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**Hybridity and Unhomeliness in Sherman
Alexie's *The Absolutely True Diary of a Part-
Time Indian*(2007)**

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of the requirements for a Master's degree in
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Abstract

Postcolonial subject often face complex struggles of identity and belonging, caught between inherited traditions and the pressures of dominant colonial legacies. These conflicts are particularly evident in Indigenous experiences, where cultural dislocation and hybridity shape personal and collective identities. The current research examines Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007), a novel that represents the native American struggle for identity. Through the lens of the postcolonial concepts of Hybridity and Unhomeliness as presented by Homi K Bhabha. This paper explores the protagonist Junior's experience of living between two cultures; he is rejected by both his native community and the white society he enters. His feelings of not belonging are expressed not only through the novel's narrative but also through its illustrations cartoons that shows the hybrid identity and Unhomeliness. This research aims to explore how indigenous youth navigate the challenges of preserving their cultural identity while adapting to modern society.

Key words: Sherman Alexie, Native American, Hybridity, Unhomeliness, Identity.

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Dedication

First and foremost, all thanks and gratitude go to Allah, the Most Merciful and Compassionate, for granting me the strength, wisdom, and perseverance to complete this task.

I dedicate my humble effort to my dear parents, whose endless love, sacrifices, and prayers have been my guiding light.

Thank you, dearest Mother, for your unwavering support and encouragement, which have been my greatest blessings.

To my beloved family members; my brothers and sister your faith in me has given me strength. A special thank you to my brother, Fares, for his constant support and kindness.

Above all, I dedicate this work to the memory of my little brother, Azedine. Though your time with us was far too short, your beautiful soul continues to live on in my heart, inspiring me every day. May Allah grant him the highest ranks in Jannah and envelop him in His infinite mercy.

Manel, BOUHADJAR

Dedication

First and for most, all praise and thanks are due to Allah, the most Gracious and Merciful for granting me the strength and guidance to complete this work.

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Inas, BALI

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General Introduction

General Introduction

Throughout history, following the arrival of European settlers, Indigenous people have faced many challenges. They were forced to quit their ancestral lands, and their traditional way of life was changed. Colonization led to systemic discrimination, violence, cultural suppression, and displacement. Native communities were affected as their identities, language, spiritual beliefs and traditions were marginalized and ignored. This resulted in a cultural rupture and a sense of disconnection from their traditional roots. Additionally, many Native American people were relocated to reservations, where everything is limited even their freedom, movement and the practice of their traditions. Families endured immense suffering during this relocations (Meyer 9). They experienced poverty, limited resources, lack of opportunities, poor healthcare, and disease. Moreover, Native people were pressured to adopt the white culture and the lifestyle in urban areas, which aims to erase their cultural identity. These changes were meant to make them more independent and civilized, but instead, they led to a loss of identity and a broken connection with their land and traditions.

However, despite the oppression of the White society, Native American communities have shown resistance and rebellion against colonial powers. Throughout history, they have succeeded in resisting cultural erasure by preserving their cultural heritage, including the Native languages, stories, and ceremonies, to affirm their presence and identity. Through several important movements, they demanded civil rights, cultural recognition, and sovereignty, as well as upheld traditional practices that reflects tribal identity and express cultural unity. Additionally, through writing, Native Americans used literary works to preserve their history and cultural heritage employing language as a tool of resilience and resistance. They reclaimed their voices and rewrote history from their own perspectives, revealing the long legacy of marginalization and violence while affirming Indigenous strength and survival.

Native American literature often explores the theme of identity, showing how Indigenous people struggle to preserve their Native heritage in a society that tries to suppress their culture (Pérez 176). Many Native American writers use their pens to share their stories, Poems, and personal experiences, highlighting the hardship and challenges of living under an imposed foreign culture while holding on to their traditional beliefs and trying to survive in contemporary American society. The theme of identity appears through characters who reflects real living conditions and who feel torn between their Native roots and the outside world. This often leads to a loss of belonging and identity crisis. Through their writings,

Native authors examine the cultural and psychological effects of colonization and the ongoing struggles to rebuild and protect their cultural identity. Sherman Alexie's semi-autobiographical novel *The Absolutely True Diary of a Part-Time Indian* (2007) is the best example that portrays the struggles of navigating multiple identities and the deep sense of alienation experienced by Native American youth.

The Absolutely True Diary of a part-time Indian has received a great attention from educators, scholars and critics; it addresses serious issues and social conflicts of reservation life and struggles of native youth through the protagonist Junior. The novel has sparked several discussions in themes such as identity, cultural conflict, marginalization and resilience; as a result, researchers have examined how the novel highlights the native experiences and the search for belonging.

The exploration of indigenous identity in literature became an important tool for understanding the dynamics of Postcolonial discourse. The article entitled "Exploring Indigenous Identity and Social Inequalities : A Postcolonial Analysis of *The Absolutely True Diary of a Part-Time Indian* and the Novel's Incorporation in Upper Secondary School. " (2024), written by Lundin explores Indigenous identity and social inequalities in Alexie's novel through a postcolonial lens, highlighting themes of oppression, poverty, disability, and displacement. This aligns with previous research that examines how Indigenous narratives challenge colonial structures and provide a counter-narrative to dominant Western perspectives. The novel portrays the struggles of Native society and youth navigating two cultural worlds and reflects the broader marginalization of Indigenous communities in education. In addition, Lundin analyzes the incorporation of the novel in secondary education and emphasizes its role in fostering discussions on race, identity, and inequality. In this article, the scholar argues that including Indigenous literature challenges stereotypes and promotes understanding of history and culture; moreover, Lundin studies the ongoing debates on decolonizing education, advocating for the use of literature as a tool to address systemic inequalities.

Another article written by Ali Usman Saleem, Amara Amin and Amara Javed, entitled "Bicultural Subjectivity and Modern Native American Identity in Alexie's *The Absolutely True Diary of Part-Time Indian*" (2021) . Provides a comprehensive postcolonial and cultural analysis of Sherman Alexie's work, highlighting the importance of bicultural subjectivity in comprehending contemporary native American identity. The article examines how Alexie's

protagonist “Junior” balance between his life on the reservation and his experience in a predominantly white school; the writers suggest that bicultural identity is preferable to total separation or assimilation. In addition to showing the struggles of reservation life, such as poverty and alcoholism, Alexie’s novel also highlights the inner conflict and resilience of a young native boy. The article commends Alexie for using dark humor and irony as well as drawings and first person narration in order to give a voice to the silent. The study portrays Junior as an important figure who embodies a new type of Native American identity, one based on heritage and open to growth and adaptation.

Building upon this theme of identity negotiation, Bhati and Shafiq’d in their article “Native American Identity in Euroamerican Academic Structure in Alexie’s *The Absolutely True Diary of a Part-Time Indian*” analyze the novel’s depiction of Native American identity within a Euro-American academic setting. Their study focuses on the protagonist, Arnold Spirit Jr., and his experiences as he moves between his home on the Spokane Indian Reservation and the predominantly white school of Reardan. The authors highlight the cultural and psychological struggles Arnold faces, including his sense of displacement, the racial prejudice he encounters and the pressure to conform to a dominant Euro-American framework of success. The study argues that Alexie’s novel critiques the assimilationist pressures inherent in the U.S educational system, illustrating how native students must navigate conflicting cultural expectations. The work also examines how protagonist’s experiences reflect the broader challenges faced by Indigenous youth in predominantly white schools including systemic biases and racial stereotype. Additionally, his effort to maintain his heritage while adapting to a new academic environment challenges the notion that Indigenous identity must be sacrificed for academic or social success.

In addition to these critical works, Vanja Vukićević-Garić’s in the article “Part-time identities and full-time narration as an absolution in Alexie’s *The Absolutely True Diary Of A Part-Time Indian*” examines the role of self-narration in Alexie’s work, highlighting how the novel’s hybrid structure, blending elements of the Bildungsroman and fictional diary, shapes the protagonist’s identity. The paper argues that Arnold Spirit’s diary serves as both a personal refuge and a space for self-definition, allowing him to navigate his complex cultural identity between his Native American heritage and the predominantly white world of Reardan. The study also explores the power of writing, emphasizing how Junior’s self-expression helps him process trauma, loss, and feelings of Alienation. In addition, Vukićević-Garić underscores the

political and existential dimensions of storytelling, suggesting that Junior's narration is not an act of self-reflection but also a means of resisting stereotypes .

Another significant contribution to the discussion of identity and marginalization in *The Absolutely True Diary of a part-time Indian* is the article written by Raljevic and Sivric entitled "Identity and Otherness in Sherman Alexie's *The Absolutely True Diary of a part-time Indian* (2014)". The authors explore how the protagonist torn between two conflicting worlds : The Spokane reservation and the white school in Reardan where he was transferred to study . They focus on the concept of "Otherness" and how Junior's struggles and internal conflict reflect the challenges faced by many other Native youth who attempt to assert their individual identities while caught collective cultural expectations. Additionally, the author's analysis contributes to an understanding of how identity is shaped within Native communities through a postcolonial context, reinforcing the novel's role as a critical voice in contemporary Indigenous literature. They also emphasize how Alexie's novel mirrors the lived realities of Native people in a narrative that challenges stereotypes and affirms the resilience of the protagonist, Junior.

This research argues that Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* (2007) reflects the complexities of Native American identity through Homi k Bhabha's concepts of Hybridity and Unhomeliness. The novel portrays how Indigenous individuals manage cultural divisions shaped by colonial history. Using both visual narratives and autobiographical elements.

The aim of this research is to examine Alexie's novel, which portrays identity struggles through Bhabha's theoretical lens. It highlights the protagonist's journey as a reflection of the broader historical, cultural, and psychological challenges faced by Indigenous communities stuck between their traditional heritage and the dominant American culture. This research seeks to address the following questions :

- How does Sherman Alexie's novel represent hybridity in the context of Native American identity?
- In what ways does the concept of Unhomeliness appear in Junior's experience on and off the reservation?
- How do visual elements function as strategies of expression, resistance and resilience in the novel?

This study holds significance in both Postcolonial and Indigenous literary studies by shedding light on the complexities of Native American identity through the lens of HomiK.Bhabha's postcolonial concepts of Hybridity and Unhomeliness. By focusing on Sherman Alexie's *The Absolutely True Diary of a part-time Indian*, the research shows how contemporary Native literature articulates cultural duality, belonging, and personal transformation. Rather than emphasizing resistance, the study explores the protagonist's negotiation of identity as he seeks hope and opportunity beyond the reservation. It highlights how Indigenous authors like Alexie reframe narratives of marginalization, using humor, storytelling, and visual elements to portray resilience and the nuances of hybrid identity in a postcolonial context.

This study uses Postcolonial theory to better understand the effects of colonization on Native American identity and culture. This theory allows us to analyze the complexity of the cultural identity of the main character Arnold Spirit Junior. It focuses on the concepts of HomiK.Bhabha, Hybridity and Unhomeliness, which help us to understand the struggles of the main character; Hybridity shows how the mix of different cultures in Junior's life creates a new identity, Unhomeliness describes the feeling of not belonging and alienation: living between two worlds.

The research is divided into two main chapters. The first chapter provides the socio-historical, literary, and theoretical foundation of the study. It begins with an overview of Native Americans history, emphasizing the hardships they endured and the systemic injustices they confronted. Next, the literary background offers an overview of Native American literature, tracing its development from oral traditions to contemporary written forms, and highlights key authors and thematic concerns; it also includes a brief summary of the novel and a biography to Sherman Alexie. The last section explores a discussion of Postcolonial theory, particularly Homi K. Bhabha's concepts of Hybridity and Unhomeliness in *The Location of Culture* as a framework for the analysis.

The second chapter explores the complexities of identity in Alexie's novel. It focuses on Junior's journey of cultural negotiation between the Spokane reservation and the white community he enters. This chapter is divided into two parts. The first one analyzes Junior's hybrid identity stuck between two different worlds. The second part examines Junior's sense of Unhomeliness and his feelings of belonging to two different identities. This analysis is illustrated by cartoons from the novel drawn by the main character which highlight these two concepts.

Chapter One

Socio-Historical, Literary and Theoretical Background of the study

1. Introduction

This chapter provides the socio-historical, literary and theoretical background for our research. The first section includes socio-historical context, shaped by several events such as the Indian Removal Act, assimilation policy, and the Red Power Movement that are essential for understanding the challenges faced by the indigenous community. Powwow culture also plays a significant role in Native American identity, offering a space for cultural expression and resistance. The second section deals with an overview of Native American literature, tracing its evolution from early forms to contemporary voices like Sherman Alexie. The chapter also provides a brief biographical sketch of the author, followed by a summary of his novel. Finally, it introduces postcolonial literature and theory, focusing on Homi K. Bhabha's concepts of Hybridity and Unhomeliness.

1. The Socio-Historical Background

The history of Native American communities in the United States is marked by a long trajectory of colonization, displacement, and cultural suppression. Understanding this history is essential to grasp the profound challenges Indigenous peoples have faced and the resilience they have demonstrated in preserving their identity and traditions. This section outlines major socio-historical events and policies that have shaped Native American life from the 19th century onward. Beginning with the Indian Removal Act of 1830, the U.S. government initiated a systematic effort to displace Native tribes from their ancestral lands, leading to widespread suffering and loss, most notably exemplified by the Trail of Tears. This was followed by aggressive assimilation policies in the late 19th and early 20th centuries, including boarding schools and cultural prohibitions that aimed to erase Indigenous languages, beliefs, and practices. In response, Native communities organized resistance movements, most notably the Red Power Movement, which emerged in the 1960s as a demand for self-determination and recognition of Indigenous rights. Alongside these political and legal struggles, cultural expressions like the Powwow have remained vital symbols of endurance, identity, and unity within Native communities.

1.1.1 The Indian Removal Act (1830)

The Indian Removal Act passed in May 1830 under the U.S. president Andrew Jackson authorized the forced relocation of Native American tribes from the eastern United States to

areas west of the Mississippi River. This policy started important discussions between the US government and the native American tribes about government power, tribal sovereignty, and the differences between civilization and savagery. The law's purpose was to gain power from native resources and expand the US territory by forcing native American nations to quit their mother lands. The Scholar Scott Richard Lyons argues : "while the original political policy was concerned with actual physical removals like the Trail of Tears, the underlying ideology of removal in its own way justified and encouraged the systematic losses of Indian life: the removal of livelihood and language, the removal of security and self-esteem, the removal of religion and respect".(66)

Native Indians suffered under this policy that aimed to suppress their identity and cultures that were connected to their ancestral lands. spiritually Lyons emphasizes that the Indian Removal Act resulted in immense loss of life and profound suffering within their own communities .

The forced relocation of Native American tribes is exemplified by *The Trail of Tears* . The majority of tribes, particularly the Cherokee, were removed from their ancestral lands in the southeastern United states to make way for American settlers. The tribes such as the Choctaw, Chickasaw, Creek, and Seminole were also forced to displace from their lands in the South. However, the Cherokee resisted this removal. The Treaty of New Echota, signed in 1835 by a small faction of the Cherokee without the consent of the majority, was later enforced by president Andrew Jackson, who refused to recognize Cherokee Sovereignty .

In 1838, U.S. military forced the Cherokee to relocate, resulting in the tragic *Trail of Tears*. Thousands of Native Americans faced harsh weather, disease, and starvation during the location. Under these difficult conditions, many of Cherokees died in the trek 13,000 were relocated and around 4,000 died (Hillstrom137) . Theda Perdue and Michael Green state: "the history of the removal of the Cherokees can never substitute for the histories of the others, but it can exemplify a larger history that no one should forget."(67) , they argue that The Trail Of Tears represents a significant experience that highlights both cultural and physical violence.

The Indian Removal Act resulted in The Indian War (1850-1860) between the native American tribes and the American white settlers . This war occurred across various regions including Arizona, New Mexico, Oklahoma, Texas, Kansas, Colorado, California, and the Pacific Northwes(Hillstrom36). Native Americans endured immense suffering, facing disease

and harsh living conditions under the rule of white settlers, who continued to displace them from their own homelands.

1.1.2 The Indian Assimilation Policy

During the 19th century, Native American culture and values were regarded as “Uncivilized” and inferior to those of European Americans. Government policies aimed to assimilate Native people into white American society, forcing them to adopt a new identity while suppressing their own. The goal was not only cultural transformation but also territorial acquisition. As Deborah Bird Rose explains, “The primary motive for elimination is not race or religion, ethnicity, grade of civilization, but access to territory”(388). This reveals that assimilation policies were rooted in the desire to seize Native lands, with cultural destruction used as a tool to justify territorial expansion.

The Assimilation policies began in the 19th century, primarily through the forced enrollment of Native American children in boarding schools, Jessica Keating notes “Children were also forbidden to speak their native language and practice native customs, including religion.”(6). These schools enforced the exclusive use of English and prohibited the use of Indigenous languages, aiming to erase Native identity and integrate children in white American society. The Boarding school system embodied the ideology of “Kill the Indian, save the man” suggesting that assimilation was a strategy to eliminate Native culture while preserving the individuals. The Indian children were separated from their families and placed in foreign environment where they denied access to their own cultural, linguistic, and spiritual traditions(7). The U.S. government justified its assimilation policies by portraying Native American groups as a "dying race" that would face extinction unless they adopted the white American way of life, including learning to read, write, and speak English. (6) the US government justified these policies by portraying Native communities as a “dying race” that needed to adopt western education and lifestyle in order to survive (6-7).

The assimilation of the Native Americans resulted in the erasure of Indigenous identity. As Keating explains : “Elimination did not necessarily mean physical death; it also meant cultural and psychological death--the total destruction of a way of life.”(11). One strategy used by The U.S government was the destruction of the Buffalo, a crucial source of food, clothing, and cultural survival for many Indian tribes. This extermination was intended to weaken Native communities. In the mid-1800s, buffalo herds ranged between 30 to 60 million, but by the late 1800s around 300 buffalos remained, symbolizing not only

environment devastation but also the cultural collapse it triggered. The forced assimilation and displacement resulted in : the death of many Native Americans from starvation, disease, or were directly killed during this period of forced assimilation and displacement (11).

The relocation policies started from 1953 to 1973 , launched by the U.S government with the aim of moving the American Indians into housing in cities and helping them to find jobs in the western United states. Donald L.fexico argues that : “ This innovative program had two goals: to help American Indians find jobs and housing in cities, mainly in the western half of the United States; and, more importantly, to convince them to leave their homes, their reservations, and the traditional areas that they had come to love”(108). The aim of these policies was to encourage Native Americans to leave their reservations and homes. These relocation efforts aimed to terminate the government's relationship with many Indian tribes . Bureaucrats and lawmakers claimed that Native Americans would be granted the same rights, status, and opportunities as other white citizens, however, they were not welcomed in these Urban areas and were often treated as outsiders.

The United States government policies of assimilation, elimination and relocation have influenced the Native American communities throughout history. These policies failed because of the misunderstanding of Native cultural norms and identity. The federal and state authorities treated the Native Americans as something that could be erased and replaced, which led to the loss of their identity, traditions, and language, all in the pursuit of gaining access to more land, resources, and territory.

1.2 The Red Power Movement

Throughout history, Native Americans fought multiple battles to defend their basic human rights, their original lands, and their survival .These battles existed both as physical confrontations and legal efforts which Native Americans engaged. During the Civil Rights Era, the different forms of activism practiced by Native Americans combined to establish the Red Power Movement.

Red Power stands as both an independent movement and a part of the broader Native American nationalist struggle(Kýrová108). The movement advanced Native American sovereignty through its foundational causes and established an ideological framework that shaped its intellectual direction. It involves a series of collective actions that took place between 1969 and 1978 (Shreve 6-8). The evolution of Red Power followed a chronological

pattern, beginning in the early 1960s, intensifying between 1969 and 1973, and then encountering both U.S government and Native opposition before eventually securing its transnational position during the Cold War.

A series of major protests and land occupations defined The Red Power Movement. Through these actions, activists drew attention to the long-standing history of genocide and displacement caused by American settler colonialism. Red Power era activism evolved from previous Native American resistance, and the fight for Indigenous rights remains as an ongoing battle in the present day. As Kiel states in his article namely *Rebuilding Native American activism and indigenous the long Red Power Movement Nations* “The achievements of Red Power era activism built upon earlier efforts, and the defense of Indigenous rights remains a continuous struggle today”(10). Kiel’s statement reinforces the idea that the Red Power movement did not emerge in isolation, but rather built upon centuries of Native American resistance to colonial oppression. His observation that the struggle for Indigenous rights “remains a continuous struggle today” highlights how the movement’s legacy endures, reflecting the ongoing efforts of Native communities to reclaim sovereignty, assert their identity, and resist systemic marginalization.

1.3. The Powwow Culture

Powwow culture is a vibrant celebration of Indigenous music and dance, symbolizing the living heartbeats of Native American identity. The lived drumbeats celebration symbolizes the Native American spirit, resilience and the fusion of past and present to highlight their identity . Powwow provides a space for indigenous tribes to experience and express their traditions. It blends the older and younger Native generations; is that a ritual steeped in history, preserving the old traditional dances and customs, but that reflects the modern challenges within the reservations . The Powwow celebration has become an act of reclaiming identity after the marginalization of the cultural heritage of native Americans identity. Mark Mattern writes : “ The powwow’ is often cited for its importance in contemporary Indian life as a constituent of tribal and Indian identity, and as a Unifying force in Indian life. Although each of these testimonies May be true, each tells an incomplete story”(183) .

Chunmeng highlights several types of Powwow Culture that differ from one tribe to another in customs , dances , songs, and drum styles, all of honor their ancestors and culture to express identity and resilience. Traditional Powwow is the most common practice in tribes , focusing on traditional dances ,music and regalia it is usually practiced during the

summer and attended by both Native and non Native American people. In addition, Contest Powwow celebration involves competitive dancing, where participants ranging in age, gender, and dance style, compete in various categories, often receiving gifts and prizes. On the one hand, Social Powwow celebrates special occasions such as homecomings, marriage, and children birth. On the other hand, Special Event Powwow honors a specific tribe or commemorates a historical event and may include educational program (48-49). Mark Mattern states: “the powwow can be viewed as a public arena of negotiation and deliberation over American Indian identity and Commitment” (192).

Powwow Culture today includes contemporary influences and fosters awareness of Indigenous heritage. In fact , these gatherings continue to draw from the roots of resilience and pride within native communities through dance , music , regalia, and storytelling. Despite historical challenges, Powwow have become an essential part of Indigenous identity, serving as a space for cultural preservation, education, community and unity . They thrive as a symbol of connection between the tribes and the reservations through cultural expression , ensuring that indigenous traditions are celebrated and passed down to future generations.

2. The Literary Background

2.1.1 The emergence of Native American Literature

Native American literature, also known as Indigenous or American Indian literature, is written by Native Americans, it focuses on their heritage, traditions, and experiences. Prior to written forms, it was based on the oral traditions only , including myths, folktales, legends and oral histories, ancient hieroglyphic and pictographic texts. All of these served to educate, entertain, and uphold cultural values. Lincoln Kenneth explains in his book *Native American Renaissance* the importance of oral traditions in preserving cultural heritage, identity, and spirituality through storytelling, rituals, and communal practices “ adaily speech, a teaching folklore, ceremony, and religion, a heritage passed on generation to generation in songs, legends, jokes, morality plays, healing rituals, event-histories, social protocol, spiritual rites of passage, and vision journeys to the sacred world ” (16).

Storytelling including myths and legends. In native American community it is the means by which indigenous people pass down their history, traditions, beliefs from one generation to another. Often recited as educational tools by elders and storytellers within the tribes helping to teach moral lessons, cultural values and communal knowledge. The primary theme

in storytelling is the connection between humans and nature. It shows how tribal members rely on environment for survival, caring for and respecting their lands and its creatures. One major illustration can be seen through the Iroquoians legend ; “The Women Who Fell From The Sky”, in which created the world with the help of animals.

In Native American culture Poetry is presented in oral form, passed down from the elder generation to the younger. In fact, poems referred to songs such as lullabies, cures, death songs , complaints and laments, which express their daily life, the natural world, and record History . Poetry serves a pivotal function in preserving Indian traditions and cultural heritage. Native American poetry focuses on several themes rooted in the physical world and the connection with the earth. As Agnes Grant, in her article “Traditional Native Poetry” describes, Native American poetry and songs, reflectes a deep awareness of the connection to the land and nature, the spiritual world, and human existence. Through their poetry, they honored their relationship with Mother Earth, drawing inspiration from her to convey complex ideas and emotions.(77)

Due to the arrival of White colonist and the Christian missionaries, Native Americans moved from their traditional oral storytelling form to written form when Christian missionaries began teaching English in schools, gradually introducing the English language to Native American communities. The natives began to embrace and utilize standard literary genres, such as novels, poetry, and autobiographies, as tools to preserve and share their stories and experiences. Sidoni Lopez Perez argues in his article “ A Concise Overview of Native American Written Literature:Early Beginnings to 1968”that “Indians went from telling stories to writing them down using common literary genre like the novel, poetry and autobiography”(179). The first Native American to compose in English is Reverend Samson Occom , a Mohegan, who wrote an English-language-texts in the 18th century titled : *The Life and Adventures of Joaquin Murieta*.

The genre in which most native American authors of the 19th century have written is autobiography. It is considered as a form of biography, individual’s self-representation. It represents a break with oral traditions. Additionally , native American authors have employed autobiographies in the nonfiction category to communicate their own lives and experiences. As they reflect their values and beliefs. According to Rad, Fatamed ahmady et al. in their article “ impact of American Indian Oral Literature”, autobiographies functions as a genre that

expresses Native American's communal identity, in other words the autobiographies examine the culture, belonging and community.

In the early 20th century, Native American authors began documenting the history of their tribes, focusing on the challenges of adapting to life on reservations. Among the most significant literary contributions from this period were autobiographies by Native Americans who had been educated in white-run schools. A notable example is *Indian Boyhood* (1902) by Charles A. Eastman, which offers a profound insight into this transitional era. In his autobiography *My People*, published in 1928, Luther Standing Bear shares his experiences as a young Native American boy who successfully adapted from tribal life to the dominant white society. (Eastman 179)

However, this era was not confined to autobiographical accounts alone. For example, Native authors also produced collections of short stories that held the reflection of the history, customs, and values of their communities. Among these, Charles A. Eastman stands out as one of the most prominent early Native American authors. His major work, which was a contribution to American Indian literature, *Old Indian Days* (1907) is a collection of short stories divided into two sections : "The Warrior" and " The Woman." The initial division consists of seven narratives regarding the life, activities and problems encountered by adolescent Sioux warriors in their way to manhood.(Pérez179).

Between 1920 and 1940, Native American authors shifted their focus to novel writing, while non-fiction prose was gradually set aside. In these novels, Native American characters often accepted white values and integrated in the white society, thereby rejecting their Native heritage and traditional ways of life. For example, John M. Oskison's *Wild Harvest* (1925) and *Black Jack Davy* (1927) depict assimilation as a central theme, presenting Native characters who embrace white societal norms. According to Pérez Sidoni "the concept of assimilation is present in their works and they accepted the white culture; "the subject of allotment is dealt with how Indians are ready for assimilation into American life" (179). Another example is John Joseph Matthews's *Sundown* (1934) which explores the approaches the assimilationist theme differently. The novel follows Challenge Windzer, a young mixed-blood Osage, who struggles with a profound identity conflict. While he attempts to assimilate into the white world, he ultimately fails and at the same time, he is unable to fully embrace his Native heritage.

2.1.2 Contemporary Native American literature

Analyzing the development of the contemporary Native American literature reveals two major waves that represent the evolution and transformation of indigenous cultural and social identity. The first wave focuses on the reconciliation of Native identity within a colonial context. The second wave delves deeper into the complex realities of indigenous life, exploring the uncertain gains of political inclusion and the shifting ways Native communities express, preserve, and negotiate their cultural and social roles in modern society.

The First Wave of Native American literature started with the publication of N. Scott Momaday's *Made of Dawn House* in 1969. This work became one of the first to prompt people to pay attention to what Native Americans had to say in the United States and to appreciate their contribution to American literature. Carter points out that in light of the success of the novel and the awarding of the Pulitzer Prize for Fiction to Momaday in the same year, a crop of young and brilliant American Indian writers came into the writing world. (5).

Alongside this social revolution, many Native American writers started publishing literary works. Kenneth Lincoln popularized this movement by calling it the "*Native American Renaissance*" Despite the use of the term 'Renaissance', Lincoln refers to a revival or renewal of Indigenous spirits, identities, and voices expressed through prose, poetry, stage plays, and other literary forms, due to inherent violence and forced assimilation. This wave includes authors as James Welch, Louise Erdrich, Leslie Marmon Silko, and N. Scott Momaday, among other writers. Since then, Native American writers have evolved in how they approach their subjects, with their works entering the American literary mainstream. These writings reflect not only cultural transformation but also a growing recognition of indigenous voices.

The Second Wave of Native American literature emerged following the Indian Self-Determination and Educational Assistance Act of 1975. This wave is characterized by a sense of confusion, radicalized experience, and an uncertainty surrounding the role of identity. As Carter explains "The Second Wave explores how to be an Indian in the increasingly connected life of an American in the twenty-first century"(8) .After the political focus of the earlier phase, this new wave reflects a shift toward personal and cultural introspection.. Some contemporary Native American literature is written at a time when civil rights and enfranchisement have been won, Native Americans living in the contemporary world strive to

articulate themselves as individuals who live not only on the reservations. The contemporary writing of Native American literature is undergoing a process of decolonization as Indigenous people introduce their stories to the world. Louise Erdrich and Sherman Alexie are among the authors who explore the topic of the Native American experience in modern cities and the effects of historical trauma within and beyond reservation life.

Through Carter's perspectives, Sherman Alexie shifts the focus of Native American writing from a nostalgic longing for ancestral lands and their Native roots to the complex struggle of being both Native and American at once. This transition marks the beginning of a new era in Native American literature, one that highlights the challenges of dual identity in a contemporary context.(7)

2.2 An Introduction to the Author and the Work

2.2.1 The Biography of Sherman Alexie

Sherman Alexie is a poet, a novelist, scribbler, and movie-maker born on October 7, 1966, in Wellpinit, Washington, a small town on the Spokane reservation. His father was a member of the Coeur d'Alene, and his mother was also a Spokane. Alexie was born with hydrocephalus; in other words "water in the brain". After many childhood struggles he largely overcame this condition. Like many other children, he grew up and attended school on the reservation through seventh grade. He asked to be sent to Reardan, an all-white high school, a wealthy town located many miles far from Wellpinit in search for a better education.

After high school, where he transferred to Gonzaga University, where he spent two years before transferring to Washington State University, where he graduated in 1991 with a degree in American studies. The same year, Alexie released *The Business of Fancy Dancing*, a poetry collection that earned him praise as one of the significant figures in modern poetry according to *The New York Times Book Review*.

Over the years, he became the most well-known Native American writer of his generation. He wrote poetry, short stories, novels, essays and reviews. He has authored several poetry collections: *I Would Steal Horses* (1993), *One Stick Song* (2000); novels: *Reservation Blues* (1995), *Indian Killer* (1996); and collections of stories: *The Lone Ranger and Tonto Fistfight in Heaven* (1993) and *Ten Little Indians* (2003). Alexie has also

participated himself in writing and producing the movie, *Smoke Signals* (1998) which received awards at the Sundance Film Festival and directing a movie as well.

Sherman Alexie is a contemporary Native American writer and activist who has worked his career to publish his well know novel *The Absolutely True Diary of a Part-Time Indian* (2007). The novel, which explores themes of identity, cultural conflict, and resilience, won several awards for young people's literature and established Alexie as a significant voice in Native American storytelling.

3.3.2 The Summary of the Novel

Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* is a semi-autobiographical novel that reflects identity and resilience. The protagonist, Arnold "Junior" Spirit, a fourteen years old boy is one of the Spokane Indian, lives on the Wellpinit reservation with a poor family and alcoholic parents. He suffers from lack of opportunities and of bullying because of hydrocephalus illness, which means "water on the brain".

Junior's life is altered when his teacher, Mr. P, urges him to leave the reservation school and look for better opportunities. In Reardan, the wealthy all white town, Junior joins an affluent and predominantly white high school, which is geographically 35 kilometers away from the location of the confederated tribes. This decision gives rise to resentment and social alienation from his community, such as his best friend Rowdy, who feels betrayed by Junior because he sees Junior's decision to leave the reservation as abandoning their friendship and rejecting their shared struggles.

In Reardan, Junior is able to find acceptance even though he was initially outcast, and he performs excellently academically, besides joining the basketball team. He makes friends with students such as Gordy and Penelope and opens up to the new opportunities in life. But like anyone else, Junior also experiences grief through the loss of loved ones and the emotional burden of living between two worlds, the reservation and Reardan. Junior uses humour as a way to deal with pain, discrimination and loss. His ability to laugh at difficult situations helps him to stay strong. The novel ends with Junior reconciling with Rowdy, representing the possible redemption in the broken connections with his loved ones.

Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* is a touching narrative of a young Native American boy growing up and struggling to understand himself

and the world around him. Sherman Alexie combines laughter and pain, presenting a brutally true story which, at the same time, is filled with hope to the audience's sensibility.

3.The Theotitcal Background

3.1. Postcolonial Literature

Postcolonial literature emerged in the 20th century and showcases the historical experiences and events related to colonial powers . This literature serves as a powerful space for the voices of the colonized people of the colonized and ex-colonized countries, where their identities and experiences were marginalized and stereotyped. Postcolonial works explore the impact of colonialism, including the cultural alienation, economic exploitation and violence.

Postcolonial literature deals with the themes of identity and hybridity. Many works highlights how the blending of traditional cultures with contemporary colonial influences helps preserve essential identities and cultural symbols . These narratives examine the navigation of colonised societies between preserving their cultural heritage and identity with the adaptation of new societal norms. Postcolonial writers delves deep into themes of belonging, memory and resistance against colonial narratives, to draw the past roots that continue to shape their modern identity. Prominent post-colonial authors like Chinua Achebe , Salman Rushdie and Wole Soyinka address critical issues such as nationalism, anti-colonial resistance and the quest for cultural authenticity.

Postcolonial literature includes a diverse range of works from around the world, written in many different languages. However, some of the most influential early texts were produced in English during the 20th century, including works by Joseph Conrad , E.M. Forster and Mulk Raj Anand . Prominent Postcolonial theorists such as Homi K Bhabha, Frantz Fanon, Gayatri Spivak have led the intellectual foundation for analyzing the complex relation between colonizers and the colonized.

Postcolonial literature questions the narratives and treating imposed by colonial powers as a response to the suppression of indigenous voices under imperialism. This literary movement not only challenges colonial authority but also seeks to restore indigenous agency and perspectives. As Masood argues : “ the historical period or state of affairs representing The aftermath of Western colonialism ; the term can also be used to describe the Concurrent project to reclaim and rethink the history and agency of people subordinated Under various

forms of imperialism”(11). Her statement highlights how Postcolonial literature serves as a tool for reclaiming identity.

3.2 Postcolonial Theory

Postcolonial theory emerged in the 20th century as a way to examine how colonial powers affected tradition, culture and identity formation in the colonized countries. It became an important field of study for scholars who focused on how Colonization and Imperialism negatively impacted the colonized societies and marginalized groups . A major figure of Postcolonial Theory is Edward Said who introduced the concept of *Orientalism* in 1978, developed the idea of “ the Other”

Ashcroft, Griffiths and Tiffin highlight Ngũgĩ wa Thiong’o emphasis on the significance of writing in Native languages as a way for Indigenous people to express themselves , history, culture and tradition and Ultimately preserve their identity. They argue that for Ngũgĩ, language is not just a communication tool but a cultural and political force. He believes that continuing to write in colonial languages allows the colonizers to maintain control over minds and ideologies of the colonized. As they explain “Other critics like Moore (1969), Ngugi (1972), Griffiths (1978) Concentrate on similarities between writing within the Black diaspora, Comparing the literatures of African countries with those of the West Indian nations and/or with Black American writing ”(19) . The critics show how language and literature across colonized nations are deeply connected in their struggles against cultural domination.

Sawant and Shrikant B present Frantz Fanon as a pivotal figure of Postcolonial studies and as a key voice for the colonized countries. He consists on the anti-colonial resistance of the African and the other colonized countries. He explores issues of identity through his famous theoretical books : *Black Skin , White Masks* (1961) and *The Wretched Of the Earth* (1963), in which he criticizes Colonial mechanism and highlights their psychological impact on the social stage of the colonized people .

Postcolonial theory examines the relationship between the colonizers and the colonized, focusing on power dynamics and their effects . It also examines the ideas of difference by imperial powers and the consequences of decolonization that have continued to control , marginalize and oppress minority groups. Theorists like Homi K.Bhabha, allows for deeper understanding of the influence of colonialism on indigenous identities and the issues of belonging within Postcolonial lens (Swant, Shrikant 122).

3.3 Homi k. Bhabha Concepts Of Hybridity and Unhomeliness

One of the most well-known postcolonial theorists and a literary critic, Homi Bhabha, is notable for his contribution to conceptualized postcolonial theory. Homi Bhabha's perspectives about identity, culture, and power were shaped through his literary and theoretical work. He introduces several important concepts such as unhomeliness, ambivalence, mimicry, and hybridity, which help explain the complex experiences of colonized people.

In *The Location of Culture* (1994), Bhabha explores the idea that cultural production is always prosperous where it is most ambivalent by relying on ideas from semiotics and Lacanian psychoanalysis, including mimicry, interstice, hybridity, and liminality(13). Stephen Fay and Liam Haydon argue in *An Analysis of Homi K. Bhabha's The Location of Culture* : “*Location of Culture* invites us to think about our identity as not fixed, but flexible. All identities are formed by the mixture of cultures, nations, and religious groupings. As a result, they can change, and we should be careful about adopting stereotypes or simple definitions” (13). The identity should be seen as fluid and ever-changing rather than fixed or rigid because it represents everyone characteristics and nationality.

3.3.1.Hybridity

One of the major concerns of postcolonialism regarding cultural differences is the concept of Hybridity. Developed by Homi K. Bhabha, it plays a central role in shaping the structure of this work. As a key figure in Postcolonial theory, he is significantly contributed to the development of Hybridity as important cultural concept literary studies.

Bhabha views Hybridity as a product of colonial power, the term was used to define the colonizer/colonized interaction, notably the effects of Post colonialism on the identity of the colonized. As defined in *The Penguin Dictionary of Sociology* Hybridity is “an anthropological interpretation of the relationship between Westernization and local cultures that indigenous cultures are not simply destroyed but combined and merged with Western cultures through a process of adaptation”(187)

Homi Bhabha's notion of “Hybridity” is particularly important and it has become highly among postcolonial critics. It refers to the political and cultural negotiations that occur

between colonizers and colonized peoples, it means that the phrase 'hybridity' bridges the divide between the West and the East, or the colonizer and the colonized.

Hybridity is the result of combining two different civilizations. Bhabha argues that this hybrid identity arises from a fusion of colonizer and colonized experiences, thereby challenging the authenticity of essentialist social character into concern (14). He coined the term “hybridity of cultures,” that refers to the mixedness or impurity of cultures, emphasizing that no culture is truly pure. According to him, every culture is a distinctive blend various influence of individuality. Besides, cultures are not distinct occurrences, but since they are constantly in interaction with one another, we see mixedness in cultures. He point out in *The Location of Culture* that is both spatial and temporal means in different places , therefore the terms hybridity and liminality apply not only to space but also time.(15)

3.3.2 Unhomeliness

Unhomeliness is another concept of Bhabha's theory in the realm of Postcolonial studies. The latter asserts that being unhomed is different from being homeless, and the concept of the 'unhomely' does not fit into the usual distinction of social life between private and public domains. Unhomeliness refers to the sensation experienced by individuals who do not feel comfortable in their homes and environment, also do not feel belong the their Native social lives.

The literary theorist Lois Tyson in her book *Critical Theory Today: A User-Friendly Guide* discusses the concept explored by Bhabha “Unhomeliness” as a state of cultural displacement and psychological limbo, where people feel trapped between cultures and struggle with a sense of not belonging to either. Tyson explains: “being “Unhomed” is not the same as being homeless.” To be unhomed is to feel uncomfortable even in your own home because you are uncomfortable with yourself: your cultural identity crisis has turned you into a psychological refugee (421). Tyson defines Unhomeliness as more than just physical displacement, lack, exile, or separation from one's home. Rather, Unhomeliness is a psychological, mental, and emotional disconnection from one's home. It's the strangeness and unfamiliarity of the familiar.

Unhomeliness is defined as a person who does not have a consistent cultural identity and is present in the majority. The majority of cultures tied to themselves consider them inferior or fringe cultures. Defined by Homi Bhabha: “ “Unhomeliness” is perceived as

having a direct bearing on identity awareness and its reconstruction amidst the overwhelming external forces of dislocation and depersonalization.” (11)

A person who feels unwelcome will be caught in the lives of the two cultures to which he or she belongs. They are unsure how to react or act in such a warped environment. The description of the Unhomely World is similar to someone feeling caught between two cultural identities. Furthermore, Bhabha contends that Unhomeliness is a sense of being half of something else and being a part of it(12).

5. Conclusion

Native American literature represents a diverse body of works that reflects the experiences of indigenous peoples who share common identities and challenges in North America. The historical experiences mirrors the struggles and discrimination faced by Native American youth and their resistance to survive in such hard condition and that drawn the roods of their future. This literature emphasizes oral traditions, poetry, fiction, and nonfiction, addressing themes such as identity, colonization, and resistance. One of the most remarkable Native American authors of the latter half of the 20th century is Sherman Alexie. His most well-known work is *The Absolutely True Diary of a Part-Time Indian* (2007). Alexie is a multifaceted author who has explored various genres, including novels, short stories, poetry, and screenplays. His writings often emphasize Native American identity, challenges, perseverance, and a sense of humor. This chapter also introduced a theoretical background to analyses this novel, Homi Bhabha’s concepts of Hybridity and Unhomeliness and their definitions which will be used in the analysis.

Chapter Two

Hybridity and Unhomeliness in The Absolutely True Diary of a Part-time Indian

Introduction

This chapter explores experiences of Junior, the protagonist of *The Absolutely True Diary of A Part-time Indian*, through Homi Bhabha's concepts of Hybridity and Unhomeliness. Junior's decision to leave the Spokane reservation and attend the white school of Reardan exposes him to cultural conflicts. This journey highlights his struggles to reconcile both his Native American heritage and the white heritage. The chapter is divided into two sections. The first section explores Hybridity as a key element of Junior's identity and his experience of balancing between two cultural heritages while feeling fully accepted by neither. The second section focuses on Junior's sense of Unhomeliness, emphasizing his feelings of displacement after leaving the reservation. By analyzing passages and cartoons, this chapter aims to show how Junior's experiences of Hybridity and Unhomeliness shape his perceptions of himself and his place in the world.

1. Hybridity: Living between two worlds

Hybridity is a concept discussed by many scholars like Homi K Bhabha and Stuart Hall. In *The Location of Culture*, Bhabha explains Hybridity as the space where different cultures meet and influence one another, leading to cultural negotiations and the formation of new cultural identities (36-39). This represents a blend of cultures, where individuals can exchange, adopt, and mix various cultural elements.

The concept of Hybridity is associated with postcolonial theory, where it is used to explore identity and culture shaped by colonial encounters and cross-cultural exchange. According to Bhabha, hybridity refers to the formation of new cultural identity forms that arise as a result of colonialism. These new forms appear between the original culture of the colonized and the new one created by the colonizer, those in the third space (meaning the place where cultures blend, creating new hybrid identities), possessing characteristics of both cultures and experiencing unstable states of double vision or double consciousness.

Moreover Bhabha argues, this hybrid personality results from the merger or the combination of colonizer and colonized sensibility, challenging the fixed notions of cultural identities. For Bhabha, Hybridity serves as a counter to essentialism. He believes; "all forms of culture are continually in process of hybridity" (211), meaning that cultures are always changing and being shaped through interaction.

1.1 Junior's Hybrid Identity

Hybridity is the blending of cultural identities that occurs when individuals caught between two or more different cultural contexts, which creates a new form of identity (Bhabha 36-39) In *The Absolutely True Diary of A Part-time Indian*. Junior embodies this concept. Junior is a fourteen years old boy, whose real name is Arnold Spirit. He is a Native American who lives on the Spokane reservation; he suffers from hydrocephalus and underwent surgery when he was six months old in order to suck out the extra water in his brain: "I was born with water on the brain" (1). He wore glasses since he was three years old and has stutter and lisp. Junior lives with his alcoholic parents and his depressed sister. His childhood is shaped by poverty and bullying despite being highly intelligent and talented. He possesses a unique character and is different physically, as a result, his friends bully him by calling him Orbit and globe because of his big head.

The poverty that shapes Junior's life, along with ongoing the struggles faced by other members of the reservation, they all experience hardship and tragic loss, often caused by excessive alcohol consumption. Feeling frustrated and angry about his situation, Junior longs for better opportunities. Encouraged by a white teacher on the reservation, he decided to transfer to Reardan, an all-white school outside the reservation.

When Junior decides to leave the reservation and attend Reardan, he starts balancing between two worlds. This could be considered as the beginning of the formation of a hybrid identity. His native heritage and the largely white culture he experiences in the new school create a cultural divide, as he is caught between two worlds. According to Bhabha, "the third space" emerges from cross-cultural interactions and results in negotiation and creation of new identities (39). Bhabha states: "Hybridity is the revaluation of the assumption of colonial identity through the repetition through the discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination." (112) In this quote, Bhabha is emphasizing that Hybridity challenges the fixed identities imposed by colonial power structures. The "deformation and displacement" point to how hybridity mixes different cultures in a way that challenges fixed ideas of identity and creates something new.

Hybridity is manifested in Junior's experience; his decision to transfer to Reardan represent an act of displacement from familiar environment of the reservation in pursuit of new opportunities. However, this relocation does not result in the erasure of his native identity. Instead, it leads to the formation a hybrid self that exists between two cultures. When

Mr. P. encourages Junior to leave, he tells him : “ You’re going to find more and more hope the farther and the farther you walk away from this sad, sad, sad, reservation”(43). While Junior views Reardan as a place of opportunity and hope, his departure also generates feelings of guilt and alienation. His desire for a better future, coupled with his emotional separation from his native community, reflects Bhabha’s notion of Hybridity. His identity becomes a continuous negotiation between two different worlds, leaving him in a constant search for belonging.

The title of the novel “Part-time Indian” reflects Junior’s experience of straddling different cultural worlds : his life on the Spokane Indian Reservation and his education at the Predominantly White Reardan High School. The phrase “Part-time” symbolizes his fragmented sense of identity, as he struggles to belong to both communities while feeling fully accepted by neither. This sense of duality of Junior is discussed by Bhabha : “it is the ‘inter’-the cutting edge of translation and negotiation, the *in-between* space – that carries the burden of the meaning of culture.”(38) . Through this lens, Junior’s “Part-time” status represent the constant negotiation inherent in hybrid identities, as he attempts to redefine himself across two contrasting cultural spaces. By inhabiting this in between position, Junior embodies the complexity, flexibility, and resilience that hybridity demands.

Junior’s struggle with his dual identity is captured when he reflects:

"My name is Junior," I said. "And my name is Arnold. It's Junior and Arnold. I'm both."

I felt like two different people inside of one body.

No, I felt like a magician slicing myself in half, with Junior living on the north side of the Spokane River and Arnold living on the south.” (60)

Junior’s words show how he feels divided between two different lives: his home on the Spokane Indian reservation and his school life at Reardan, a mostly white town. Seen through Bhabha’s concept, this reflects how junior’s identity is shaped by two cultures at once. His struggle is not only about moving between places, but also about trying to fit in two different ways of life and understanding who he is. He does not fully belong to either worlds but takes parts from both, which shows how hybrid identities are formed when cultures mix.

Junior lives between two cultural worlds, constantly negotiating the tension of belonging to both yet feeling fully accepted by neither. On the reservation the protagonist is known as “Junior”, as he remains connected to his native heritage, while at Reardan he is called as “Arnold” trying to fit in the predominantly white school. This split in identity is expressed when he reflects : “Traveling between Reardan and Wellpinit , between little white town and the reservation , I always felt like a stranger . I was half Indian in one place and half White in the other”(118). This quote shows Junior’s internal conflict, he does not fully accepted in either place, which creates a sense of confusion and alienation. Junior’s journey highlights how hybrid identities are shaped by balancing between cultures, as he sees himself divided, he begins to understand that his identity is a mix of both native life and his experience in Reardan .

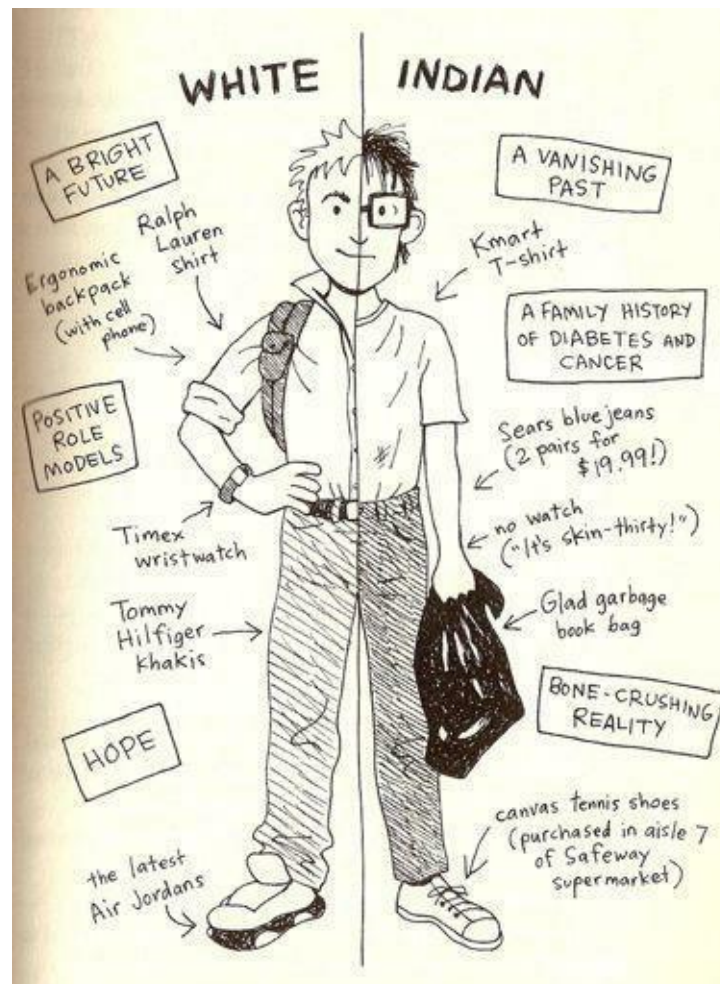
Junior’s understanding of identity experiences a notable change as he reflects on the divisions he once believed divide the world : “ I used to think the world was broken down by tribes” , I said “ By black and white. By Indian and white .But I know that isn’t true. The world is only broken into two tribes : the people who are Assholes and the people who are not.”(176). This realization marks a pivotal moment in Junior’s perception of identity .No longer restricted by racial or cultural barriers, he comes to recognize the complexity and shared nature of human experience. Bhabha’s concept of hybridity as a space for negotiation is reflected in this moment of growth. He argues in *The Location Of Culture* : “ The recognition of hybridity opens up the possibility of cultural translation –the process of interpreting and redefining the self through the interaction with the other”(38) . Junior’s evolving perspective exemplifies this idea as he moves beyond simplistic notions of race and embraces the fluidity and multiplicity of identity.

1.2 Visualizing Hybridity

Junior’s favorite hobby is drawing. In his diary, he uses illustrated cartoons as a form of art therapy, reflecting his subconscious thoughts, as well as his desire and need to belong. He describes his drawings as a way to put his dreams on paper , helping him express his vision of the world. The presence of the cartoons in the diary emphasizes the importance of art in Junior’s life. In this regard, he states : “I draw because I want to talk to the world. And I want the world pay attention to me. I feel important with a pen in my hand.”(6). This shows that drawing is not merely a hobby but a powerful tool for communication. As Junior

struggles to balance between two different cultural worlds, art becomes a way for him to express his thoughts and emotions. Holding a pen gives him a sense of importance, especially in a world where he often feels invisible and marginalized.

Another way Junior explains why he draws is through the metaphor of “flooding”: “I think the world is a series of broken dams and floods, and my cartoons are tiny little lifeboat.” (6). He describes the world as overwhelming and chaotic, reflecting his inability to fully connect with his community. In moments when words fail him, drawing becomes his way of expressing emotions and experiences. Junior frequently uses humor, especially in his illustration which serve as a tool in shaping his hybrid identity. His drawings incorporate elements from both native and white cultures. One of the most suitable example is this illustration :



This figure, which appears on page 57, depicts Junior being split into two contrasting versions. The left side, titled “WHITE”, shows Junior at his new school, Reardan, which is predominantly white and rich. In this version, he is dressed in expensive clothes from well-

known brands such as Ralph Lauren shirt and Tommy Hilfiger khakis. He holds a nice backpack and he wears a Timex watch and the latest design of Air Jordans, and he also has a cell phone. This version symbolizes wealth and privilege.

The right side, titled “INDIAN” depicts Junior’s life on the reservation. He wears blue jeans from Sears, cheap Tshirt, and tennis shoes purchased from a grocery store. Instead of backpack, he carries a garbage bag, and he does not wear a watch. The image shows hardship and poverty. This comparison highlights the vast difference between the two worlds Junior lives in. He finds himself in the middle; he is seen as a traitor by his friends for his attending the white school and as an outsider since he is the only native American at Reardan, so this cartoon shows the two versions of himself between two cultures, and does not entirely belong to either of them.

The illustration portrays the stark contrast between the two worlds Junior inhabits. On the “WHITE” side, the phrase “A BRIGHT FUTURE” stands in sharp opposition to “A VANISHING PAST” on the “INDIAN” side, reflecting how the White offers hope and opportunity, while the Indian is defined by cultural loss and historical erasure. “POSITIVE ROLE MODELS” contrasts with “A FAMILY HISTORY OF DIABETES AND CANCER”, underscoring the divide between an environment that fosters success and one burdened by generational health and social struggles. Furthermore, “HOPE” is directly challenged by “BONE-CRUCHING REALITY”, illustrating the clash between aspiration and the harsh truth of life on the reservation. These contrasting slogans emphasize Junior’s experience of being torn between two conflicting cultural environments, shaping his identity in different and often contradictory ways.

Junior’s journey reflects the blending of two cultures that reshape his identity. Junior is neither “White” nor “Indian”, he is both at the same time. He lives in the two cultures without belonging to any, as Bhabha states: “These in-between spaces provide the terrain for elaboration strategies for selfhood – singular or communal- that initiate a new sign of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself” (2). Junior is known as “new sign”; it means he is neither fully white nor Indian, he is in the center while he is constructing a new hybrid identity.



The second drawing entitled “Who My parents would have been if somebody had paid attention to their dreams:” (12). In this cartoon junior imagines what his parents would have become if their dreams had been fulfilled. On the one hand, he imagines his mother as a beautiful and respected woman and a “Spokane falls community college teacher of the year 1992-1998”, holding books of sociology, psychology and public speaking, markers of middle class professionalism and academic achievement. She is dressed in a cotton and linen business suit, and she wears “intellectual glasses” which “raise your IQ by 20 points”. Even her hair cut is a “stylish bob”, \$60 from Vidal Sasson (a business man and famous hairdresser who made a revolution for women hair-styling), and her shoes fit perfectly, which the word “perfectly” underlined. This idealized portrayal highlights a life of order, knowledge, and respectability aligned with American culture ideals, standing the stark contrast to the limitations of life and opportunities on the reservation.

On the other hand, Junior imagines his father as “the fifth-best jazz sax player west of Mississippi”, holding a saxophone at the center of the cartoon, symbolizing self-expression and the power of music as an escape from silence. He is wearing a cool hat, sunglasses, and white

dress shirt from Kmart “cuz he likes to keep it real” although he would have preferred to buy an original rather than a fake. He also wears “hounds tooth pants(authentic vintage, purchased on eBay)”and “shiny black boots (a size too small but worn by Miles Davis!)”. The size of the shoes is insignificant; what truly matters is that they were worn by Miles Davis , an American Jazz musician.

This drawing becomes an important assertion of identity within the framework of Hybridity, where cultural meanings are constantly negotiated. Bhabha explains: “ It is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of *nationness*, community interest, or cultural value are negotiated” (2). Junior’s imagined version of his parents exists within this hybrid space. His mother’s dream is rooted in white academic culture, yet the limitations of reservation life make it inaccessible, making it a hybrid vision rather than a realized one. In other words, Junior imagines a life for his mother that blends native life with white success, but this dream cannot fully come true due to the challenges of the reservation. Similarly, his father’s jazz persona blends American cultural expression with native identity; he gets his vintage style from eBay and Kmart, reflecting a clash of cultural authenticity. The imagined identities of Junior’s parents do not entirely belong to either dominant white American society or traditional Native Culture. Instead, they live in a hybrid, in between world.

2. Unhomeliness

Unhomeliness is a profound feeling of dislocation and alienation that emerge as consequence of colonization, affecting the identities of colonized individuals and leading to the creation of ambiguous and fragmented selves. As described by Bhabha, Unhomeliness is a feeling of being unsettled of place within one’s own home , culture or identity , it occurs when it becomes difficult to distinguish between the private realm of home and the outsider realm of the environment(13) . In the context of colonialism, the colonized subject’s identity and sense of belonging are disrupted. Although they may reside in familiar spaces, they no longer feel safe or truly at home. This emotional displacement fosters a sense of discomfort within one’s own culture and environment, particularly for individuals living in postcolonial societies.

Homi Bhabha conceptualizes Unhomeliness as the feeling of disconnection from both public and private spheres, he argues that this sense of alienation is not solely related to one’s

physical location but arises from the lingering impact of colonialism, which blurs the boundaries between private and public life: “The borders between home and world become confused, uncannily, the private and the public become part of each other...” (09). The home becomes a space where personal, cultural and social conflicts intersect, making individuals feel like strangers within their environment. Furthermore, Unhomeliness emerges when a person is caught between two different cultures: one’s native culture and the dominant, often colonial culture that disrupts both personal and collective identity. This condition reflects the broader postcolonial experience, shaped by historical, political, and cultural forces that unsettle one’s sense of self and belonging.(09)

In *The Absolutely True Diary of a part-time Indian*, Sherman Alexie explores the theme of Unhomeliness through his emotionally resonant narrative style. By employing simple, informal language, Alexie conveys the internal struggles of his protagonist, Junior, who gradually loses his sense of belonging and identity. The theme of Unhomeliness is illustrated through Junior’s complex negotiation of identity, as he struggles to define where he belongs between the reservation and the white world of Reardan. Alexie’s strategic use of both humor and sadness throughout the novel amplifies the emotional depth of Junior’s experience, highlighting the psychological toll of his unhomely existence.

2.1 Junior’s Sense of Unhomeliness

Bhabha describes Unhomeliness as the psychological dislocation experienced by individuals caught between two cultures. In *The Absolutely True Diary of a Part-time Indian*, Junior (Arnold Spirit Jr.), expresses this sentiment when he states, «I’m Junior and Arnold. I’m both.”(60). Junior feels like an outsider both within the reservation and at Reardan, symbolizing his fractured identity. From the outset, as Junior navigates life on Spokane Indian Reservation and faces the hardships and constraints it imposes, he embodies Unhomeliness. Although the reservation is his birthplace, it fails to provide him with a secure sense of belonging or the opportunities he aspires to pursue.

Junior perceives the Spokane reservation marked by despair. Poverty, alcoholism, and historical trauma shape daily life, contributing to his discomfort and creating a sense of stagnation. He states: “It sucks to be poor, and it sucks to feel that you somehow deserve to be poor. You start believing that you’re poor because you’re stupid and Ugly” (13). This passage

highlights Junior's deep sense of shame and discomfort within the reservation, which leads him to feel both unworthy and embarrassed. The formation of Unhomely feeling within his community evokes a profound sense of not belonging emotionally and socially. Instead of being a source of comfort and security, Junior's home become a space of discomfort and alienation. This reflects Bhabha's concept of Unhomeliness, wherein the familiar place that should provide identity and stability no longer feels safe, welcoming, or affirming. Junior feels emotionally displaced, caught between a home that eject him and school where he remains an outsider. This psychological conflict contributes to the erosion of Junior's sense of Native identity and belonging.

Junior undergoes various stages on the reservation that lead him to feel Unhomely. From an early age, he suffers from a health condition that isolates him. This condition exposes him to stereotypes and systemic oppression, ultimately shaping a hostile and limiting existence within the reservation. Furthermore Junior is marginalized both within and outside his own community. This is reflected in Mr. P's words to Junior, which embody Unhomeliness: "You fought off that brain surgery. You fought off those seizures. You fought off all the drunks and drug addicts. You kept your hope. And now, you have to take your hope and go somewhere where other people have hope." (43). Despite his illness and disability, Junior's intelligence and determination further isolates him, rendering him Unhomed within his Native environment. He feels disconnected from the world he was born in, as his community views his dreams as betrayal of its values. The psychological tension he experiences arises from being caught between two cultures: the one he lives in but no longer identifies with, and the other he aspires to belong to in search of hope and possibility. The resulting alienation and sense of misunderstanding reflect Bhabha's concept of Unhomeliness, in which identity is split between conflicting cultural spaces.

Moreover, Junior's Unhomely emotions are not only connected to his physical deprivation and intelligence but also shaped by emotional and cultural displacement. The relationships Junior maintains on the reservation with his family, friends and members of the community significantly influence his psychological state. These individuals often misunderstand his pain, yet this misunderstanding is, in many ways mutual. As Bhabha argues, the home becomes 'unhomely' when it no longer offers safety or emotional comfort, but instead becomes a space of sorrow and trauma, particularly through the loss of loved ones due to poverty and harsh living conditions. Junior reflects on this when he states:

“Reservations were meant to be death camps. I wept because I was the only one brave and crazy enough to leave the rez. I was the only one with enough arrogance.”(217) .For Junior, the Spokane reservation represents both a place of roots and a site of rupture. His longing to belong is undermined by the harsh realities of his environment, which mirror the broader individual and collective postcolonial experience, ultimately pushing him to leave the reservation and attend Reardan.

Living in poverty and suffering from numerous health issues since birth, Junior finds it difficult to accept himself, as he is often bullied by other children on the reservation. This continues until he chooses to transfer to Reardan , a wealthy, predominantly white School. Junior’s decision marks a turning point, one that offers him a renewed perspective on the future. When he realizes he does not want to follow in the footsteps of those on the reservation who remain trapped in a cycle of hardship, he begins to envision a different path. This reflects the tension of living between cultures. Throughout the novel, Junior struggles to understand his identity. His perception of himself shifts from focusing on his physical challenges to deeper desire for acceptance. He yearns to belong somewhere he can feel confident in his abilities, free from judgment. As he observes: “They stared at me, the Indian boy with the black eye and swollen nose, my going- away from rowdy. Those white kids couldn’t believe their eyes. They stared at me like I was Bigfoot or UFO. What was I doing at Reardon, whose mascot was an Indian, thereby making me the only other Indian in town?”(56). This moment reveals Junior’s strong sense of alienation. He feels segregated and sees himself as an outsider among the students at Reardan. He instinctively believes he may never truly belong. The passage highlights a profound sense of Unhomeliness, a psychological displacement where Junior feels emotionally and culturally out of place. The students ‘reactions reinforce his perception of not belonging, deepening his internal conflict.

Being the only Native American student in an all-white school makes Junior feel isolated :“ I was the only Indian at Reardan. The only Indian was the school mascot”(56) . This reflects the concept of Unhomeliness, wherein Junior experiences a sense of estrangement and psychological displacement. He feels unsettled and unhomed in both Wellpinit reservation and Reardan, which are two different cultural locations. Caught between these identities, Junior struggles to belong to either: his life on the Spokane reservation, rooted in his heritage, and his new life at Reardan. He feels neither fully seen nor accepted in either context, rendering him invisible and disconnected. Junior’s transfer to Reardan thus

marks the beginning of his emotional and cultural dislocation, as he learns to navigate life between two worlds.

After spending some time at Reardan, Junior begins to feel out of the place, alienated by the environment and culture. He finds himself in an Unfamiliar space :“Reardan was the opposite of the rez. It was the opposite of my family. It was the opposite of me. I didn’t deserve to be there. I knew it”(56) . Those words reflect Junior’s deep sense of isolation and emotional displacement. He begins to question his own worth and identity. While the reservation represents poverty , lack of opportunity and hopelessness, elements that have defined his reality, Reardan symbolizes wealth, whiteness, and access to quality education. Although this new world should excite and motivate him, Junior instead feels alienated and ashamed, convinced that he does not belong.

Junior’s experience at Reardan mirrors Unhomeliness. He no longer feels a sense of familiarity within the white society, but he is also distanced from his own community on the reservation . He stands between two cultures without belonging fully to either. This cultural in-betweenness takes an emotional toll, revealing the fragmentation of his identity. As he describes:“ Traveling between Reardon and Wellpinit, between the little white town and th reservation, I always felt like a stranger. I was half Indian in one place and half white in the other. It was like being Indian was my job, but it was only a part-time job. And it didn’t pay well at all”(118). Junior’s words articulate the psychological effects of this divided existence. While his classmates at Reardan see him as the “other”, his own community views him as a traitor, someone who has abandoned his roots. Friends like Rowdy cut ties with him, deepening his sense of isolation. Although Junior attempts to adapt to both Cultural environment, his identity remains fragmented. In relation to Bhabha’s term of Unhomeliness, Junior’s complex identity becomes unstable and fluid, shifting depending on his surroundings. He becomes emotionally disoriented, unable to fully feel at home in either community, and ultimately lacks a stable sense of belonging.

2.2 Visualizing Unhomeliness

In the novel, the cartoons serve as an effective technique for expressing Junior’s sense of Unhomeliness, the feeling of cultural dislocation described by Bhabha. Junior explains: “I draw because words are too unpredictable. I draw because words are too limited”. (5). Emphasizing his opinion that language cannot fully express his emotions or his identity, as someone caught between the reservation and the predominantly white school, he views

drawings as a global and universal language. The pictures reflect his hybrid identity and assist him in navigating the in-between space.

Since Junior's decision to attend Reardan, he must confront the arduous journey from the reservation to school daily; he notes that "getting to school was always an adventure"(87). followed by a comic showing the challenge.



The comic strip "Junior Gets to School" illustrates the concept of Unhomeliness, a sense of not truly belonging anywhere. Junior lives on the reservation but attends a school located in a predominantly white community. Each day in the comic, he faces new challenges in getting to school, such as a lack of gas money, broken-down vehicles, or the absence of someone to drive him. As a result, he is often forced to walk, hitchhike, or endure both, a journey that poses mental and physical challenges:

“I got blisters each time”(87). Occasionally, he must even miss school altogether because his parents cannot afford gas. Unhomeliness is evident in the comic’s chaotic sequence of events; clanking cars, coughing fathers, and long walks, highlighting Junior’s unstable and fragmented routine that reflect his disconnection from both home and school. These obstacles are more than mere transportation issues; they reflect his larger struggle of not fully belonging either on the reservation where he lives, or at the white school he attends.

The 22-mile trip symbolizes the psychological and cultural divide between the school, which represents his aspirations, and the reservation, which is place of origin. Junior is continuously negotiating an in-between space where he does not completely fit in, experiencing rejection through poverty on the reservation and alienation within the predominantly white school. Each day of the week in the comic highlights a different form of failure or struggle.

The irony becomes especially clear on Friday, when he is left stranded and ends up sitting inside his house watching television. Although physically home, he does not find comfort or a true sense of belonging there. The caption “NEXT WEEK: Start over (but in a different order)”emphasize how his struggle is ongoing and repetitive, reinforcing the theme of persistent Unhomeliness. Overall, junior needs to move between two places, both of which reject him, leading him to discover where he truly belongs, as he states, “ Travelling between Reardan and Wellpinit, between the little white town and the reservation, I always felt like a stranger”(118). These words succinctly express Junior’s deep sense of detachment. His journey is marked by the emotional distance he feels from both cultures, each contributing to his feelings of rejection and alienation.

Another image that highlights Junior’s sense of Unhomeliness is this image of him standing at the center court between Wellpinit reservation and Reardan. In this cartoon, the Unhomly state of Junior appears in how he is caught, both literally and symbolically , between two distinct cultures and identities asking himself “Who am I?” on one side stands the reservation, where he was born and raised, on the other side, his new life at Reardan, the predominantly white school he chooses to attend. The gymnasium symbolizes a space of cultural, social, and personal conflict, and each side represents aspects of his identity crisis, both of which seem to reject him.

At Reardan, Junior is constantly reminded that he is stranger and an outsider. Despite his intelligence and academic success, he remains excluded. On the other hand, in Wellpinit, he is viewed as a traitor, someone who has turned his back on his Native heritage, culture, identity, and family, effectively abandoning his roots. In the image, Junior's placement in the middle of the court highlights his unbelonging and alienation from both identities, neither of which fully accepts him.



On the one hand, the illustration depicts Junior on the side of the court that represents the gym on the reservation Wellpinit, symbolizing the Native environment he comes from: his family, friends, and cultural roots. Although this space should feel like home, it has become a place of rejection and fracture. His community labels him a "white lover," as written in the cartoon, because he chose to attend a white school in pursuit of better educational opportunities. Within the context of the cartoon, this environmental tension distances Junior from the reservation side, illustrating his emotional alienation from a place that once defined his identity. The sense of Unhomeliness in this illustration reflects Junior's disconnection from his home a space filled with memories and heritage. This emotional unsettlement creates a deep inner conflict. He continues to love his Native community, yet is no longer welcomed by it, becoming instead a symbol of betrayal and shame.

On the other hand, the opposite side of the court represents Junior at Reardan, the white school he attends in search of hope, education, and a better future. Junior views Reardan as the place that might save his life and help him succeed, as reinforced by the supportive phrase shown in the illustration: “Destroy them, Arnold!!” However, even in this seemingly promising space, Junior does not feel at home. His isolated placement in the image symbolizes the white community’s reluctance to fully accept him, prompting him to ask again, “Who am I?” Although he eventually gains some respect through academic and athletic success, the cultural gap between him and the white students continues to mark him as different. Junior studies in a society that neither understands his cultural background nor acknowledges the struggles he faces. His experience of being an outsider in the very place he had hoped would offer him salvation underscores the concept of Unhomeliness. The cartoon powerfully captures Junior’s pain and hardship as he inhabits an in-between space alienated from both worlds and unable to fully belong to either.

2.3 Unhomeliness as a Path to Growth

The protagonist, Junior, experiences a profound sense of not belonging as he navigates between two distinct realities. This feeling of dislocation is a significant aspect of his personal journey and aligns concept of Unhomeliness, wherein an individual feels estranged even within their own environment. Rather than serving solely as a source of discomfort, Junior’s unhomely condition becomes a catalyst for self-awareness and personal growth. His experiences of living between two cultures reveal that identity is not fixed, but rather fluid and dynamic.

Junior’s unease is particularly evident as he moves between life on the reservation and his new school at Reardan. He reflects, “I always felt like a stranger. I was half Indian in one place and half white in the other” (118). This statement underscores his sense of living in two worlds, belonging fully to neither. Bhabha defines Unhomeliness as “the estranging sense of the relocation of the home and the world” (13), a sentiment that resonates with Junior’s experience. His struggle is not only about being different from those around him, but also about the internal challenge of defining his own identity.

Despite the discomfort it brings, Junior’s Unhomely experience becomes crucial to his development. Rather than choosing one identity over another, he begins to recognize that he

does not need to conform to a singular category. Gradually, he learns to embrace the multifaceted aspects of himself that are shaped by both the reservation and Reardan. This transformation illustrates how Unhomeliness can foster the emergence of a Hybrid identity one that acknowledges and reconciles multiple cultural influences. Through this Unhomely state, Junior comes to accept the complexity of his identity. His journey illustrates how feelings of displacement and in-betweenness can ultimately lead to personal growth, resilience, and a deeper understanding of the self.

Conclusion

In this chapter, we have analyzed the character of Junior and his experiences through the lens of Hybridity and Unhomeliness, as defined by postcolonial theorist Homi K. Bhabha. We explored the protagonist's journey, which involves not only the physical struggle of moving between two contrasting worlds but also the psychological challenges related to belonging and identity formation faced by Native American youth. Junior embodies a Hybrid identity, as he exists between two cultural spaces: the Spokane reservation, which represents his Native heritage, and Reardan, the predominantly white school he chooses to attend. This dual existence results in the blending of two distinct identities. Additionally, we examine Junior's experiences through the concept of Unhomeliness, his rejection and alienation from both cultures leave him feeling estranged, even in the place that should feel like home. Our analysis is supported by the drawings featured in the novel, which are drawn by Junior himself. These illustrations serve as visual expressions of his feelings of Unhomeliness and his Hybrid state, reflecting the emotional complexity he negotiates in each diary entry he writes.

General Conclusion

General Conclusion

This research examined Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian* through Hybridity and Unhomeliness, revealing the novel's depiction of the complexities of contemporary Native American identity. As discussed in the first chapter, Indigenous communities have suffered from long-lasting traumas as a result of the historical trajectory of U.S. Indian policies, which range from forced assimilation through boarding schools and relocation programs to forced displacement under the Indian Removal Act and the Trail of Tears. These policies aimed to eradicate Native cultures and identities, as seen in the destruction of the buffalo herds and the suppression of Indigenous languages. However, movements like Red Power Movement and cultural customs like powwows have functioned as acts of reclamation and resistance. Junior's challenges in straddling between the Spokane reservation and the mostly white school in Reardan illustrate an example of these historical injustices that deeply disrupt his life. This embodies the conflict between external influence and cultural preservation.

Our analysis uncovers three significant findings with clear distinction. First and foremost, Junior's hybrid identity is a site of struggle, not a simplistic case of cultural amalgamation. This means Junior is balancing between two worlds and feels caught rather than fusing his Native and white identities. His shifting self-identification as "Junior" on the reservation and "Arnold" at Reardan High School illustrates Bhabha's theory of Hybridity, in which cultural identities are mixed. Junior's illustrations clearly illustrate this dualism, for example, the divided image of his "WHITE" and "INDIAN" personas, contrasting the wealth and possibilities in Reardan with the poverty and of the reservation. These illustrations illustrate the hybrid identity, as he is caught between two worlds, yet, is not entirely accepted by either.

Second, the novel's exploration of Unhomeliness goes beyond mere alienation to highlight the enduring effects of colonialism which turns once-familiar spaces into places of estrangement. Junior becomes an outsider on the reserve because of his academic goals, and his community, including his closest friend Rowdy, who considers him a "traitor". At Reardan, his Indigenous identity marks him as "other". This dual displacement conveys Bhabha's concept of the Unhomely, in which home no longer provides protection or belonging. Junior's daily journey between both worlds, illustrated in the comic "Junior Gets to School," reflects his psychological dislocation, as he steers a road filled with logistical and emotional challenges.

Third, Alexie creates a distinct Indigenous form of resistance through Junior's creative expression. The diary and drawings of the protagonist serve not only as escapism, but also actions of resilience and resistance. Junior portrays his experience and his life through humor and visual narrative in manners that defy current stereotypes. For instance, his drawing of his parents's unfulfilled dreams, his mother as a college professor and his father as a jazz musician, highlights the limitations of the reservation. This visual narrative consists with the tradition of Native American literature, which developed from oralstorytelling to written forms for the purpose of preserving culture and resist colonialism.

These insights significantly contribute to the advancement of postcolonial literary studies byillustrating how contemporary Native American literature interacts with theoretical frameworks while maintaining its unique cultural expression. By applying Bhabha's concepts, this study shed light on Native identities that are not fixed but dynamic, shaped by historical subjugation and modern efforts of reclamation.

Ultimately, Alexie's work celebrates the vibrant creativity of Native American storytelling; throughout Junior's journey, the novel challenges simplistic identities and belonging, providing a more complex depiction of what it entails to manage multiple cultural spheres. This situates *The Absolutely True Diary of a Part-Time Indian* as a key text for understanding the complexities of identity in postcolonial America and highlights the significance of Indigenous voices in literature. The novel not only portrays the challenges faced by Native American youth but also stands as a testament to their resilience, creativity, and steadfast identity in the face of systemic marginalization.

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Le Résumé

Cette étude propose une analyse du roman « *The Absolutely True Diary of a Part-Time Indian* » de Sherman Alexie à travers les concepts d'hybridité et d'unhomeliness (non-appartenance) de Homi Bhabha. Elle retrace le parcours du protagoniste Junior, tiraillé entre deux mondes : la réserve indienne de Spokane, symbole de ses racines culturelles, et l'école blanche de Reardan, représentant les opportunités futures. L'analyse démontre comment l'identité hybride de Junior reflète le conflit historique des peuples autochtones en Amérique entre préservation culturelle et marginalisation, tandis que son sentiment d'aliénation dans les deux espaces révèle les impacts psychologiques profonds des politiques coloniales. Le roman utilise des dessins humoristiques comme dispositif narratif original pour exprimer cette expérience complexe, faisant de l'œuvre un modèle de littérature postcoloniale qui allie résistance culturelle et innovation artistique.

الملخص

تقدم هذه الدراسة تحليلاً لرواية شيرمان ألكسي "يوميات حقيقية تماماً لفتى هندي جزئي" من خلال عددي نظريتي التهجين و"اللاوطن" لهومبها بها. يتتبع البحث رحلة البطل جونيور الذي يعيش بين عالمين: محمية سبوكان الهندية التي تمثل جذوره الثقافية، ومدرسة رياردان البيضاء التي ترمز لفرص المستقبل. يكشف التحليل كيف تعكس الهوية الهجينة لجونيور الصراع التاريخي للشعوب الأصلية في أمريكا بين الحفاظ على التراث ومواجهة التهميش، بينما يبرز شعوره بالاغتراب في كلا العالمين الآثار النفسية العميقة للسياسات الاستعمارية. تستخدم الرواية الرسوم الكاريكاتيرية كأداة سردية فريدة تعبر عن هذه التجربة المعقدة، مما يجعل العمل نموذجاً لأدب ما بعد الاستعمار الذي يزوج بين المقاومة الثقافية والابتكار الفني.