

EXPLORATION OF TRANSNATIONAL IDENTITY IN SHERMAN ALEXIE'S NOVEL 'INDIAN KILLER': AN ANALYSIS OF CULTURAL HYBRIDITY, GLOBAL IMPACTS, AND NATIVE IDENTITYMuhammad Rafiq¹, Muhammad Ismail², Kamal Zai Gulalai³¹ PhD scholar, English literature, Muslim Youth University Islamabad.² M.Phil. Scholar English literatures. Muslim Youth University Islamabad.³ M.Phil. scholar English literature, University of Malakand, Dir Lower, KPK.**Background**

Sherman Alexie's 1996 novel *Indian Killer* is one in a long collection of local American literary works that explore the complexities of Indigenous identity inside the context of a destiny defined by cultural assimilation, colonization, and displacement. Leslie Marmon Silko, Louise Erdrich, and N. Local American authors have written on identity crises, cultural survival, and resistance. After addressing their texts, Scott Momaday located those problems within the broader framework of postcolonial philosophy. However, Alexie's *Indian Killer* goes in-intensity at the relationships between transnational identity, globalization, and cultural hybridity, showing us how outside global affects and internal cultural disintegration are progressively forming local American identity. The ebook changed into posted at a period while local American tribes inside the u.s.a. Were nonetheless being negatively impacted through lengthy-status government guidelines consisting of compelled adoption, forced relocation, and forced assimilation applications intended to destroy their cultural identification. Due to packages just like the Indian Adoption assignment (1958–1967), many local American children were placed in non-local houses, inflicting generations to develop up alienated from their cultural heritage. The fact that John Smith in *Indian Killer* had an identity crisis after being followed by white dad and mom is illustrative of the way not unusual these strategies are. His voyage is a metaphor for the larger enjoy of cultural exile and self-discovery that many Americans have in a subculture that also marginalizes local individuals (Weaver, 1998). At the equal time, globalization improved within the latter half of of the twentieth century, exposing Indigenous communities to pressures of cultural imperialism and global change. Local American groups have suffered substantially because of globalization, which has positioned their capacity to preserve their cultural identity at jeopardy by using commercializing their identities and practices. Because of this commercialization—wherein local history is offered to and consumed by non-Natives—indigenous identity is generally oversimplified and glorified (Vizenor, 1999). These concerns are explored in Alexie's *Indian Killer*, specifically within the narratives of the characters who oppose the appropriation of native American lifestyle by way of the bigger society. Transnationalism and postcolonialism are beneficial lenses via which to peer the troubles gathered in *Indian Killer*. The usage of postcolonial principle, which focuses on the outcomes of colonialism on oppressed businesses, has notably stepped forward knowledge of local American literature and its illustration of identification problems. Transnational principles, as taught by teachers like Homi Bhabha and Stuart Hall, center at the methods in which identities are

created via the intersections of numerous cultural impacts that go beyond country wide and cultural boundaries (Bhabha, 1994; corridor, 1990). The "zero.33 area," or the region wherein identities are advanced throughout overlapping cultures, and the intricacy of cultural hybridity are each rationalized by means of those conceptual frameworks. The novel's topics of identification crises, cultural commercialization, and the outcomes of globalization are mostly applicable to contemporary demanding situations of nearby American self-determination. Throughout the postcolonial technology, indigenous peoples have persevered to fight to defend their cultural heritage and adapt to a extra globalized society. The simple struggle is among version and cultural renovation.

To the situations that many local American tribes are actually going through. By highlighting these subject matters, Alexie's *Indian Killer* increases essential questions about how local American identification survives inside the face of growing cultural marginalization and globalization. On this context, Alexie's work assumes the position of a critical perception at the way wherein Indigenous identity is produced, contested, and advertised in current society. His portrayal of folks that locate it hard to stability their local American records with the expectancies of mainstream society emphasizes the continuing challenges in maintaining cultural integrity in a international that is turning into greater connected. This history situates *Indian Killer* inside broader conversations about postcolonialism, globalization, and the transnational advent of identification. It additionally gives a innovative analysis of neighborhood American critiques from the past due twentieth century.

Transnationalism

Transnationalism is a theoretical framework that questions hook up perspectives of identification, culture, and belonging by way of emphasizing the motion of human beings, ideas, and cultural activities beyond country wide boundaries. In evaluation to preceding migration and diaspora theories that prioritized absorption into the prevailing country wide way of life, transnationalism recognizes the non-stop links humans have with several countries, cultures, or corporations. Those relationships give upward thrust to hybrid identities that move countrywide borders and promote a greater bendy idea of identity in a international becoming greater interconnected by using the day (Basch et al., 1994). Transnationalism has been utilized in literary research to investigate the reports of humans and organizations who live within the gaps among cultures, often interacting with influences from both nearby and worldwide assets. Transnationalism offers a attitude through which to study the complexity of identity advent in a society laid low with migration, globalization, and colonial legacies for lots oppressed businesses, which includes Indigenous peoples. The "third space" idea placed out by way of Homi Bhabha is vital to comprehending international identity. In keeping with Bhabha (1994), identities are not set but alternatively emerge inside the places wherein cultures converge to create new, hybrid identities that subvert the conventional dichotomies of self and others, nearby and foreign. Individuals who stay in this "1/3 area" are in a country of negotiation and transition instead of being totally alienated from one lifestyle or totally assimilated into another. Accordingly, transnationalism emphasizes how identities are bendy and constantly redefining and crossing cultural borders. In *Indian Killer* by means of Sherman Alexie, the concept of

The protagonists' adjustment of their Indigenous identities in a mainstream American lifestyle ruled by means of white people is a reflection of transnationalism. The protagonist of the e-book, John Smith, finds it tough to stability the expectancies that each Indigenous and non-Indigenous humans have of him given his local beginning. His adoption right into a white family and his disconnection from his cultural origins have located him in transnational surroundings where he need to negotiate many, competing cultural identities. The e-book additionally appears at how globalization has affected native American identity, demonstrating how transnational pressures

like cultural appropriation and commercialization are shaping Indigenous cultures more and more. Characters like Dr. Mather, a white scholar who makes cash out of his studies on local people, serve as examples of ways local American subculture has been appropriated via mainstream society. This illustrates how Indigenous identities are exploited and consumed on a worldwide foundation. Because of this commercialization, local American way of life is decreased to a commodity, losing its value, and meaning, and Indigenous peoples are denied the potential to set up their own identities (Weaver, 1998; Vizenor, 1999). *Indian Killer* therefore tackles the extra trendy problems of

Transnationalism through emphasizing how global elements that reduce throughout country wide borders, further to local, tribal traditions, effect local American identity. The radical's protagonists, caught on the crossroads of numerous forces, constitute the bigger enjoy of Indigenous peoples in an increasing number of globalized international. Local individuals participate in a kind of transnationalism that demanding situations traditional ideas of belonging and self-definition as they negotiate their identities in connection to both their cultural records and the mainstream culture that surrounds them (Clifford, 1994). Through placing native American identification in a international context,

The essentialist conceptions of Indigenous identity that often predominate in each instructional discourse and popular lifestyle are challenged in Alexie's *Indian Killer*. The e book demanding situations the perception of a unmarried, "real" native identification and as a substitute provides the Indigenous revel in as dynamic, malleable, and stimulated by way of a ramification of ancient, social, and cultural elements. In doing so, *Indian Killer* explores the opportunities of resistance and self-definition inside the transnational places that its characters occupy, while also presenting a robust criticism of the ways in which local American identity is produced and commodified in a globalized society.

Objectives

- To evaluate Sherman Alexie's *Indian Killer*'s portrayal of local American identification, paying special interest to how assimilation and cultural dislocation are treated.
- To research the idea of transnational identification and cultural hybridity within the book, with an emphasis at the approaches wherein the characters negotiate the limits among Indigenous and non-Indigenous cultures.
- To research how *Indian Killer* demanding situations the effects of globalization on Indigenous identification and the monetization of local American tradition.

Review of Literature

For a great time, Indigenous research and postcolonial idea researchers have centered on the examination of native American identification and the influence of transnational impacts on literature. An important addition to this verbal exchange is Sherman Alexie's *Indian Killer* (1996), which offers a nuanced photo of native American identification in the placing of present-day America. Understanding the realities of Indigenous peoples in a postcolonial global requires an expertise of topics such as cultural hybridity, the influences of globalization, and the monetization of Indigenous subculture, all of which might be explored in this e book.

Local American literature is well known for emphasizing the method of forming an identity, regularly illustrating the conflicts that stand up among upholding traditional traditions and adjusting to outdoor impacts. The various writers are Leslie Marmon Silko, Louise Erdrich, N. With paintings that painting local individuals' attempts to hold their cultural legacy inside the face of colonialism and modernity, Scott Momaday has made a giant contribution to this region (Silko, 1977; Momaday, 1968; Erdrich, 1984). In addition to tackling the difficulties of cultural

displacement, these works often highlight the significance of land, community, and storytelling as important factors of local identification. By using providing John Smith, a local American protagonist who turned into adopted by using white parents and nurtured without a deep connection to his local ancestry, Sherman Alexie's *Indian Killer* contributes to this discourse. Smith's warfare to balance his upbringing and Indigenous identification is representative of the bigger enjoy of local individuals who

Assimilation programs like the Indian Adoption undertaking have precipitated them to turn out to be estranged from their cultural roots (Weaver, 1998; Trafzer et al., 2006). A not unusual concern in local American literature is the fracturing of identity added about by means of this smash (Fixico, 2003). A prime subject matter in postcolonial principle is cultural hybridity, specially in the writings of Homi Bhabha, who popularized the concept of the "third space" as a area for the negotiation and transformation of cultural identities (Bhabha, 1994). People that inhabit this region aren't fully entrenched in both tradition; as an alternative, they live in a transitional country among both. John Smith, who lives in a 3rd place between his Indigenous heritage and the dominant white subculture of his upbringing, serves as an example of this within the novel *Indian Killer*. His identity is fashioned with the aid of each world, but it is not completely his own, in step with Bhabha's claim that identification is dynamic and ever-converting.

The unconventional interactions between local American and non-local characters further spotlight the issue of cultural hybridity. Indigenous identification is often commodified and managed in mainstream society, as seen by means of characters including Dr. Mather, who benefits from their appropriation of local American tradition (Weaver, 1998). A primary trouble in postcolonial research is the contradiction among cultural appropriation and renovation, especially within the context of Indigenous literature, where the pressures of globalization regularly clash with the need to hold cultural authenticity (Vizenor, 1999). Some other crucial problem in *Indian Killer* is how globalization impacts Indigenous traditions. In keeping with the e-book, local American identity is encouraged by means of each local customs and external factors like the monetization of Indigenous culture. This commercialization occurs while non-local humans take and devour aspects of local American way of life, such artwork, non-secular activities, and symbols, frequently for monetary benefit. Consistent with scholars, this appropriation is a form of cultural exploitation that turns local American tradition into a commodity that may be offered, depriving it of its inherent fee and significance (Ziff & Rao, 1997; Vizenor, 1999). In *Indian Killer*, Dr. Mather, a white professor who blessings from his expertise of local American studies, is the right instance of the way native tradition has been commercialized. His art serves as an image of the way native identification is frequently idealized and oversimplified for preferred public consumption, which serves to boost in place of to challenge preconceptions (Deloria, 1998). The market for the intake of Indigenous cultures in methods which can be regularly unfavorable to the communities themselves has been created with the aid of globalization, that's at once answerable for this commodification (Barker, 2005; King, 2012). Transnationalism, as a theoretical framework, emphasizes the ways in which identities are formed by means of the motion of humans, ideas, and cultural practices across countrywide borders (Basch et al., 1994). The relationships between Indigenous peoples and global factors like capitalism, migration, and cultural trade are examples of transnationalism in local American literature. Because of native communities' engagement with worldwide networks at the same time as retaining their neighborhood cultural traditions, students together with James Clifford have claimed that transnational impacts are regularly shaping Indigenous identities (Clifford, 1994). The concept of transnationalism is proven in *Indian Killer* thru the methods wherein native identity is formed by outdoor, international influences, which include the monetization of Indigenous identification and the appropriation of native tradition by way of non-Natives. In keeping with Culford (1994) and Bhabha (1994), those transnational

pressures produce a hybridized identification that contradicts traditional ideas of cultural authenticity. The native American protagonists inside the e-book are compelled to stand how both precise and bad international influences are reshaping their identities as they traverse those transnational places. In spite of the problems introduced approximately by commercialization, cultural appropriation, and globalization, themes of resistance and survival are frequently highlighted in local American literature. The concept of "survivance," which combines resistance and survival, has been emphasized by way of writers consisting of Gerald Vizenor as a function of local

Literature on the American identification (Vizenor, 1999). This concept highlights the native American tribes' tenacity within the face of continuous colonialism and cultural exploitation. Within *Indian Killer*,

From John Smith's fight to say his Indigenous identification to the radical's large condemnation of the exploitation of local lifestyle, resistance takes various forms. Like many different native American writers, Alexie locations a robust emphasis at the fee of storytelling in maintaining cultural reminiscence and fending towards erasure (Bruchac, 2003). With a view to confirm Indigenous voices in a globalized global, Alexie and other local authors expand memories that defy preconceptions and tackle the intricacies of native identification. This contributes to a larger literary legacy.

Methodology

This take a look at makes use of a qualitative research technique, acknowledging that literary analysis is inherently interpretative. Qualitative techniques are used if you want to absolutely study the demanding situations from the perspective of transnational identification. The study plan makes use of theme coding and textual analysis to highlight the components of indigenous identification, international influences, and cultural hybridity ingrained in Sherman Alexie's "*Indian Killer*." For this have a look at, Sherman Alexie's book "*Indian Killer*" served as the main source of facts. The basis for figuring out and know-how examples of transnational identity, cultural hybridity, and global affects may be laid via closely reading and analyzing the e-book. Analytical popularity may be used to discover pertinent traces, eventualities, and snippets that solution they have a look at issues. Textual evaluation remains the primary technique for extracting meaning from the narrative. The researcher looked at subject matters and linguistic styles that make a contribution to the know-how of transnational identity. We are able to cognizance on scenes wherein men and women talk their cultural history in reaction to international impacts in an urban context. Using thematic coding facilitates the analytical classification and analysis of routine issues bearing on cultural hybridity, global impacts, and indigenous identification. The establishment of codes can be predicated on the textual content's evolving styles, facilitating the identification of principal issues and how they evolve at some point of the narrative. Through an exploration of the dialogues, story, and linguistic dictions made by the characters, discourse analysis is used to discover how language generates and shapes the demonstration of transnational identification in "*Indian Killer*." This shed mild on the discursive regulations used to articulate and produce approximately the characters' identities.

Analysis

1. "*Indian Killer*": A Case of Cultural Fusion 1.1 Harmonizing culture and Modernity

The protagonists in Sherman Alexie's book *Indian Killer* traverse the hard terrain of cultural fusion, in which conventional native American traditions collide with the deep outcomes of modern-day worldwide civilization. The individuals' cultural traditions are proven in one-of-a-kind conditions towards an urban history, emphasizing the battle and concord among the past and the prevailing.

This interaction is fantastically conveyed thru those sequences. John Smith, the main man or woman, is a moving example of this blending of cultures. He struggles with his Identification as a local American in cutting-edge urban surroundings, questioning carefully approximately his ancestry and the importance of it in his lifestyles. Throughout a mainly moving moment of mirrored image, he says,

"I danced at the powwow, my moccasins pounding the pavement instead of the earth, however the drumbeat echoed the same."

This passage captures the contrasts in his experience. The transferring line "my moccasins pounding the pavement in place of the earth" captures the alienation and displacement that many native Americans enjoy as they adjust to existence in cities. The pavement is a representation of the current, industrial world, which often appears alien and cut off from the herbal settings which are essential to native American way of life and identity. It stirs emotions of loss and longing for the floor, as well as a tangible and mystical hyperlink to ancestors' customs. The phrase "however the drumbeat echoed the same" inside the 2nd phase of his perspective but provides a sense of consistency and resiliency. A critical issue of native American lifestyle, the drumbeat represents the community's lifeblood and the continuing spirit of lifestyle. Smith finds energy and comfort on this rhythmic reminder of his beyond regardless of the modern environment, implying that even as the instances can also have modified, the core of his cultural identification has not. Alexie skillfully shows the complex strategies of cultural hybridity via the voyage of John Smith. The person's war serves as a window into a larger story of ways people can also live many identities while reconciling their conventional ancestry with modern fact. The protagonists on this diffused examination of cultural fusion paintings to preserve their past at the same time as adjusting to the problems of present-day lifestyles, illuminating the intricacies of belonging. In the long run, Indian Killer is a monument to the local American culture's tenacity inside the face of globalization and urbanization, displaying how subculture can survive within the unexpectedly converting context of modernity.

The component Language plays in Hybrid Identity

Sherman Alexie explores in extremely good element how language shapes and manifests combined identities in his characters in Indian Killer. The story illustrates how language is an important tool for navigating cultural identity in a world and this is changing quickly, further, to being a technique of communication. The characters exhibit the intricacies of their cultural contexts and the ongoing interplay between tradition and modernity by way of switching among their native American languages and English comfortably. John Smith and other characters reflect on their reports in a discourse that serves as a transferring instance of this linguistic duality:

We occasionally use two languages in an unmarried announcement. Residing on the point of two universes is how it feels.

This word captures the core of their hybrid existence, in which language switching, or "code-switching," will become a robust show of cultural hybridity. Thru language blending, the characters display the complex relationships among their local records and contemporary lives, further to expressing their varied identities.

Worldwide Elements Influencing Identification

Globalization's Effect on City Environments

The metropolitan surroundings of Indian Killer serve as a dynamic canvas wherein local identities and foreign impacts collide, highlighting the extensive results of globalization on cultural identity. The eBooks vividly depicts individuals navigating a placing that is both rich in traditional native American traditions and teeming with effects of the modern-day world. The characters represent

the intricacies of surviving in a society that is converting fast through their interactions with several globalized artifacts, inclusive of media, era, and customer merchandise. The core of this transition is encapsulated in a single powerful paragraph, in which the protagonist muses on the transferring metropolitan panorama:

"Town lighting fixtures outshone the stars, and skyscrapers replaced totem poles."

This can result from this mixing of cultures. The e-book offers a shifting exam of the ways in which outside factors influence person and societal identities, showcasing the adaptability of local American customs inside the face of fast alternate.

Worldwide Characters

The protagonists in *Indian Killer* are transnational identities that navigate and shape the intricacies of globalized urban environments. The forged of the e-book is varied, with a range of reviews and backgrounds that collectively capture the multicultural cloth of city lifestyles. This various array of identities demonstrates the manner wherein globalization influences private memories and the interconnections of cultures. Marie offers a clear example of a multinational worldview.

"Marie defined her adventure from the reservation to the town, an identity migration that meditated the moving cityscape."

Putting. The person's announcement illustrates this resiliency in a very effective way:

"Our drums reverberate not only in the metropolis council chambers but also on the powwow."

This phrase perfectly captures the characters' will to apply activism as a essential tool for empowerment and war which will amp up their local identification against the background of metropolitan existence. In a context that often marginalizes Indigenous voices, the sight of drums—traditional trademarks of local American tradition—echoing in the metropolis council chambers represents a reclaiming of space and voice. It symbolizes their steadfast will to make certain that their cultural identity is pondered in municipal governing frameworks, bridging the distance among customs and innovative campaigning. *Indian Killer's* examination of Indigenous identity gives a story of oldsters navigating the problems of city lifestyles thru adaptability and resiliency. They make contributions to the tale of the metropolis and verify their identities via community organization and interest. The concept that native identification is not constrained to rural regions however may flourish within the middle of metropolitan environment is bolstered by using their lively engagement, which allows them to include traditional beliefs and customs into the city context. The narrative offers as an instance of ways native identity can endure and find expression in the busy and on occasion chaotic surroundings of metropolitan existence.

In an urban story, delusion and tradition

Moreover, Alexie skillfully includes traditional local American mythology with urban storytelling, growing unique surroundings that fosters ethnic identity. Tradition and urbanity combo together in scenarios when parents congregate to tell memories around a metropolis campfire. As stated in one passage:

"The city listened to us tell tales to Coyote, its skyline a silent audience."

This artwork successfully illustrates the resilience of Indigenous identity with the aid of implying that traditional stories undergo in spite of the presence of metal and urban. As a social ritual, storytelling over a campfire facilitates people connect to their urban surroundings and support their ties to their lineage and cultural background. Personified as a "silent target market," the metropolis emphasizes the idea that Indigenous voices and tales can also coexist in urban locations with older and newer narratives. *Indian Killer* uses those times to show the complexity of Indigenous identity and how it interacts with metropolitan.

Existence. The characters' ability to reclaim their narrative electricity by sharing classic testimonies among the contemporary cityscape asserts that their cultural legacy is critical in defining the city experience, further, to being contemporary. This fusion of modernism and fable highlights the adaptability of Indigenous identity, displaying that it is able to flourish regardless of the demanding situations of present-day city lifestyles.

Conclusion

The complex tapestry of cultural hybridity, global influences, and transnational identity explored in Sherman Alexie's "Indian Killer" has been navigated by way of this research experience. Indigenous identity as visible from a city viewpoint. The study has proven the tricky dynamics at play within the narrative, shedding insight on the ways people assemble their identities and interact in discourse in response to the interaction among worldwide influences and cultural nuances. This research contributes to the wider communication of transnational identification. The researcher is able to expose the nuances buried in the e book and affords a deeper expertise of ways characters inside the books direct their identities inside an urban environment and a transnational framework with the aid of basing their observation on a qualitative research technique. Looking at affords a attitude thru which to view the challenges associated with contemporary identification building in a global society. The examination of indigenous identification, international impacts, and cultural hybridity in "Indian Killer" goes past the bounds of literature. It serves as a helpful representation of the problems humans have inside the actual world, even as negotiating numerous cultural jurisdictions and claiming the power in their particular identities. The radical's protagonists grow to symbolize the more human experience in a time of pass-cultural communication and connectivity. This study has crucial ramifications for literary and cultural studies because it emphasizes how literature shapes and displays societal awareness. "Indian Killer" evolves from a narrative right into a contemplative piece that demanding situations readers to reflect on consideration on who they are in the face of a world this is changing unexpectedly. The eBook provides a big voice to the discussions occurring proper now on the relationships among globalization, identification, and culture.

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