandemic. The article finds that the identity stress experienced by immigrant students was higher than that of non-immigrant students. This is because immigrant students experience more identity stress from external and interpersonal factors that influence the development of their identity. From the above phenomenon, it can be concluded that migration or population movement can affect identity formation.

The phenomenon of migration occurs a lot in the era of globalization. Migration is the process of population movement from one country to another country that is not their nationality (Azzahra, 2021). From this process, not only physical displacement occurs but also social and cultural displacement that can affect changes in the existing social order. Migration causes the mixing and exchange of many social factors such as culture, behavior, language, and attitudes

(Azzahra, 2021). Things that immigrants must pay attention to are the socio-cultural differences that exist in the destination country. They must adapt to the new culture. This makes it difficult for immigrants to determine their social identity because their culture and social position are facing the majority group of the host (Mana & Orr, 2009). These social and cultural differences can be one of the factors where identity can change.

Identity changes that occur in individuals are indeed often found in this modern era. Rapid and dynamic social change is one of the factors that triggers these changes. In the book *Cultural Studies*, Barker said that identity is the essence of self that is depicted through signs, attitudes, and lifestyles that can change (Barker, 2005). This definition explains how identity and individuals are two inseparable entities because identity is a reflection of the individual. The identity that exists within an individual will certainly continue to follow the changes that occur around the individual.

This identity is not something that is fixed but is dynamic and continues to develop along with life experiences and changes in the environment. Over time, individuals can adopt, modify, or even abandon aspects of their identity in response to the experiences or demands of life that they live. This process creates negotiations between individuals and their surroundings. Calhoun argues that identity is not something that is fixed but rather a social construct that continues to change over time (Calhoun, 1994). Therefore, the dynamic nature of identity can be formed because of the social environment and life challenges that are being experienced by an individual in society.

One type of identity that is influenced by cultural change is cultural identity. Cultural identity according to Hall is an identity owned by individuals or groups who share common historical and cultural experiences but at some points make some significant differences that shape 'who we are' and 'what we have become' (Hall, 2015). Meanwhile, Bhabha in Sutrisno et al (2004) argues that cultural identity is not an innate identity that is carried since birth from emptiness (Angkasa, 2014). This means that cultural identity is not something that is predestined but cultural identity can be formed from meetings and negotiations with other cultures so that it can produce something new. Therefore, cultural identity is a form of identity that is inherent in a person who is influenced by history and culture and will continue to experience transformation.

The phenomenon of changes in cultural identity that occur in immigrants is also reflected in literary works. Literary works are cultural products that describe the social conditions around the author at a certain time. According to Culler (2000) Literary works reflect individual experiences, including identity struggles within oneself and with other individuals and groups. He also states that literature uses several models to describe how identity is formed even though it is not stated directly (Culler, 2000). The phenomenon of changes in cultural identity that occur in immigrants is also found in the literary work entitled *Amnesty* by Aravind Adiga.

The novel *Amnesty* by Aravind Adiga tells the story of the character Danny, an illegal immigrant living in Australia. Danny tries to disguise his identity so that he can live as a person who has the right to live in Australia. Danny also tries to socialize with the surrounding community and follow the dominance of the

surrounding culture to eliminate suspicion of his social status as an illegal person. Related to the above phenomenon, Danny's character in the novel *Amnesty* tries to adapt to his new culture in the hope that he will be accepted as a whole society in the environment. In this novel, Danny's character tries to adapt by changing his cultural identity such as his appearance, how he dresses, his accent, and other habits so that he does not look like an immigrant. The change in Danny's identity is done so that he can be considered as someone who has the right to dominate to live in Australia.

The researcher uses several previous studies discussing cultural identity in Homi K. Bhabha's postcolonial studies. The first is a journal entitled *Cultural Identity Construction in the Novel East Wind: West Wind by Pearl S. Buck* by Neisy and Lestari (2022). This study focuses on identifying the cultural identity that occurs in the main character in the novel. It uses Bhabha's postcolonial theory for analysis. The results of this study show changes in the construction identity of the main character that causes the main character to be confused about her identity. The cultural shift made her feel like she was in the middle between her old culture (China) and the new culture (West). The second is journal entitled *Black Skin White Mask: Hybrid Identity of the Main Character as Depicted in Tagore's The Home And The World* by Mertania and Amelia (2020). This study focuses on the hybrid identity of the protagonist in the context of a colonized society and the Swadeshi movement. This study uses Bhabha's postcolonial theory and finds the impact of British colonialism that caused changes in identity in Indian society. The third is a thesis entitled *Indian Cultural Identity Reflected in Sherman Alexie's The Lone*

Ranger and Tonto Fistfight in Heaven by Firdaus (2021). This study discusses the cultural identity of American Indians living in the Spokane reservation area. It uses Bhabha's postcolonial theory which focuses on cultural identity, emphasizing the concepts of hybridity and mimicry. The results of this study show a representation of American Indian hybridity seen through language, thoughts, actions, and lifestyles that blend Indian and Western cultures. In addition, some characters imitate white people in their identity, lifestyle, perspective, and habits that reflect Western culture. The fourth is a journal entitled *An Analysis of Salman Rushdie's Novel, Shame through Homi K. Bhabha's Hybridity and Third Space* by Albay (2023). This study discusses the issues of identity, migration, and cultural hybridity in the context of post-partition Pakistan's history and politics. The results show that the issue of postcolonial society focuses on the reconstruction of cultural and national identity for immigrants whose identities are in the third space.

The researcher also uses several previous studies that discuss the concept of cultural identity in Postcolonial discussed by other theorists. The first is a journal entitled *Place and Displacement: Search for Eco-Cultural Identity in Amitav Ghosh's The Hungry Tide and Sea of Poppies* by Dubey (2021). This study focuses on how colonial and neocolonial powers in both novels displace colonized and marginalized groups and how these refugees lose their ecological and cultural identities in the process of displacement. The results find that both novels depict the takeover of residence and expulsion of colonized communities where they also find their own new identities because of the expulsion. The second is journal entitled *Identity Struggle between the Orient and the Occident in Tayeb Salih's Season of*

Migration to the North: A Postcolonial Rendering by Hassan et al (2021). This research focuses on the issue of identity struggle in Salih's novel using postcolonial theory. The analysis shows how Europe influenced the cultural identity of the Eastern people. The result of this study is that the struggle for the identity of Eastern society will continue as long as the West maintains its dominance over the East. The third is a journal entitled *The Construction of Oriental Women's Cultural Identity in an Intercultural Context The Example of the Novel "Siao Yu"* by Li (2022). This study focuses on the identity changes of the main character who was initially an oriental woman who then gradually built a new cultural identity which is a mixture of Eastern and Western cultures.

After exploring several previous studies related to the novel *Amnesty*, the researcher finds a journal that discusses the impact of colonialism on the global environment entitled *Reflections of Neocolonialism in Aravind Adiga's Amnesty* by Medhavi (2024). This study focuses on the analysis of the conflicts experienced by the characters and systems that reveal the broad impacts of neocolonial practices, especially immigration and labor exploitation. The results of this study show that the novel depicts poor international solidarity due to neocolonialism and marginalization in the form of education, economy, language, and other issues experienced by immigrants.

Then the researcher find the others previous studies that discussed immigrants in the novel *Amnesty* entitled *Neoliberal Subaltern Voices in Aravind Adiga's Amnesty Through the Paradigm of Alter-Globalization* by Medhavi and Gaya (2024). This study focuses on the voices of illegal immigrants in the novel

Amnesty who are silenced by the dominant discourse. This study uses Marxist theory on the subaltern. The result shows that this study reflects how, in the neoliberal era, the voices of oppressed and exploited illegal immigrants find the truth about criminalization and are still deported. The last is a journal entitled *Hospitality and Amnesty: Aravind Adiga's Narrative of Legal Liminality* by Mendes and Lau (2022). Focuses on the conditions of legal liminality experienced by immigrant characters in the novel regarding their illegal status. The results of the study find that in Danny's novel an illegal immigrant was still deported without any legal forgiveness even though he had reported the existence of the perpetrator of the crime.

From several previous studies that already exist, this study provides something new in studying the novel *Amnesty*. This study will focus on discussing the cultural identity of the character Danny before and after he came to Australia as an illegal immigrant using the concept of cultural identity using a postcolonial literary criticism approach. By using the concept of cultural identity, this study will see how the process of identity changes by an immigrant. With the differences in approaches and concepts used, this study aims to fill the gaps in previous studies and contribute to understanding the novel *Amnesty* more deeply.

B. Problems of the Study

Based on the research background above, the researcher formulates the problems to be answered in this study as follows:

1. What is Danny's cultural identity before his migration to Australia described in Aravind Adiga's *Amnesty*?
2. How does Danny's cultural identity change after he migrates to Australia in Aravind Adiga's *Amnesty*?

C. Scope and Limitation

In order to be more in line with the research problem, the researcher will focus on this study by discussing the cultural identity of Danny's character as an immigrant using Homi K Bhabha's postcolonial literary criticism approach. The researcher uses the concepts of hybridity, mimicry, and ambivalence to analyze the process of forming Danny's cultural identity as an immigrant. The researcher also provides limitations in analyzing this literary work. The analysis in this study will only focus on the main character, Danny, in the novel *Amnesty* by Aravind Adiga. Thus, this study will only discuss the changes in the cultural identity of Danny's character before and after he migrates to Australia in the novel *Amnesty* by Aravind Adiga.

D. Significance of the Study

By conducting this research, the researcher attempts to contribute to the study of literary science. In addition, this research has significance both theoretically and practically. From a theoretical perspective, the researcher hopes

that the results of this research can broaden the insight into the novel, allowing readers to explore various perspectives on the work. The researcher hopes that this research can enrich the understanding of the concept of identity in literary work. From a practical perspective, the researcher hopes that this research can provide readers with insight into the changes in the main character's identity as an immigrant that may occur in everyday social life.

E. Definition of Key Terms

To help understand the terms in the research, the researcher provides the following definitions:

1. Identity is the essence of self that is depicted through signs, attitudes, and lifestyles that can change (Barker, 2005). Identity is also something that is not finished and is always in the process of formation that is always formed and depends on how it is represented in a particular context (Hall, 2015).
2. Cultural identity is a dynamic essence that is inseparable from history and culture and is influenced by material and symbolic conditions that continue to change over time (Hall, 2015).
3. Immigrants are individuals who move from one place (country) to another place (country) intending to settle (Azzahra, 2021). In this study, immigrants are individuals or groups who move from their country to Australia illegally.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this second chapter, the researcher discusses the theory use in the research. This chapter consists of theories that support the analysis. The theory use in this study is cultural identity using a postcolonial literary criticism approach.

A. Postcolonial Literary Criticism

Postcolonial is a complex and multidisciplinary study. This study focuses on the impacts of colonialism and former colonized societies after colonization ended. This theory is used as a critical reflection on the history of colonization that divides the world into the center of the empire and the periphery (Castle, 2013). This study looks at the impact of colonization that affects identity, culture, and society in colonized areas. According to Ratna in Angkasa (2014), postcolonialism is an analytical approach to understanding cultural phenomena, such as history, politics, economics, literature, and others in countries that have become European colonies (Angkasa, 2014).

The term postcolonial was originally used as a term to refer to the post-independence period. However, in 1970 the term began to be used by literary experts to discuss the various effects after colonization (Ashcroft et al., 2007). This term then developed into a broader concept, including an analysis of the social, political, and cultural impacts of colonialism left behind in colonized countries. Literary scholars use postcolonialism as an approach to explore how colonial legacies influence literature, whether in terms of themes, characters, or narratives,

and how these works can be a medium of resistance against cultural domination and colonial power.

This literary work that uses postcolonial themes is used to reveal the voices of subaltern communities. This postcolonial approach originated from Franz Fanon who took the perspective of a colonized community that experienced racism from white people. Fanon stated that the ideals of black people who wanted to be part of the white skin were impossible (Castle, 2013). He explained that colonialism seemed to be born by itself.

Meanwhile, other theorists, namely Edward Said, are more interested in the way the East is conceived by the West. Said said that the goal is to forget the inherent dominant mode. Said stated with Foucault's approach that orientalism functions as a powerful discourse system and can shape the West's understanding of the East with various cultures and knowledge (Castle, 2013). Therefore, in thinking about cultural development, postcolonialism rejects a view that focuses on one point of human experience, and instead recognizes and appreciates the existence of pluralism and cultural multiculturalism through syncretism and hybridity.

Meanwhile, Homi K. Bhabha said that postcolonialism is a reminder for colonized countries to always recognize the history of exploitation and negotiate, reject, and create new meanings that are different from the Western narrative (Bhabha, 2004). This is because even though the era of colonialism has ended, new forms of domination will continue to develop in the global world. Therefore, Bhabha emphasized the importance of understanding the complexity of identity and

culture that is formed due to the meeting of colonial and local cultures. In this case, former colonized countries will be able to develop resistance strategies and continue to formulate autonomous identities.

In the analysis of literary works, Postcolonialism is an approach used to criticize literature produced from countries that were once colonies of other countries, or literary works written by taking colonies or colonized people as their subjects (Ruffner, 2008). Usually, this approach is also used to study literary writers from colonized countries to express their cultural identity as inferior. This postcolonial approach aims to highlight how colonial powers have influenced and shaped cultural identity and how writers from colonized countries try to redefine their identity through literary works. Thus, postcolonialism not only criticizes colonial legacies but also celebrates the diversity and richness of cultures born from the colonial experience. This approach opens up space to see how the interaction between the colonizing and colonized cultures produces new forms of complex identities.

Literature that uses the Postcolonial concept usually uses themes such as diaspora, cultural hybridity, and colonial trauma that can explore how individuals or groups feel marginalized by Western culture. In these works, authors often raise life experiences and combine elements from the original culture and the new culture.

1. Colonizer in Postcolonial Literature

Colonizers in postcolonial literary criticism are parties or groups that carry out colonization, namely by occupying, controlling, and exploiting other territories

and populations. In postcolonial studies, colonizers are people who initially do not have a certain authority in their own country before arriving in colonial lands (Putri & Clayton, 2020). They gain authority in their colonies to change or even eliminate things that do not match their wishes. This causes very rapid changes because people who initially become the most powerful, while the colonized who suddenly have to adapt changes in domination.

In postcolonial studies, the colonizers are usually the Westerners. The Western colonial powers consisting of countries such as England, Spain, France, and the Netherlands have left their mark on their former colonies. In addition, countries that became places of exile for Westerners also followed the culture of their country of origin. For example, in the nineteenth century, Australia and New Zealand became new populations, especially for poor Irish, Scottish, and English families, including transferred convicts. Their interactions with Aboriginal tribes also reflected the same pattern as the dynamics that occurred in America when dealing with Europeans (Castle, 2013). Therefore, people in Australia follow Western culture because historically Australia became a prison for Western nations.

2. Colonized in Postcolonial Literature

The term colonized in postcolonialism is a party that experiences colonization by foreign powers. The colonized group not only faces various forms of oppression, exploitation, and marginalization carried out to change their social and economic structures, but also in terms of identity, culture, and psychology. The process of colonization often involves coercion and norms that result in a shift or loss of identity. So that many colonized people express the forms of oppression

carried out by the colonizers in a writing. Endaswara said, this is because they cannot express what they want because they spread something hidden during the exploration (Angkasa, 2014). These writings are not only a form of expression but also a form of defense to reclaim their cultural identity. They write history, traditions, and values that have been largely eliminated by the colonizers (Ruffner, 2008). The writings are also a form of protest and criticism of the colonial system.

In postcolonial studies, the colonized are usually considered to be the Eastern people. The Western perspective on Eastern society that creates a special stereotype influences the relationship between the West and the East. This is the lens experienced by the East, and it shapes the language, perception, and form of the encounter between the East and the West (Bhabha, 2004). Evidence of colonization in the eastern region explained by Landes is the beginning of expansion on the offshore islands of West Africa which then headed to the Caribbean and headed to the American mainland and a stopping point in Western Europe to India and so on (Ertan et al., 2015). From this statement, it can be concluded that colonization is caused by the expansion of the West, which aims to control the natural resources in the East.

B. Cultural Identity

Cultural identity is a concept that has been widely discussed lately. This issue reflects the awareness of individuals and communities about how they define themselves in an increasingly global world. Many experts put forward various definition of cultural identity. According to Stuart Hall, the definition of cultural identity can be taken from two perspectives, namely essentialists and anti-

essentialists. According to the essentialist view, namely positioning cultural identity with one collectively shared culture shared by a group of people who have the same history (Hall, 2015). In the view of this group, individuals or groups who have the same historical experience are considered to be one stable community that does not change by continuing the historical frame of reference that they have. So according to the view of this group, the description of identity can be determined in a standard way, such as descriptions of Asians, teenagers, masculinity, or femininity. In the view of anti-essentialists, cultural identity is not something that is fixed, it changes and is outside the influence of history and culture (Hall, 2015). From the view of this group, it means that identity can continue to develop which is influenced by historical factors. From this perspective, we can understand that there is an experience of discontinuity, which experience can be find in slavery, migration, transformation, and other phenomena of change (Hall, 2015).

In the view of postcolonialism, cultural identity serves to replace historicism which dominates discussions about the nation as a national power (Bhabha, 2004). Historicism here refers to the nation or national culture as a whole culture by viewing events linearly. Thus, postcolonialism views cultural identity as a concept that views a culture, nation, and people as entities that can change and are not only fixated on their history. From the several definitions above regarding cultural identity, it can be concluded that cultural identity can be static and dynamic depending on the cultural environment around the individual because identity is something that forms the self so the process of adaptation from the environment is what makes individuals able to survive in a new environment.

This cultural identity can be formed from various aspects around individuals or groups that can shape the identity of individuals or groups in a particular cultural context. These aspects include language, which is a means of communication as well as an inherent identity marker; religion and beliefs, which often provide moral values and life guidance; and traditions that are passed down from generation to generation and become the characteristics of a group. In addition, history and collective memory also play an important role in strengthening bonds between group members and maintaining a shared identity. All of these elements collaborate to create a dynamic and distinctive cultural identity, reflecting the culture of a group within a specific time and place.

Hall said in his journal that cultural identity as a common element that forms a unity consists of aspects of historical experience, language, and tradition that form a diaspora or unity to form individuals in a particular group (Hall, 2015). Then the aspects of religion and belief related to social identity put forward by Tajfel and Turner (1979) state that individuals will naturally identify themselves as part of a social group such as a religious, ethnic, and social group (Ysseldyk et al., 2010). Therefore it can be concluded that aspects such as language, religion and belief, tradition, and history and collective memory are included in cultural identity that can shape a person's identity.

1. Language

In understanding cultural identity related to language, Derrida explains the concept of 'difference' which refers to the markers that regulate differences in our understanding of words or contexts (Hall, 2015). Derrida said that language is one

form of differentiation that can form a basic structure (Hall, 2015). This means that language is one of the cultural symbols that can be a direct marker of a person's identity. Language forms identity (national, ethnic, religious, and so on) which in turn helps form the distinctive identity of each language (Rajagopalan, 2016). National language can form a national identity that describes a particular identity of a country. For the example, the use of Indonesian which can be used in every region of Indonesia as a form of national unity and a medium of communication that can be understood by all Indonesian citizens.

National languages are the result of state policy which aims to unify one dominant language throughout the country (Rajagopalan, 2016). This is used with the intention of strengthening national unity. However, the existence of a national language also poses a threat to the gradual disappearance of the language in an area. By placing the national language as the main language, this policy can indirectly create conditions that are less supportive for the preservation of local languages which have historical, cultural, and identity value for the communities that speak them.

Language as a social identity is also a method to increase national self-esteem (Jaspal, 2009). Language reflects culture, values, and history that are passed down from generation to generation so that it becomes a national symbol. Standard makers can assess the language in perspective, hoping that community members will obey the rules set (Jaspal, 2009). Therefore, there is a possibility that speakers who are considered inferior will be stigmatized and may receive negative views of

their language. This can negatively impact their identity because negative views can affect how they view themselves and their language.

2. Religion and Belief

Religion is a form of social identity and a strong belief system in shaping psychological and social processes (Ysseldyk et al., 2010). Through its teachings and values, religion provides moral guidance and influences a person's perspective on themselves and others. Religion as an identity construct can also give rise to epistemological beliefs about what can (or cannot) be known and ontological beliefs about what can (or cannot) be embraced by group members (Ysseldyk et al., 2010).

Although belief in religion (such as the existence of God, the truth of teachings) and others cannot be denied, the belief attached to religious identification does not diminish. This proves that belief in religion has a very strong and profound influence in shaping a person's identity beyond other social identities. This belief also strengthens the premise that the religion embraced is the most correct to follow. Comparisons between these groups can lead to superiority over other groups that can damage relations between religious groups (Ysseldyk et al., 2010).

3. Tradition

Tradition is an unsystematic arrangement of cultural elements available to a particular social group in different times and contexts (Honko, 1995). Tradition becomes an entity that shows the potential of culture. Each region has traditions that are passed down from generation to generation, which are not only customs but also symbols of identity. Shils (1981) said tradition should be considered a valuable part of life (Honko, 1995). This is because tradition is used as a link between

generations and provides meaning and values that shape the perspective and behavior of society. By preserving tradition, a society not only maintains ancestral culture but strengthens the cultural identity that distinguishes it from other groups.

The symbolic power of national identity comes from two main elements, namely language and tradition (Honko, 1995). Language as a tool for communication that can connect one another. While tradition becomes a cultural heritage that strengthens feelings of togetherness and attachment to a shared history. Both of these things not only create unity for group members but also become boundaries that distinguish them from other groups. Thus, language and tradition play an important role in strengthening national identity while maintaining the uniqueness of a nation's culture.

4. History and Collective Memory

History and collective memory play an important role in the formation of a group's cultural identity. History is a reconstruction of the past that relates to the lives of people today (Gusevskaya & Plotnikova, 2020). Through history, communities can review the origins, experiences, and development of values and norms that are rooted in their current lives. Meanwhile, collective memory is a representation of the past, which is shared and constructed by members of a social group (Gusevskaya & Plotnikova, 2020). According to Hall, history and collective memory are one form of experience that will often be told to their children (Hall, 2015). In his writing entitled *Cultural Identities and Diaspora*, he takes an example of one form of history and collective memory experienced by African society regarding slavery. The experience of slavery is spread in their daily lives but is not

written in history which makes African society continue to try to tell the experience to their descendants both in folklore, religious belief practices, art, and others (Hall, 2015). Thus, collective memory allows members of a community to have a shared view of certain events, strengthening a sense of attachment and shared identity that is passed down from generation to generation. Therefore, history and collective memory become two complementary elements in the process of forming and preserving a group's cultural identity.

As part of cultural identity, collective memory also serves as a 'defensive' function designed not only to preserve positive ethnic identity at the group level but also to contribute to the formation of national identity (Gusevskaya & Plotnikova, 2020). This function allows communities to maintain their cultural heritage and traditions and remain integrated into a broader national identity. In this way, collective memory can act as a balance between ethnic and national identities by encouraging diversity within a nation.

C. The Concept of Cultural Identity Change

In the formation of cultural identity, Bhabha stated that there is an 'in-between' space where the space provides a place for someone to form and negotiate identity so that it can produce a definition in the community itself (Bhabha, 2004). The existence of the 'in-between' space refers to the concepts of cultural identity by Bhabha where these concepts refer to the formation and new identities that can be caused by the discourse of colonialism. These concepts include Hybridity, Mimicry, and Ambivalence.

1. Hybridity

Hybridity is a concept that refers to the meeting of two or more cultures which then gives birth to a new culture, but aspects of the old culture are not abandoned. This concept refers to the creation of a new culture that occurs due to colonization (Ashcroft et al., 2007). The formation of a new culture that occurs due to colonialism occurs because of the dominance of the colonizers which results in cultural changes in the colonized society. This is following the perspective put forward by Bhabha which is explained in the book *Location of Culture* which states that hybridity is evidence of colonial power which shows that this power will continue to change and they will maintain dominance by setting boundaries as something pure but also creating new spaces (Bhabha, 2004).

From the statement, it can be concluded that the formation of culture through this hybridity process reflects the complex dynamics between domination and resistance. In colonial society they do not fully accept the identity emphasized by the colonizers, but rather try to create a space where both cultural elements can mix. This is what Bhabha then said that hybridity is a cultural strategy in which cultural products always avoid binary categorization, such as immigrants vs natives, and capitalism vs socialism, where all of that will occupy the third space (Angkasa, 2014).

Therefore, hybridity can also be a place of resistance or a strategic reversal of the process of domination that shifts the gaze of those discriminated against into the eyes of power. (Sardar & Loon, 1999). Marginalized cultural identities will find ways to negotiate power and reclaim their narratives. Bhabha believes that culture

is not pure but has been mixed with the process of interaction between colonizers and colonized. This can be seen in the formation of new cultures and new languages, which then create global phenomena that are always related to each other.

The process of hybridity also forms something new and unrecognizable which is a new area where meaning and representation are negotiated (Sardar & Loon, 1999). This is what sometimes makes some people feel like they are in the middle of the ambiguity of their identity. This situation often confuses, but also opens up opportunities to create a more dynamic identity. In this context, hybridity is a space to negotiate and respond to dominant forces where the boundaries of identity will be more stretched and create diverse experiences.

2. Mimicry

Mimicry is an act of copying or reforming but also has the intention to mock (Castle, 2013). This occurs when colonial discourse encourages the colonized subject to imitate by adopting the habits, assumptions, institutions, and cultural values of the colonizer whose results are never perfectly reproduced (Ashcroft et al., 2007). This imitation cannot be done perfectly so that the colonized society only has a vague version that can potentially be mocked. Therefore, although this imitation seems to strengthen colonial power, it contains elements that weaken this domination.

In the book *The Location of Culture*, Bhabha takes the formulation from Samuel Weber who said that the essence of mimicry is the desire to create the other, namely a recognizable but different subject (Bhabha, 2004). According to him, this Mimicry must be built on ambivalence to be more effective which will later cause

'slippage' which can cause differences. Therefore Bhabha concludes that mimicry is a sign of double articulation, a complex strategy of reform, regulation, and discipline that is following others when visualizing power (Bhabha, 2004).

The effect of mimicry on colonial discourse is said to be very disturbing because the country that is the subject of colonial mimicry shakes the ideals of freedom into a new understanding that deviates from that freedom (Bhabha, 2004). In this context, mimicry is not only an imitation of the cultural values of the colonizer but also an ambiguous form of resistance that can create gaps in the structure of colonial domination. As a result, the colonial authority will be threatened because the authenticity of the identity imagined by the colonizer will be questioned, while the colonial subject will utilize the ambivalent space to redefine its identity.

3. Ambivalence

Ambivalence in postcolonial studies is a condition where someone feels happy and hateful at the same time which is the relationship between the colonizer and the colonized (Ashcroft et al., 2007). This is because the colonized subject is not completely opposed to the colonizer. Although some colonized subjects oppose it, some submit to the domination of power, and this often changes and occurs in colonized subjects. While in colonial discourse this ambivalence is used to help colonized subjects to be more inclined towards the dominant discourse to perpetuate their power.

This ambivalence is not desired by the colonizers because their goal is only to have obedient subjects who can perfectly reproduce the habits and values of the

colonizers (Ashcroft et al., 2007). However, this produces ambivalent subjects whose mimicry is not far from mockery. The duality that arises from this ambivalence has the power to weaken the dominance of colonial discourse (Bhabha, 2004). The inability of the colonizers to create a replica of culture in their colonies opens up a gap for resistance and new identities that are not subject to power.

Therefore, in Bhabha's theory, the duality of ambivalence can cause controversy, because colonial relations are always ambivalent and unstable (Ashcroft et al., 2007). This ambivalence can create a form of resistance to dominant power, because in ambivalence there is a gap that is not perfectly built. This imperfection can allow the colonized subject to form a new identity from the tension between involvement and resistance. This concept is almost the same as hybridity which can decentralize the authority of power and produce a new culture (Ashcroft et al., 2007). Thus, hybridity and ambivalence play a role in weakening dominant power and creating a new space that is more complex and dynamic.

In this study, the researcher explains the approach and concepts that will be used in the research, namely related to cultural identity using the postcolonial theory of Homi K. Bhabha. The literature review that is described provides a solid theoretical framework for understanding the process of forming Danny's cultural identity as an immigrant in Australia as depicted in the novel *Amnesty* by Aravind Adiga. Furthermore, the researcher will further analyze how these elements can be applied in literary works to answer the research problems formulated previously.

CHAPTER III

RESEARCH METHOD

The third chapter of this research contains the methodology use by the researcher in conducting the research. Research methodology consists of four parts, namely: research design, data source, data collection, and data analysis.

A. Research Design

This research is included in literary criticism because the object in this research is literary works. Therefore, literary criticism is the application of literary theory in the process of studying literary works. Literary criticism is a discipline that studies how to interpret, analyze, and evaluate literary works (Gillespie, 2010). This research uses Homi K. Bhabha's theory of postcolonial literary criticism, which focuses on cultural identity. By using this theory, the researcher can analyze how Danny's cultural identity changes as an immigrant in Aravind Adiga's *Amnesty*.

B. Data Source

This study uses a novel entitled *Amnesty* by Aravind Adiga as primary data. The novel *Amnesty* was released in 2020 by Scribner Books in United States of America. The novel *Amnesty* has 256 pages with a cover depicting a man who looks alienated from the many roads around him. The data in the study are in the form of narrative fragments taken from the novel. This novel displays the cultural identity of an immigrant in Australia. So that researcher can analyze the cultural identity in the novel.

C. Data Collection

The data used in this study are phrases, sentences, and dialogues from the novel *Amnesty* by Aravind Adiga. The data taken is in accordance with the cultural identity experienced by Danny as the main character in the novel *Amnesty*. The researcher used the following steps to collect data: First, the researcher read the novel *Amnesty* carefully to get important points in the novel. Then the researcher highlights the story narrative that is in accordance with the research objectives. The last the researcher classifies the data according to the research questions that have been designed previously.

D. Data Analysis

In data analysis, researcher uses several parts, namely, classification, interpretation, and conclusion. The first is classification, where researchers classify data such as phrases, sentences, dialogues, and storylines that are in accordance with the topic of cultural identity. Furthermore, the data is classified again according to the process of the types of cultural identities in the novel. Then the data that has been classified will be interpreted according to the concept cultural identity using Homi Bhabha's Postcolonial literary criticism theory. Finally, researchers will conclude according to the results of the interpretation that has been carried out according to the findings in the novel *Amnesty*.

CHAPTER IV

FINDINGS AND DISCUSSION

In this fourth chapter, the researcher presents an analysis based on the data find in the novel *Amnesty* by Aravind Adiga. This aims to answer the formulated problems so that the findings and discussions are related to how Danny's cultural identity changes before and after migrating in the novel. The quotes in the novel become data to find the results of the study.

A. Danny's Cultural Identity Before Migrating to Australia in the Novel *Amnesty*

Cultural identity is a concept that discusses the identity of an individual or group by taking history or culture as a form of meaning (Hall, 2015). Cultural identity is a collection of cultural aspects that exist in everyday life. These aspects can form an identity that exists in an individual so that someone can recognize and have a perspective on others. This cultural identity is dynamic and continues to develop along with ongoing social interactions. Cultural identity is formed through variations and diversity of identities consisting of various elements and fragments that are connected and rearranged (Grossberg et al., 2011). Thus, aspects of cultural identity consisting of language, religion and beliefs, traditions, as well as history and collective memory are connected and form an identity that can define who we are and how we view others.

Danny is the main character in the novel *Amnesty* (2020). He is a Tamil from Sri Lanka who migrated to Australia in search of a better life. Before Danny

come to Australia he is a minority in his country. The differences in ethnic groups often make him accept the domination of power from the dominant ethnic community and the local government. This make him have a perspective as someone who is small and has no rights. In this novel there are several aspects of cultural identity such as language, religion and beliefs, traditions, and Danny's history and collective memory before he migrated to Australia.

1. Language

Language becomes an important aspect of recognizing a person's cultural identity. Through language, individuals not only communicate but also express aspects of other cultural identities. According to Derrida, language and culture are positioned to see an identity (Grossberg et al., 2011). Thus, language becomes one of the differentiating factors used to see the unique identity of its speakers so that a person's cultural or national identity can be reflected through the language they speak.

Language can also be a symbol of dominance that strengthens the defense and self-esteem of a country or region. Through language, a community can assert its identity and show strength in maintaining the culture and values it embraces. Domination through this aspect of language can be seen, for example, in government policies that determine official languages to maintain unity or protect regional languages from the influence of foreign languages. On the other hand, the use of language as a tool to dominate can also create gaps, especially for minority groups or groups whose language is merely a regional language. These minority groups indirectly feel the impact of the domination carried out by the majority

community. This makes minority communities feel marginalized from society and can change their perspective on themselves and their ethnicity.

In the novel *Amnesty*, Danny's character is part of a minority group that is often dominated. The following data show this.

I wrote it. He said, 'Not in Tamil.' I wrote it in English. 'Not in English,' he said. 'Write it in the national language.' Sinhala. I picked up the pen, and my hand was trembling as wrote. He said, 'That's not the way you write it in the national language, I'll show you how to write Danny in the national language,' and he stubbed his cigarette into my forearm. As I was screaming, as he kept his cigarette held down, I could hear him ask the same questions again. What is your name? What is your father's name? What is—” (p. 157)

The context of the quote above is immigration officers arrested Danny who have just arrived at the airport after returning from Dubai because he was suspected of being a terrorist. Danny is also bombarded with various questions such as his father's name, and his relationship with terrorists and others, which he is then asked to write his name. From the quote above, it can be seen that Danny experienced pressure from cultural domination through language. As a Tamil speaker, Danny is more familiar with his local language than Sinhala, the national language in Sri Lanka. However, the officer who interrogated him asked him to write his name using Sinhala as if to emphasize the national identity recognized by the state. This action reflects a form of cultural domination where the use of the national language is used as a tool to suppress or ignore certain ethnic identities.

From the situation it is illustrated that the difference in language used can affect a person's identity. This situation emphasizes Danny and the Tamil group which is a minority group in Sri Lanka to obey the more dominant group. Language as a social identity is a method to increase the self-esteem of a person and group (Jaspal, 2009). Language which is a means of communication is also a form of

resistance that is unintentionally able to show the existence of a minority community that still maintains its cultural identity.

The dominant power of officers who emphasize the use of the national language also stems from historical factors. The rebellion carried out by the LTTE (Liberation Tigers of Tamil Eelam) association which is a Tamil community organization and left a lasting trace. This caused officers to be suspicious of Tamil people and treat them roughly, including the threat of violence received by Danny such as pressing a cigarette butt on Danny's hand. The history of the rebellion caused people to have stereotypes about Tamil people, which then influenced the way they viewed people from that ethnic group.

2. Religion and Beliefs

Religion is a form of identity related to spiritual beliefs held by a person. Religion is a form of social identity and belief system that has a major influence on shaping psychological and social processes (Ysseldyk et al., 2010). Spiritual beliefs not only shape a person's perspective on life but also influence how they interact with others and navigate the social world around them. In the formation of social solidarity, religion also plays an important role where individuals who share the same beliefs often form communities that support each other and share spiritual experiences.

In the novel *Amnesty*, there is not much narrative that explains Danny's religion and beliefs. He do experience some changes regarding his beliefs because there is one thing and another that made him not have one definite belief.

My beliefs:

Age one to thirteen: No original thoughts. Mother not well. That was the problem. So: Father's creation. Religious, superstitious. No politics.

Age thirteen to fourteen: Does God exist? I begin to doubt. I secretly support LTTE and openly support Che Guevara.

Age fourteen to sixteen: Total change: 50 percent atheist, 50 percent communist.

Age sixteen: 100 percent atheist, 100 percent communist.

Age seventeen: Back to 50 percent communist. (p. 230)

From the quote above, it can be seen as Danny's journey of religious identity regarding the change in his beliefs from childhood to adolescence. As a child, he followed his father's religious beliefs and believed in superstition. This illustrates that his religious identity at that time is formed through the role of the family around him, without much freedom of thought. Then, when Danny begins to become a teenager, there are many changes in his beliefs. He begins to doubt the existence of God and begins to follow the political developments around him, such as starting to follow the ideology of the LTTE (Liberation Tigers of Tamil Eelam), which is an organization of Tamil people's rebellion to establish their own country.

Danny's shift in belief, which begins to question the religious values inherited from his family, shows an internal conflict that makes Danny change his beliefs from religious to atheism. This shows that he forms a new identity that is different from his family's influence. The formation of Danny's new identity, who decided to be non-religious and become 50 percent communist, reflects his complex search for identity. This internal conflict is not only in the religious aspect but extends to the political role that leans towards communism. Danny's decision to take a different path from his family's tradition illustrates the psychological struggle between the values instilled since childhood and his critical thinking as an adult.

Danny's belief in a religion that is not entirely communist is because he still believes in the existence of a guardian god for the minority Tamil community. He prays to the god to always be protected.

Murugan: and he closed his eyes. Buddha was their god, protector of the Sinhals. Murugan, deity of Tamils in need, sat on a peacock holding a vel, a spear: he had temples devoted to his worship in India, in Jaffna, in Batticaloa, and a golden statue outside the Batu Caves in Malaysia. Murugan, god of minorities, protect me today, (p. 57)

From the quote above, it can be seen that Danny, who is of Tamil ethnicity, shows his relationship with the god Murugan, who is the patron god of the Tamil people. Murugan is depicted as a god riding a peacock and holding a spear. Although Danny have declared himself to be a non-religious or atheist and communist, he still believes in the beliefs of the Tamil people who believe in the existence of gods. From this context, Danny is seen praying to the god Murugan or the minority god so that he will always be protected. From Danny's ethnic and religious background, it can be concluded that even though he have claimed that he is an atheist, the influence of culture still sticks to him. This shows that although someone may adopt a non-religious view or other ideology, elements of their cultural and ethnic heritage still play an important role in shaping their identity and sense of security, especially when they are in a minority or marginal position.

3. Traditions

Tradition is a custom and habit inherited from ancestors and still practiced by society. Tradition in the context of culture is a collection of cultural elements that continue to develop over time, especially when new individuals join the group (Honko, 1995). This tradition is something dynamic that does not have a specific

function, but tradition as a resource that provides various elements that are the basis for the formation of culture (Honko, 1995). Therefore, tradition can be one of the factors in the formation of a person's identity and also as a representation of the group.

In the novel *Amnesty*, there are several traditions that are described to represent the identity of Danny's character.

On festival days, in the temples of eastern Sri Lanka, Hindu men walk over burning coals, because that is just how people in the East are. In the dargah of Kalmunai, the Muslim faithful pierce their tongue with a metal skewer; in the heat of April, a man opens his forearm with a stiletto. Because this is how people in eastern Sri Lanka are. All through the civil war, the worst things were done in the East by people from the East to people from the East. (p. 60)

From the quote above, it is explained that there are several celebrations or religious traditions that are usually carried out by the people of eastern Sri Lanka on festival days. In the Hindu religious ritual carried out by men, they must walk on hot coals. While among Muslims they perform a ritual by piercing their tongues using metal skewers. There is also a tradition in the hot month of April where men open their forearms using stilettos. These rituals reflect cultural practices in Sri Lanka that are considered normal among them.

This religious ritual illustrates the traditions that exist in Sri Lanka, especially in the eastern part, where Danny also lives in the area. The traditions in the area where Danny lives have various religious rituals as described in the data above. In terms of religion and belief, Danny is said to be fifty percent communist and still adheres to the traditions that exist in his environment. From several dangerous rituals carried out by the people of eastern Sri Lanka, this also forms their tough personalities. This can be seen that they were also involved in the civil

war where the incident became the most severe violence. Therefore, it can be concluded that the practice of a tough tradition can form a social personality pattern that can influence the conflict that occurs in the region.

“It’s Guru Purnima today. Bloody Indians have a big celebration in Parramatta, but this time they didn’t invite him. They don’t want a thing to do with a man who is down. They just want the big cars and flashy culture. I bet Sri Lankans are the same, right? I know Pakistanis are.” (p. 115)

“What kind of Tamil are you, anyway?” he asked the cleaner. “The Chinese are sullen, solitary, and then they become bitter. It’s not the way the Indian gambles. Do you know what the bhangra is? It is a Punjabi dance; you dance it on the full-moon night, and I tell you, anytime an Indian gambles, there’s a full moon above his head.” (p. 94)

Then in the data above, it is described that there is a celebration of Guru Purnima or a tradition that is usually carried out by Indian, Tamil, Pakistani and other communities to pay homage to all spiritual and academic teachers. Hindu and Buddhist communities carry out this tradition during the full moon as a form of respect for the teacher, which term is also intended for their gods who have shown the path of truth. In the context above, Danny's character, who is a Sri Lankan community, also celebrates this as a form of tradition. He also did this tradition when he was in Australia when he was invited by Dr. Prakash, who is an Indian. In the celebration of Guru Purnima, those who celebrate usually gather with fellow Indians or Tamils near the river and perform dances such as Bhangra and Punjabi.

But there is a black line Danny had to cross to get to the leaves. No Aussie saw this line, which followed Danny around the world; but anyone who grew up in Sri Lanka in the 1990s knows this black line, what it loudly commands of one, what it quietly permits. Taboo. And the black line states: Survive. Don’t be involved in this. You’re a man without rights in this world. (p. 46)

From the data above, it is depicted that Danny holds fast to the norms taught in Sri Lanka. He must not cross the social norms depicted as black lines. The black line referred to above is a metaphor that depicts invisible but real social,

psychological, and political boundaries. This is related to the events in Sri Lanka in 1990, namely the civil war between Tamils and Sinhalese. The black line also orders one to survive without getting involved, depicting helplessness and fear.

The term taboo in the data above is also used to describe the black line metaphor. Taboo is a term used to describe something that should not be touched, said, or done because it is considered dangerous or has an inappropriate meaning. Belief in the existence of taboos is usually carried out by people from the Asian region who are still thick with cultural customs and social norms that must be obeyed. Danny's character, who is an Asian, has a belief in the existence of this taboo, which he also said that Australians cannot believe in it.

4. History and Collective Memory

History and collective memory in the formation of identity have an important role in the formation of cultural identity. History is a reconstruction of the past that is related to the lives of people today (Gusevskaya & Plotnikova, 2020). While collective memory according to Halbwachs (1992) is a representation of the past, which is shared and constructed by members of a social group (Gusevskaya & Plotnikova, 2020). Both describe the reconstruction of the past that is used to live a better life today. Through history and collective memory, social groups can maintain the continuity of their identity, strengthen solidarity, and give meaning to past experiences that are relevant to current challenges. Thus, collective memory and history are not only narratives about the past, but also form the foundation of values, norms, and perspectives that help society build a strong cultural identity and survive in the midst of changing times.

In the novel *Amnesty*, the character Danny uses history and collective memory to live his life in the present. Danny's historical experiences and memories are used as a reference to be able to live in the midst of society as a minority. Danny and the minority group in his country must follow the rules made by the dominant group and the government. From the experience of marginalization that Danny received, he became a person who always obeys the rules and tells the truth. In this context, Danny once returned the money that fell from one of the guests at the hotel where he worked and he was praised for it. Danny's behavior in choosing to return the money is influenced by Danny's history and memories of when he lived in Batticaloa.

You had no choice where Danny grew up; in Batti, even criminals had to be law-abiding. One evening, see, the government declared a curfew. Every shop has to be shuttered before eight. Two policemen, walking about the market, hear a noise behind a shutter: "Open up!" Turns out the shopkeeper and his son are having dinner behind the closed shutter. Technically, the twopolice say, since we could hear your eating noise from outside, you are breaking the curfew. ... If the law said, a, you said, A. (p. 42)

The quote above gives an idea of how life is in Batticaloa where Danny lives. The statement "even criminals had to be law abiding" shows how tight social and political control is in the area. The context of the quote is about laws or regulations set by the government that are too strict. The use of the word "no choice" describes the lack of freedom and social mobility experienced by the people of Batticaloa, including Danny. This situation forms Danny's memory that he is in a tough political life, even criminals must obey the law which may refer to informal law or rules imposed by dominant groups in the area. This memory of life in Batticaloa likely influences the formation of Danny's identity and perspective on authority, freedom, and broader socio-political structures.

The historical experience and collective memory by Danny that makes him always tell the truth, also grows Danny's lack of self-confidence. The experience of marginalization that makes someone lose their self-confidence is in the quote below where Danny feels that he is living as a minority within a minority.

In Dubai he had guessed for the first time the size of the world at whose very lowest level, instinct told him—a Tamil from the east of Sri Lanka, a minority within the minority— he dwelled. (p. 69)

From the data above, there is a depiction of Danny who feels that he is at the lowest level of social position. The phrase "a minority within the minority" can mean reflecting the history of the Tamil community in Sri Lanka which is a minority community. The history and collective memory that Danny has in Sri Lanka determine the development of his cultural identity. This makes him a person who lacks self-confidence. The marginalization received by the Tamil ethnic group in Sri Lanka fosters memories that shape his identity. Danny's perspective on his identity also changes because of his mindset that says that he is a minority community.

B. The Changes of Danny's Cultural Identity After Migrating to Australia in the Novel *Amnesty*

In the process of changing cultural identity according to Bhabha's view, there is a space called 'in-between'. This space provides a place to form new identity signs as well as a place to collaborate with other cultures while maintaining the characteristics of each identity (Bhabha, 2004). In this third space, individuals can negotiate between their original identity and their new identity which can give rise

to a hybrid identity. The existence of this space can enable individuals to adapt to new environments while still being able to maintain their original identity.

In the novel *Amnesty*, the character Danny is an immigrant in Australia. He comes to Australia using his student visa, but in the middle, he decides to stop and prefers to work. His decision makes him an illegal immigrant who could be deported from Australia at any time. This makes Danny feel that he has to always be careful in his actions and try to change his old habits so as not to look like an immigrant. Because of his status as an illegal immigrant, he tried to change some of his cultural identities so as not to look like an illegal immigrant. He adapted to the culture in Australia which is dominated by Western culture.

Danny's cultural changes in Australia due to the dominance of Western culture are influenced by the history of colonialism that occurred. The history of colonialism that occurred in the Asian region formed the experience and memory that Asia was a colonial object. The experience of colonialism created the perception that Eastern society would continue to be dominated by Western culture. This perception makes the East's perspective on the West increasingly influenced by Western culture. This is illustrated in Danny's attitude who feels the need to adjust himself to the standards and values set by Australian society. The history of colonialism created a cultural hierarchy in which the West is considered more advanced, logical, and modern, while the East is often viewed as inferior. As a result, Danny indirectly feels pressure to imitate the Western way of life in order to be accepted in his new environment. This process shows how the legacy of colonialism not only impacts social structures, but also shapes individual

perceptions of their own identity and culture. The following is the process of Danny's identity change in the form of Hybridity, Mimicry, and Ambivalence in the novel *Amnesty*.

1. Hybridity

Hybridity according to Bhabha is the formation of a new identity without leaving behind elements of the old identity (Bhabha, 2004). Hybridity is a meeting space that becomes a place to negotiate new and old cultures that can later form a new identity. The term hybridity in postcolonial theory is associated with the analysis of the relationship between the colonizer and the colonized which emphasizes their mutual dependence and there is a reciprocal construction of their subjectivity (Ashcroft et al., 2007). This hybridity arises because of the relationship between the colonizer and the colonized group, which relationship can give rise to a new identity that is formed. The new identity that is formed can be due to adaptation factors that make someone have to assimilate their original culture with a new culture.

In the novel *Amnesty*, Danny's character adapts by assimilating his old identity to his new one so as not to look like an immigrant. He tries to adopt the local language, lifestyle, and customs to be more accepted by Australian society, while still maintaining elements of his original culture. In this process, his identity changes into something complex, mixing elements from his home country in Sri Lanka with his new values in Australia. This hybrid identity allows Danny to survive in a foreign environment, although he often feels caught between two different worlds.

The blending of cultural identities that Danny did was by changing his name to be more Western. Danny's name change is of course not only to allow someone to remember his name more easily, but also as a form of survival in a new environment.

Called the City of Sydney. Small things fit into bigger ones, automatic toll booths fit into ATMs, and they fit into swipe cards and into pay-wave cards, and all of this adds up to one anytime-and-everywhere machine. Which is hunting for a man named Dhananjaya Rajaratnam. Danny. (p. 34)

In the above context, the main character, Danny, changed his name from his real name Dhananjaya Rajaratnam to Danny. This change was not just a simplification of the name, but also a strategy to survive in a new environment. The change is also made in anticipation of Danny's identity as an illegal immigrant not being revealed. The name Danny also sounds easier to pronounce for foreigners than the name 'Dhananjaya'. In addition, the use of the name Danny is considered more Western than his real name which has Tamil elements.

Dhananjaya's name change to Danny can be done as a strategy to form a hybrid identity for the main character in the novel *Amnesty*. By using the name "Danny," Dhananjaya does not completely abandon his original identity but rather adapts himself to the new environment in Australia to facilitate the adaptation process. This action reflects the concept of hybridity in Homi Bhabha's postcolonial theory, where Danny combines elements of his original culture with elements of a new culture. Rather than replacing his old identity, Danny maintains aspects of his culture while adopting aspects of a new identity that allow him to feel more accepted in his new environment.

That's why Danny came with his own stuff. He had invested his capital. In addition to the portable vacuum on his back, he carried, in a plastic bag, a paper

roll, disposable pads, a foam spray that he used on glass, and a fire-alarm-red rubber pump that would suck the problems from any toilet bowl. ...Aussies are a logical people, a methodical people. (p. 6)

The data above describes the work done by Danny as a house cleaner. He must think wisely in taking and retaining his clients so that they are not disappointed in his service. Therefore, he brings and uses his own equipment in cleaning the house rather than using his client's household furniture. This is because Australians are people who think logically and value professionalism and efficiency in the services provided. What is meant is that for the same price paid, Danny has a more efficient and orderly way of working and reflects the independence that is in accordance with the logical and methodical nature associated with Australian culture.

Here Danny's character is a hybrid of Asian culture with a high work ethic. A survey explains that Asians, especially East Asians, have higher attitudes towards work, responsibility, and thrift than non-Asians (Kim, 2010). Danny's character with independence and a high work ethic adopts Australian culture in terms of professionalism in work which becomes a symbol of hybridity in his identity. By adopting a mindset in working with western culture, Danny is considered as an independent and professional person in his work.

Easiest thing in the world, becoming invisible to white people, who don't see you anyway; but the hardest thing is becoming invisible to brown people, who will see you no matter what. Since they must see me, Danny thought, let me be seen this way—not as a scared illegal with furtive eyes but as a native son of Sydney, a man with those golden highlights, with that erect back, that insolent indifference in every cell of his body. Let them observe that Danny is extremely icebox. (p. 49)

The context of the data above is when Danny feels that it is easier to be invisible in white society than brown skin. This is because white people have a

nature that does not care about the surrounding environment which is different from the habits of Asian people who are described as brown skin. The data above describes Danny's character who builds his image with the term "native son of Sydney" with behavior that reflects Western culture such as a straight posture and having an indifferent nature. Danny tries to show his cool, confident, and strong lifestyle which describes the individualism of the Western group. The quote above describes the formation of Danny's hybrid identity who wants to be considered a native Australian rather than an illegal immigrant. The formation of a mindset regarding this new identity also creates ambivalence in Danny related to him who wants to be considered as a dominant society but also he feels judged by his fellow minority groups.

2. Mimicry

Mimicry is an attitude carried out by colonized people to imitate or adapt to the colonizer's culture as a way to survive. According to Bhabha (1994) mimicry carried out by colonized people is not always perfect and can contain threats (Ashcroft et al., 2007). The term mimicry in postcolonialism theory is about the ambivalent relationship between the relationship between the colonizing and colonized groups. The ambivalent relationship here is the colonized group that imitates the culture of the colonizing group to survive, but still maintains its original identity. This is because the cultural imitation carried out is not perfect so it creates a third space that can create a hybrid blend between the two.

In the novel *Amnesty*, Danny adapts by imitating some habits that are usually done by Westerners in Australia, such as changing his appearance, accent,

eating habits, and others. The imitation done by Danny is solely done so that he can survive in a new environment. The adaptation process is carried out by Danny by imitating some of their habits or ways of life. However, this also creates a gap in Danny's identity towards his native culture. Here are some data that refer to the concept of mimicry carried out by Danny in Australia:

a. Mimicry in the Form of Appearance

In this case, Danny's character highlights his mimicry aspect through the change in his hair color which is dyed blonde to be more similar to Westerners who like to bleach their hair. Some data that describe Danny's hair changes in the novel *Amnesty* are as follows:

He remembered the way Sonja's eyes lit up when she saw his hair. "Weird." That was what she'd said. That was a compliment. Because people in Australia were famished for what was weird, self-assuredly weird, even belligerently weird: like a Tamil man with golden highlights in his hair. A minority. (p. 6)

Hierarchies exist in invisibility; there are always better ways to stay unseen. Instead of tattoos (something low-class, even uncivilized, about them), he let his hair grow. That's not enough, though. No: you are in Sydney. Abe the abseiler colored his hair blond, and he was illegal—so Danny decided to go to the barber in Glebe and just ask. Reddish-brown streaks in the hair? It would cost \$47.50, but Sonja approved; she more than approved. (p. 18)

In the quote above, Danny's hair color change reflects his efforts to adjust his mindset and appearance to be more like Australians, who he thinks have an interest in unique or unusual things. When his girlfriend criticizes his appearance which is considered strange, Danny actually sees it as a compliment. He thinks that Australians like something eccentric, like a Tamil man who had golden hair. The change is a form of Danny's adaptation to his new environment. Danny's imitation of appearance is also influenced by his friend who is an illegal immigrant named

Abe, an abseiler. The external factor that drives him to grow his hair long and dye it is related to Danny's illegal status so that he is not considered a foreigner.

This act of imitation in appearance and mindset is one form of 'the other'. Bhabha said that the process of mimicry can create the other or a recognizable but different subject (Bhabha, 2004). The existence of this other subject helps to create differences that allow the concept of "culture" to be identified and interpreted linguistically, symbolically, and historically (Fanon, 2008). So, our own identity (cultural or psychological) can only be truly defined and understood when there is another different person to compare it with.

*...brown people told Danny, and he, with his innate instinct for double or nothing, had streaked his hair in a barbershop. Standing in front of a mirror, **he had imitated the gaze of an Australian-born man**:...Since they must see me, **Danny thought, let me be seen this way—not as a scared illegal with furtive eyes but as a native son of Sydney, a man with those golden highlights, with that erect back, that insolent indifference in every cell of his body. Let them observe that Danny is extremely icebox.** (p. 49)*

From the context above, Danny's change in appearance is a form of mimicry. This action is an attempt to adjust and is expected to give Danny confidence that he can be considered an Australian native. However, Danny's efforts to adjust his appearance through mimicry make his ambivalence deeper. Danny's act of imitation does not fully make him a part of the culture. On the contrary, the change emphasizes that he is different and is in a position between looking similar and remaining alienated. This shows that the process of imitation does not always eliminate differences but can instead strengthen the gap between the original identity and the desired identity. According to Bhabha, this incident is called slippage where mimicry built on ambivalence will create differences (Bhabha, 2004).

Danny also made changes in the way he dressed. He imitated Australians who preferred to wear short clothes such as shorts or just a singlet.

Mimicking a man with an Australian spine, wearing shorts in public, enjoying the low-class thrill of looking like a child again, he had kept himself, for two years, immaculately groomed. Danny's heart spoke to him in stages; and in the third year, he just grew his hair. Even as a boy, he'd wanted to grow his hair. (That and a dog: an Alsatian.) When his hair had grown so long it curled up at the back, he remembered a man in Enmore. (p. 17)

From the data above, it can be seen that Danny's adaptation process is complex, which can be seen from the way he views and adjusts his clothes. By following the Australian way of dressing, which only wears shorts that look more casual but look like a child. In his perspective on Australian society, he also wants to grow his hair long, which brings back memories of his childhood wanting to do so.

Danny's behavior is not only seen as a form of imitation of the Australian way of dressing, but also subtly criticizes the style by equating it with children's clothing. This reflects the mimicry aspect in Homi Bhabha's theory, where the imitation carried out is not just an attempt to adapt or blend in, but also becomes a form of subtle criticism of the dominant culture. Through the way he dresses, Danny seems to comment on how foreign or even absurd the style is in his view as an outsider. Danny's actions combine elements of adjustment and resistance, creating ambivalence in his identity. He imitates Australians, but in a deliberate way to maintain a critical view of the culture, which strengthens his unique position as a newcomer who does not fully accept, but remains involved in his new environment.

Rule number one: To stay ahead of the competition, always wear a white singlet. As he explained to his girlfriend, "People think the Chinese are cleaner because they don't have body hair." (p. 11)

From the data above, it shows that Danny also adjusts his appearance by wearing a singlet like the one usually worn by Australian people. His efforts, in addition to adjusting his appearance to Australian society, also aim to reflect his efforts to fulfill the stereotype of Australian people. They assume that Chinese people show an image of 'cleanliness' which refers to the absence of fine hair growing on the body. In contrast to Danny who comes from South Asia who does have thicker body hair than East Asian people. Danny wants this image of cleanliness so he wants to be depicted like Chinese people who have finer body hair. This shows that Danny imitates the visual standards that are considered appropriate to his new environment. Although from the above there is a little involvement of stereotypes towards Asian people where the symbol of cleanliness is Chinese people. The mimicry process seen from the data above also aims so that he can adjust to the Australian clothing culture.

b. Mimicry in the Form of Language

Danny's imitation is not only in his appearance but also in the language aspect used in Australia. The mimicry that Danny does a lot is in the unique accent aspect used by Australians. Danny's imitation aims to be more similar to Australians when speaking. This is because the difference in the way of speaking also describes the difference in a person's identity. Moreover, if someone has a thick accent from their region such as Danny's Tamil accent. This makes him have to practice all the time in order to minimize the accent that is visible from the way he speaks.

"O-kay," Danny said aloud.

That was how she said it: her one peculiarity of speech, the only alien thing that came out of her Australian mouth, a breath of H on the vowel, and the kay exploding, a nervous tic, an attempt to placate trouble.

“O-kay,” he repeated. (p. 36)

Even before he got to Australia, Danny was practicing becoming Australian. All the way back in Batticaloa. In front of a mirror. Slowing down his V’s. Biting his lower lip when saying volleyball... If they can do that, I can do this. I reckon I can. Because what is the thing that makes an Aussie an Aussie? Sounding Aussie. Eliminate the tics that Tamils bring to their English: the undulating rhythms, yo and ree tagged on to words, the use of no for emphasis or a pause in a sentence. (p. 36)

The tongue of an Australian. Never say receipt with the P. Be generous with I reckon. Add a loud Look—at the start of the sentence, and ridiculous at the end. If you are happy, talk about rugby: “Go Eels.” If you are unhappy, talk about rugby: “What about the Rabbitohs?” And do not ever call it rugby. You need the tongue of an Australian, sure; but to stay invisible, you also need, at the opposite end, the bowels of an Australian. (p. 37)

The quote above describes several times that he followed the way of speaking done by native Australians and repeated it several times. Danny also seemed to pay attention to which parts needed to be stressed or relaxed in his pronunciation. He also paid attention to the rhythm of the words spoken and the way they pronounced difficult words. Danny added that if he wanted to look like an Australian he had to get rid of the English habits spoken by Tamils.

The mimicry process carried out by Danny is not only imitating the way Australians speak but also reflects an effort to adapt to the culture with an Australian identity. By imitating the accent and distinctive style of speech, Danny tries to erase or obscure his original identity as an immigrant. Imitating an Australian accent is also done to eliminate the impression of being foreign in himself and blur the boundaries that distinguish him from the native population. Thus, the imitation process carried out by Danny can minimize aspects of his original identity and be accepted in Australian society.

Aside from his appearance and speaking accent, Danny also adapts to the music of white people. Here is a quote from the novel *Amnesty* that fits:

Bada-bada-bada-bum: making noise whenever he hit a tough spot, Danny moved his vacuum over the carpet. His cell phone, via headphones, played him Golden Oldies. Backstreet Boys. Madonna. Celine Dion. Nothing Tamil; everything English. (p.12)

The above quote explains about Danny's music that Danny listens to. All the music choices he listens to are from the popular Western pop song genre. Danny also emphasizes that there are no songs in Tamil because he is trying to imitate the music of Westerners because the language used in the songs is English. This change shows Danny's attempt to assimilate into the dominant culture. Danny's character tries to adapt himself to Western culture by adopting popular cultural symbols that are not from his own culture. In the context of mimicry, Danny may feel the need to imitate Western culture for a sense of security and acceptance in an environment that is foreign to him. Western pop music becomes a symbol to eliminate the impression of 'the other' in him.

c. Mimicry in the Form of Habits

Danny's character also imitates the eating habits or eating etiquette of Australians. This is done so that he is not viewed negatively. Here are some supporting data:

Danny chewed and examined what was left of his self-made cheese roll and looked at the Australian woman. So this is why I have, he thought, become visible. Because my way of eating bothers her. After four years, he was still learning things, still making notes to himself: Never walk and eat in daylight. They see you (p. 4)

The data above, regarding the unwritten rules when eating. Danny thinks that his eating habits are disturbing to white people. Even after four years as an immigrant, he still studies and makes notes so as not to eat while walking. In the context of mimicry, Danny's efforts to adapt to the unwritten rules about eating

reflect his efforts to adopt Western cultural norms to be accepted in Australian society. His awareness of disturbing eating habits creates pressure that he must imitate their eating habits, even though he has to eliminate habits from his native culture.

After eating, he always had to crack his knuckles. Danny almost began doing it and stopped. He looked around. White people did not like the sound of knuckles being cracked. "Stop that," they said, as if he were spitting in public or farting. (p. 219)

Next, the context of the data above is about Danny's habit after eating, which is cracking his knuckles. However, when he saw people around him, he stopped doing it because he knew it was a bad habit, he even compared it to someone spitting or farting in public. Here Danny changes his habits by seeing and imitating and eliminating habits that are considered bad for white people. Because the ethics of Westerners at the dinner table are to keep their voices down. This is also a form of mimicry where he eliminates his habits with the intention that he is not seen as 'the other'. This form of mimicry is an imitation of the way Westerners live and how their daily habits.

3. Ambivalence

The concept of ambivalence is a psychoanalytic concept where a person's state is between wanting one thing but also wanting the opposite. This concept was adapted into the colonial discourse theory by Homi Bhabha, to describe the complex mixture of attraction and repulsion that characterizes the relationship between the colonizer and the colonized (Ashcroft et al., 2007). This shows that the relationship between the colonized subject and the colonizer is not entirely hateful. This

ambivalence occurs because the process of mimicry is imperfect, resulting in an imitation that has a dual power, namely attraction and repulsion.

In the novel *Amnesty* by Aravind Adiga, Danny's character imitates Australians. He tries to imitate various things, from the way he dresses, the way he speaks, and even his eating habits are also objects of imitation by Danny. This is because he wants to be accepted as a member of society there. However, the imitation process carried out by Danny is still not perfect, so it creates dual desires. Here are some data that refer to Danny's ambivalent process:

a. Ambivalence in the Form of Appearance

In the novel *Amnesty*, Danny imitates the appearance of Australian society in order to avoid the existing gap but this actually makes him look different. Here are some relevant quotes:

He remembered the way Sonja's eyes lit up when she saw his hair. "Weird." That was what she'd said. That was a compliment. Because people in Australia was famished for what was weird, self-assuredly weird, even belligerently weird: like a Tamil man with golden highlights in his hair. A minority. And once you found out what that word minority means over here, tasted the intoxicant of being wanted because you were not like everyone else, how could anyone possibly tell you to go back to Sri Lanka and once again live as a minority over there? (p. 6)

The context of the data above illustrates when Danny chose to dye his hair in the hope that it would be considered unique. This is because Australians like something strange and unique. Danny also added that there are differences in the meaning of the term 'minority' in Australia and Sri Lanka. The word minority in Sri Lanka has the meaning of a marginalized group that has no rights, and is a group that is a victim of the dominant power structure. Minorities there refer more to

subordinate positions that are vulnerable to discrimination and oppression by the majority group, both in terms of politics, economics, and culture.

While in Australia being a minority has a different position than in Sri Lanka. Being a minority in Australia does not mean having no rights, but with differences in skin color, or hair is considered a unique entity. Although still part of 'the other' which poses its challenges to stereotypes and views from society that consider it unique, but still see it as an outsider. The ambivalent feeling deepens because he wants to be accepted in a new environment but the feeling of being 'the other' continues to remind him of his foreign identity.

Us and Them

1. *1st & foremost difference: posture.*
2. *Beards (us—too wild) and then haircuts (too docile).*
3. *Paunch. Young Australians don't have paunches.*
4. *Also don't spit in public.*
5. *Class (but have no class compared to people back home). (p. 17)*

Then Danny also wrote down some unwritten rules that Danny observed from the behavior and customs of Australians. The context of the quote above is about the differences between (us) which refers to Danny and (them) which refers to Australians. The differences include body posture such as beards, hair, and pot bellies. Then the behavior of the group (they) who do not spit carelessly and do not have a minority or majority group is determined between white people.

The ambivalence in the data above shows that the differentiating elements that create a gap are visible between Danny and the Australian group. These differences create a desire to imitate but also want to maintain their original identity. Danny wants to imitate Australians so that he can blend in comfortably, but he feels that if he does so, he will lose his original identity. This ambivalence makes Danny

constantly question his place in society, feeling both attraction and discomfort towards the norms adopted by the dominant society in Australia.

On the sunlit face of an old brick warehouse was a white stenciled sign that looked as old as civilized life in Sydney: REX SIMPSON FINE CLOTHES FOR MEN. Beside the letters emerged a ghostlike silhouette of a hatted gentleman. Danny wished he had a hat like that. It would hide his stupid golden hair. How proud he had been of it just an hour ago. (p. 121)

From the quote above, it describes a shop selling men's clothing and Danny sees a display of hats and he hopes that he can cover his golden hair that he was so proud of a few hours ago. This illustrates that Danny's ambivalent feelings changed in just a few hours. He who initially really liked and was proud of his new hair that looked like white people and could cover his illegal identity suddenly changed because he wanted to cover his striking hair. He had changed his mind about not wanting to be someone who looked different. Danny's ambivalent feelings regarding his appearance made his feelings and identity unstable.

This ambivalence creates a dilemma for immigrants in maintaining their original identity while blending in with a new social environment. The change in feelings that Danny experienced about his hair illustrates the dilemma that is usually experienced by someone who is between two cultures. This uncertainty shows that, even though he tries to adjust, he still has difficulty finding a balance between his original identity and the identity he is trying to imitate. This ambivalence emphasizes that Danny, in his efforts to assimilate, is not completely "Australian," but remains between two identities that are constantly in conflict.

b. Ambivalence in the Form of Accent

In the novel *Amnesty*, the character Danny imitates an Australian accent but his imitation is unsuccessful, resulting in slippage. Here is the corresponding data:

After two years of great care with his accent, Danny had never repressed this peculiarity in his speech. Sugar-free means no sugar, no? Singsong tautologies came naturally to him. Yes, inside his accent (not quite Australian but neutral), there was an animal from another English, and now, after two years here, he let it purr. (p. 26)

In the context above, after two years of always paying attention to his accent or way of speaking, then he wanted to be more relaxed about his accent and no longer paid attention to his way of speaking. He felt that he had an accent that was not too bad to be able to speak English so he preferred to just let it be. In the data above, there are different ambivalent feelings from Danny. The first was during the first two years he was very careful about his accent so he had to imitate and pay attention to Australians who spoke. Then after two years of being an immigrant in Australia, he no longer paid much attention to his accent, he became more relaxed and let what was in him come out.

Danny's ambivalent feelings changed from initially paying a lot of attention to no longer caring about the views of people around him regarding his accent. This is because ambivalence has a dual power, namely attraction and repulsion. Thus, the data above shows the feeling of 'same but different' which is the point of ambivalence. Danny no longer imitates the accent of Australians and lets one aspect of his true identity come out.

c. Ambivalence in the Form of Mindset

The following data concerns Danny's ambivalent attitude towards his way of thinking, where he wants to adopt it but he still has shadows of the past.

This woman reading The Sydney Morning Herald, for instance: her blonde hair in a bun; lines of tension visible in the tight strong jaw. If the Sri Lankan military police or immigration sat that one in a cone of light, she'd just suck her lips in. And say nothing. How she'd eat up taunts: reverse psychology, insults, slap to the face... But a cigarette in your thigh, miss? The blonde turned the pages of the newspaper. Danny cupped his hands around his eyes. Ridiculous. You are in Australia. You have been here for four years. Start thinking like them. (p. 34)

In the context above, when Danny was on the train, he saw a woman with blonde hair and a strong jawline who was reading the news in the newspaper. When he saw the woman, he compared the woman's firmness and calmness with his own. He imagined if the woman was a migration detainee by officers in Sri Lanka, which was traumatic for Danny. The calmness of the woman made Danny feel jealous. This also illustrates how stable the emotions, attitudes and feelings of Australians are when in tense situations such as when reading the newspaper. The term "start thinking like them" shows his desire to adopt the Australian way of thinking, but also involves Danny's awareness that he has not been able to fully succeed in doing so. This ambivalent attitude shows that Danny is trying to adapt to the culture in Australia but continues to be influenced by his native culture.

Through the analysis that has been done, it can be concluded that the character of Danny in the novel *Amnesty* experiences a complex shift in cultural identity after migrating to Australia. This shift is caused by social pressure and Danny's efforts to adapt to the culture of the dominant society. This result is in accordance with Homi Bhabha's theory of hybridity, mimicry, and ambivalence which are in the third space where immigrant identity is in the middle or experiences

ambiguity. Thus, this study not only enriches the understanding of the dynamics of identity in the context of migration but also provides new understanding of how characters like Danny represent the tensions and challenges faced by immigrants in postcolonial societies.

CHAPTER V

CONCLUSION AND SUGGESTION

In this fifth chapter, the researcher discusses the conclusions from the results of the analysis and discussions that have been carried out previously and provide suggestions for further research.

A. Conclusion

After conducting the analysis, the researcher can conclude that the cultural identity of the character Danny in the novel *Amnesty* consists of several aspects such as the language he uses, religion and beliefs, traditions, history and collective memory. The most prominent aspects depicted in the novel are aspects of tradition, history and collective memory. The traditions that Danny adheres to include several religious celebrations and social norms that serve as role models for Danny. He upholds the role of traditions taught by his ancestors by continuing to carry them out and these traditions shape Danny's way of thinking. In the historical and collective memory aspect, Danny describes many of the experiences of minorities as victims of dominant power in Sri Lanka. The aspects that form Danny's cultural identity that have been mentioned above shape his mindset, outlook, and perspective towards himself. Therefore, the formation of Danny's cultural identity is largely caused by dominant power factors which make Danny have the mindset of being a minority who has no rights.

Danny's change in perspective both towards himself and others also affected him when he came as an immigrant to Australia. Past factors that influenced

Danny's perspective made him want to be someone who was considered part of the dominant society. Danny, who migrated to Australia to get a better life, began to adapt and make various changes to be considered as part of the majority group. Some of the changes that Danny made in the novel *Amnesty* are often described in the form of mimicry of white people in Australia, where the changes were by changing his appearance, his language accent, and also his habits. These changes were made solely so that he could be considered as part of the dominant society that had rights.

With Danny's character's change in cultural identity in the novel *Amnesty*, it can be concluded that cultural identity is about how we view ourselves and others and how that identity is formed and influenced by the surrounding environment. This illustrates that the dynamic nature of identity makes it easier for us to adapt to new environments and live better lives.

B. Suggestion

In this case, the researcher provides suggestions for the use of analysis using the concept of cultural identity in terms of diaspora or because of the sophistication of technology experienced by the main character in other literary works. This will provide a deeper comprehensive understanding of cultural identity that affects a person's life. The researcher hopes that this research can help readers to understand the novel *Amnesty* and can open a broader perspective on differences in identity, ethnicity, nation and others and provide benefits for further research.

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