

The Portrayal of American Indian Identity in *The Lone Ranger* and *Tonto Fistfight in Heaven*

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ABSTRACT

This study delved into the cultural identity of American Indians residing in the Spokane reservation area, with a focus on Sherman Alexie's collection of stories, "The Lone Ranger and Tonto Fistfight in Heaven." The stories portrayed various aspects of the divide between American Indians and white people, as well as the distinctions between reservation-based Indians, urban Indians, modern Indians, and traditional Indians. The main objective of the research was to explore how the identity of American Indians is depicted in Alexie's book using Homi K Bhabha's cultural identity theories of hybridity and mimicry. This study employed the literary criticism method, particularly postcolonial studies, to analyze the representation of hybridity and mimicry. The primary data source for this investigation was the collection of short stories, "The Lone Ranger and Tonto Fistfight in Heaven," by Sherman Alexie. The data was gathered from the text, identifying words or sentences that illustrate the representation of hybridity and mimicry in the stories. The data collection techniques include reading and note-taking strategies. This study revealed two main aspects of Indian cultural identity: Hybridity, characterized by a blend of Indian and white culture, evident in language, behavior, ways of thinking, and lifestyles. Then Mimicry, seen in Indian behavior, lifestyle, and ways of thinking that resemble those of white people. In conclusion, the research highlighted how Indian cultural identity in Sherman Alexie's work reflects both hybridity and mimicry, shedding light on the complexities of cultural assimilation and adaptation in American Indian communities.

Keywords: cultural identity, hybridity, mimicry

INTRODUCTION

The discourse of cultural identity became a significant theme in cultural studies in the West in 1990. The concept of cultural identity is mixed between subjectivity and identity. Its argument deals with the statement of Barker (2003) that cultural identity is a socio-cultural construction. Identity cannot exist outside of the cultural building (p.171–

72). In brief, Barker concludes that subjectivity and identity are unities to understanding cultural identity.

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

In the postcolonial context, cultural identity is one of the main discourses in the postcolonial struggle to reshape this world. The postcolonialism theory is commonly used to analyze a cultural phenomenon, such as politics, economics, literature, history, and something that happened in the former European colony. It also deals with the argument of Rahayu (2017) that the term "postcolonial" applies to a literary analysis that examines and critiques works that depict social life in a colonial setting. The word "post" means "after" colonial. It means that after the colonial period, literary work, which reflects colonialism (old and modern), needs to be viewed using a postcolonial approach (Ashcroft, Griffiths, & Tiffin, 2007). In this research, the researcher used Homi K Bhabha as an analysis tool to understand the Indian cultural identity represented in the collection of short stories *The Lone Ranger and Tonto Fistfight in Heaven* by Sherman Alexie as an object of this research. Bhabha's concept consists of two aspects, hybridity and mimicry. Bhabha's main idea in discussing the relationship between colonialists and colonists lies in a time lag, a divided structure from the colonial discourse. The condition of being split (ambivalence) makes the subject always in the liminal space between cultures. It is never constant at the time of distinction, even if the legs and ends cannot be known (Bhabha, 2004).

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

There were two reasons why the researcher chose this short story as an object of this study. First, this collection of short stories was never analyzed by the theory of hybridity and mimicry of Homi K Bhabha. Second, hybridity and mimicry of the characters showed the Indian and whites, reservation Indian and urban Indian, and modern Indian and tradition as the focus of analysis.

These short stories were analyzed using postcolonialism theory by Homi K Bhabha about hybridity and mimicry. Bhabha's concept was a reaction that the colonized was sometimes loud. They had the power to fight back. The two aspects were the focus research for the researcher. First, "hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for strategic reversal of the process of domination through disavowal.

The production of discriminatory identities secured the pure and original Identity of authority (Bhabha, 2004). At the same time, mimicry is the sign of double articulation, a

complex reform, regulation, and discipline strategy that appropriates the other as it visualizes power (Bhabha, 2004).

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

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

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

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

Some researchers studied the application of the postcolonialism theory by Homi K Bhabha. First, Amrullah (2014) uses Homi K Bhabha's theory in the novel *White Teeth* by Zadie. He analyzed two concepts of postcolonialism by Homi K Bhabha, hybridity and mimicry. He collected the data from dialogues, monologues, and expressions. His research finding was that mimicry and hybridity as camouflage in daily life, such as hobbies, attitudes, and clothes. Second, Farnida (2020) used Homi K Bhabha's theory in the novel *The Hundred-Foot Journey*. She only analyzed the mimicry concept of postcolonialism by Homi K Bhabha. Her research finding imitated other habitual cultures, such as lifestyle, language, and thinking. Third, Fadloly (2019) used the theory of Bhabha in the novel *Bumi Manusia* by Pramoedya Ananta Toer. He described the intrinsic elements and revealed cultural hybridity. His research found cultural hybridity through mimicry action; later, he resisted injustice in colonial life. Fourth, Ratnafuri (2014) used the postcolonial theory about hegemony and mimicry in the novel *L'Amant de la Chine du Nord* by Marguerite Duras. His research finding was hegemony in language, alienation, politics, and economy. While mimicking, he found the imitation of culture, style, and economics. Fifth, Rahmawati

(2014) used the postcolonialism theory of hegemony, subaltern, mimicry, hybridity, marginality, and alienation of Edward W Said, Gayatri Spivak, and Homi K Bhabha. The finding of her research was that he found the element aspect of postcolonialism from Edward W. Said, Gayatri Spivak, and Homi K Bhabha, such as hegemony on the economy, social class, and moral, subaltern, mimicry, hybridity, marginality, and alienation.

Based on the previous studies above, the researcher concluded they had different focus analyses. The first researcher discussed hybridity and mimicry. The second researcher discussed mimicry. The third researcher discussed hybridity. The fourth researcher discussed hegemony and mimicry. The fifth researcher discussed hegemony on the economy, social class, morals, subaltern, mimicry, hybridity, marginality, and alienation. Those previous studies had a similar topic that inspired the researcher to apply the theory of stereotype, hybridity, and mimicry. This research explained how the theory of hybridity and mimicry applied to the short story.

RESEARCH METHOD

The design of this study required literary criticism. The researcher used literary criticism relating to literature, language, writing, and performance. It discussed interpreting, analyzing, and evaluating literary works (Fard, 2016). In short, it helps us to develop the skills of independent thinkers and readers.

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

The researcher collected data from Sherman Alexie's *The Lone Ranger and Tonto Fistfight in Heaven*. The researcher used the literature study method that involved critical reading of the collection of stories, taking notes, and identifying and classifying information related to the research topic. A researcher used Homi K. Bhabha's theory of hybridity and mimicry as an analysis tool to answer the problems of this study. In the analysis process, a researcher interpreted, compared, synthesized, and classified data.

FINDINGS & DISCUSSION

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

Indian Cultural Hybridity

In this section, the researcher showed the data portrayed in the collection of short stories. The researcher took four short stories to analyze Indian cultural hybridity.

Indian Cultural Hybridity in the Form of Language

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

"How can we imagine a new language of the enemy keeps our dismembered tongues tied to hid belt? how can we imagine a new alphabet when the old jumps off billboard down into our stomachs? Adrian, what did you say? I want to rasp into sober cryptology and say something dynamic but tonight is my laundry night. how do we imagine a new life when the pocketful of quarters weighs our possibilities down?" (Alexie, 1966, p. 207).

From the data above, it showed that the character tried to explain to the others how the language of white folks became their language too; in this case, they wanted to keep their language, which meant that the Indians got influenced by the white folks that language, but they also held their value of language in order to keep alive.

Indian Cultural Hybridity in the Form of Behaviour

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

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

According to the dialogues above, Thomas and Victor had different perspective on celebrating the Fourth of July or American Independence Day. Thomas was a native Spokane Indian reservation who still maintained his ancestor's traditions. At the same time, Victor's worldview was modern. Victor was also a native of Spokane Indian, but his worldview was not the same as Thomas'. The cultural hybridity was portrayed when Thomas emphatically states that celebrating the Fourth of July was not his tradition but white people's.

The impression that there were several distinctly separate cultures was created through colonial discourse. The response of is Victor also had a ceremonial agenda. It meant they celebrated only for fun and happiness, but still a boundary between their culture and white people.

The following Indian cultural hybridity was portrayed in the short story "Because My Father Always Said He Was Only Indian Who Saw Jimi Hendrix Play." This short story portrayed the Indian cultural hybridity in behavior.

"I remember the first time your mother and I danced," my father told me once. "We were in this cowboy bar. We were the only real cowboys there, even though we were Indians. We danced to a Hank Williams song. I danced to that sad one, you know. 'I am So Lonesome I could Cry.' Except for your mother, I was not lonesome or crying. We just shuffled along and fell right goddam down into love (Alexie, 1966, p. 65).

From the data above, there were two practices of hybridity behavior. First, it I was portrayed when Victor's father comes to the bar. In this case, the bar symbolized the people's faces. Indigenous people had never come to the bar before. Second, both of them (Victor's mother and father) danced with hearing white people's music. Indigenous people only danced to the music that was accompanied by drums. In brief, they still kept the tradition (danced), although the music did not create by drums.

The following data shown in the short story entitled "A-Train is An Order of Occurrence Designed to Lead to Some Result" In this short story portrays the Indian cultural hybridity in behavior:

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

From the data above, Samuel resided in Spokane's downtown area, close to the motel where he worked as a maid. His accommodation was a studio unit on the reservation that he has designed to look like a tipi. Although none of his children thought to send him a card or phone him, he anticipated arriving early for his shift. He appreciated his job and took pride in cleaning the motel's 27 rooms. When Samuel arrived at the motel, the manager summoned him and informed him that he was being laid off. Samuel received a severance payment from him. Samuel has never had a job loss in his entire life. In disbelief, he rushed to a local tavern and drank his first alcoholic beverage. That was a drink. He chose to drink more and spent the rest of his life doing so. The data concluded that he abandoned Indigenous people's customs and said that alcohol would never have led Indigenous people into the future.

Indian Cultural Hybridity in the Form of the Way of Thinking

The following data shown in the short story entitled "Indian Education" In this short story portrayed the Indian cultural hybridity in the way of thinking:

*"Throw the first punch," repeated Stevie."No," Randy said again.
"Throw the first punch!" Stevie said a third time, and Randy backed off and threw a quickball that broke Stevie's nose; we all stood there in silence, amazed,
that is Randy; I will soon be their first and best friend to teach me the most valuable lesson about living in the white world. Always throw the first punch (Alexie, 1966, pp. 233-234).*

From the data above, the story "Indian Education" talked about the Indian movement, they learned more than ever; in the data above, Randy's character could

educate his friends that they had their values.

Indian Cultural Hybridity in the Form of Lifestyle

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

"At the Tribal Council meeting last night, Judas Wildshoe gave a watch he found to the tribal chairman.

"A white man artifact, a sin," the chairman said, putting the watch in his pouch.

I remember watching it. They measured time in seconds, minutes, and hours. They measured time exactly, coldly. I measure time with my breath, the sound of my hands across my skin. I make mistakes (Alexie, 1966, p. 25).

From the data above, the watch symbolized white people's style. In this story, white people used watches to know the time. It was inversely proportional to Junior as an indigenous person. From the data above, he measured time by breathing and the sound of hands rubbing against their skin. It was proof that indigenous people were still connected to nature. The tribal council's decision is to destroy the found watches to keep their traditions from being hybridized by white traditions. Hybridity was not only about the fusion of two cultures but also about maintaining the authenticity of indigenous cultures or weakening them.

Indian Cultural Mimicry

In this section, the researcher showed the data that portrayed Indian cultural mimicry in the collection of short stories. There were thirteen short stories that the researcher took in analyzing Indian cultural mimicry.

Indian Cultural Mimicry in the Form of Behaviour

The first Indian cultural mimicry was portrayed in the short story entitled "Every Little Hurricane." In this short story, there was one character that the researcher focused on analyzing Indian cultural mimicry. This short story portrayed the Indian cultural mimicry in behavior:

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

The short story entitled "Every Little Hurricane" told that there was a character named Victor; at that time, there was a big storm that hit the Indian reservations spoke. At

the same time, two people were fighting, namely Adolph and Arnold. They were Victor's uncle. When the storm hit the city, they fought without thinking about the wind. Victor saw the fight carefully; the problem peaked when they tried to kill each other, but they were brothers, woke up and forgave each other, behind the people addicted alcohol addicts that made them not aware of what they were doing. This short story told that the storm incident stucked to Victor's mind and the incident where he started with his family. Besides that, the reality he had experienced before made him often dream about when he was starving, and there was no food to eat. They were poor, so Victoria could only lie sick, feeling hungry. Besides that, Victor's mother and father were alcohol addicts and drunk, and Victor tried to wake them up and felt that his parents were starving, even very hungry, and they were lying together. Ultimately, the hurricane in 1976 was over, and they assembled an appraisal, Los.

The following Indian cultural mimicry was portrayed in the short story "A Drug Called Tradition." There were two characters that the researcher paid attention to in analyzing Indian cultural mimicry. This short story portrayed Indian cultural mimicry in behavior.

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

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

The following Indian cultural mimicry was portrayed in the short story "Because My Dad Always Said He Was the Only Indian to See Jimi Hendrix play 'The Star-Spangled Banner' at Woodstove." This short story portrayed Indian cultural mimicry in behavior.

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

In the story "Because My Dad Always Said He Was the Only Indian to See Jimi Hendrix play 'The Star-Spangled Banner' at Woodstove," the character boy here proud to have a father who became a fighter, the father worked with white folks, and he said her generations did not have a real war. He wanted to be a fighter like a colonizer to get

authority.

The following Indian culture was portrayed in the short story "The Only Traffic Signal on The Reservations Doesn't Flash Red Anymore." This short story portrayed Indian cultural mimicry in behavior.

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

According to Bhaba (2004), in the book's locations of culture, mimicry was a power to survive to create a new culture. There was no pure culture because there was always something between culture and culture; two cultures can mix to create civilizations. As the sentence below was taken from the story "The Only Traffic Signal on The Reservations Doesn't Flash Red Anymore," In this story, Indian tried to be optimistic during the reservations; they felt they had a chance to get equality with others.

The following Indian cultural mimicry was portrayed in the short story "Amusements." This short story portrayed Indian cultural mimicry in behavior.

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

The short story "Amusements" showed the character Sadie and his friend Adrian drinking Pepsi on the porch of Victor's house when they saw a group of Indian boys passing in front of them; the white folks offered them to ride all day, and he would give them twenty bucks. So, they followed the instructions used in the last car; they did their best, but the other Indian noisemaker with their mouths. They yelled, "Bang, you are dead, Indian" It seemed like the other Indians did not support each other; they used the dead Indians to show how poor Indians were on the stage, even though they mimicked the white folks to get appreciation and also self-esteem from the others.

Indian Cultural Mimicry in the Form of Lifestyle

This data was taken from the short story "The Fun House." This short story portrayed Indian cultural mimicry in lifestyle.

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

The following data above, taken from the short story Sherman Alexie, the title was entitled "The Fun House," told a series of stories about her aunt, in which her aunt was described as living with her family; her aunt liked to sew clothes that were so heavy that no one could wear them, one time a mouse was crawling on the leg of her trousers while she was sewing. Her children and her husband laughed because they saw the movements of a scared mouse, like being caught in a trap; they did not help her at all; the mother was

furious and felt that her children's jokes were severe. She was not serious when she gave birth to her child; she was very disappointed because they were useless, already thirty years and had no job but to be drunk. One time they went to a bottomless lake, and he jumped and was wearing nothing; he was frustrated with his son and his father, even though he did not know how to swim; in the end, they took him to the hospital to give birth to a child. In this case, the auth obsessed with the rare dress; she made it rare to make glamor and beautiful; even in that time, they were financially challenging, but the auth imitated the way white folks wore their dress.

Indian Cultural Mimicry in the Form of The Way of Thinking

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

"Hello out there, folks, this is Big Bill Bagbins, with the late-night classics show on KROC, 97.2 on your FM dial. We have a request from Betty in Tekoa. She wants to hear Jimi Hendrix's version of 'The Star-Spangled Banner' recorded live at Woodstock." My father smiled, turned the volume up, and we rode down the highway while Jimi led the way like a snow plow. Until that night, I had always been neutral about Jimi Hendrix. However, in that near-blizzard with my father at the wheel, with the nervous silence caused by the dangerous roads and Jimi's guitar, there seemed to be more to all that music. The reverberation came to mean something and took form and function. That song made me want to learn to play guitar, not because I wanted to be Jimi Hendrix and not because I thought I would ever play for anyone. I wanted to touch the strings, hold the guitar tight against my body, invent a chord, and come closer to what Jimi and my father knew". (Alexie, 1966, p. 63).

The data above talked about Victorian family life where he had an alcoholic father and mother. He also told how his mother and father had a relationship, "the perfect hippie during the sixties because all hippies were trying to be Indian." Victor remembered nights when his father came home drunk, only to be comforted and lulled by Jimi Hendrix's tapes. Finally, at the end of the story, the father left the winner and his mother, and this accident happened. They were fighting for the treasure because when the Indian marriage started to fall apart, it broke down; Indians strived to the end, holding on to the last good because our whole life was concerned with survival. Those sentences above showed how Victor's character wanted to learn a guitar and music like Jammy and Hendrick, who were white folks, and Victor tried to imitate the culture of white folks during the reservations to get the exact value of it; it related with the theory of mimicry based on Bhabha perspectives that mimicry was a process of copying their behavior, customs, to create a new culture.

CONCLUSION & SUGGESTION

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

First, hybridity was represented in five short stories. "That Is What It Means to Say Phoenix," "Because My Father Always Said He Was Only the Indian Who Jimmy Hendrick, "The Distance" is included in behavior hybridity. "A Train Is an Order of Assurance Designed to Lead to Some Result" was a short story that included the hybridity of lifestyle

and Imagining the Reservation in the hybridity of language.

Second, Bhabha explains that mimicry was a process of copying a culture with many terms, namely behavior, language, custom, and value. They imitated the white folks to get the same treatment. The white folks got the same treatment. Copying meant a power to improve their found civilization. In this collection of short stories, Sherman Alexie illustrated that Indian held their value which makes them hold their identity. In this thesis, the researcher classified three forms of mimicry, mimicry of behavior, worldview/way of thinking, and lifestyle. First, seven short stories represent the mimicry of behavior, "Drug Called Tradition," "Because My Dad Always Said He Was The Only Indian To See Jimmi Hendrix Play The Star Spangled Banner At Woodstock," "Distance," "Jesus Christ's Hale Brother Is Alive And Well On The Spokane Indian Reservations," "Amusement," "This Is What I Wanted Is Dance," "The Trail Thomas Builds The Fire." Second, the short story that represents the mimicry of the way of thinking is the short story entitled "Crazy Horse." The last mimicry lifestyle is identified in the short story "The Fun House" and "All I Do Was Dance."

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