



SEARCHING CULTURAL IDENTITY IN YANN MARTEL'S *LIFE OF PI*

THESIS

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**ENGLISH DEPARTMENT
FACULTY OF LETTERS
JEMBER UNIVERSITY
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Thesis

A thesis presented to the English Department, Faculty of Letters, Jember University as one of requirement to get the award of Sarjana Sastra degree in English Studies

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DEDICATION

This thesis is dedicated to:

1. My beloved Mother, Sumarlik. Thank you very much for the wholehearted love me, never-ending prayer, support, and for being always considerate;
2. My dearest Father, Kacuk Sukanto. Thank you for the endless prayer, struggle, love, and for being a great father;
3. My dear sister, Rusdiani and My dear brother, Firman Hadi Ismanto. Thank you for your warmconcern;
4. My beloved friends, especially Lisa, Ayu, Fitri, Andana's family, and all of my friends in English Department, Faculty of Letters Academic year of 2008. Thank you for the memories we shared and the friendship;
5. My almamater.

MOTTO

An identity would seem to be arrived at by the way in which the person faces and uses his experience.

(James Baldwin)



*) <http://mobile.brainyquote.com> [Accessed on March 7, 2014 at 08.06 pm]

DECLARATION

I hereby state that the thesis entitled "Searching Cultural Identity in Yann Martel's *Life of Pi*" is an original piece of writing. I declare that the analysis and the research described in this thesis have never been submitted for any other degree or any publications. I certify to the best of my knowledge that all sources used and any help received in the preparation of this thesis have been acknowledged.

Jember, September 16th, 2014

The Candidate,

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APPROVAL SHEET

This thesis entitled *Cultural Identity in Yann Martel's Life of Pi* has been examined in front of the board of examiners at the Faculty of Letters, Jember University.

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All praise is due to Allah the almighty, the Lord of the universe. I can finish this thesis well as one of the final requirements to obtain Sarjana Sastra Degree because of His great blessing and care on me.

The thesis has been completed with the involvement and assistance of many people. Thus, at this best time, I would like to dedicate my deepest appreciation to:

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Jember, September 16th, 2014

Ferina Tri Wulandari

SUMMARY

SEARCHING CULTURAL IDENTITY IN YANN MARTEL'S *LIFE OF PI*.

Ferina Tri Wulandari, 080110101032; 2008: 44 pages; English Department, Faculty of Letters, Jember University.

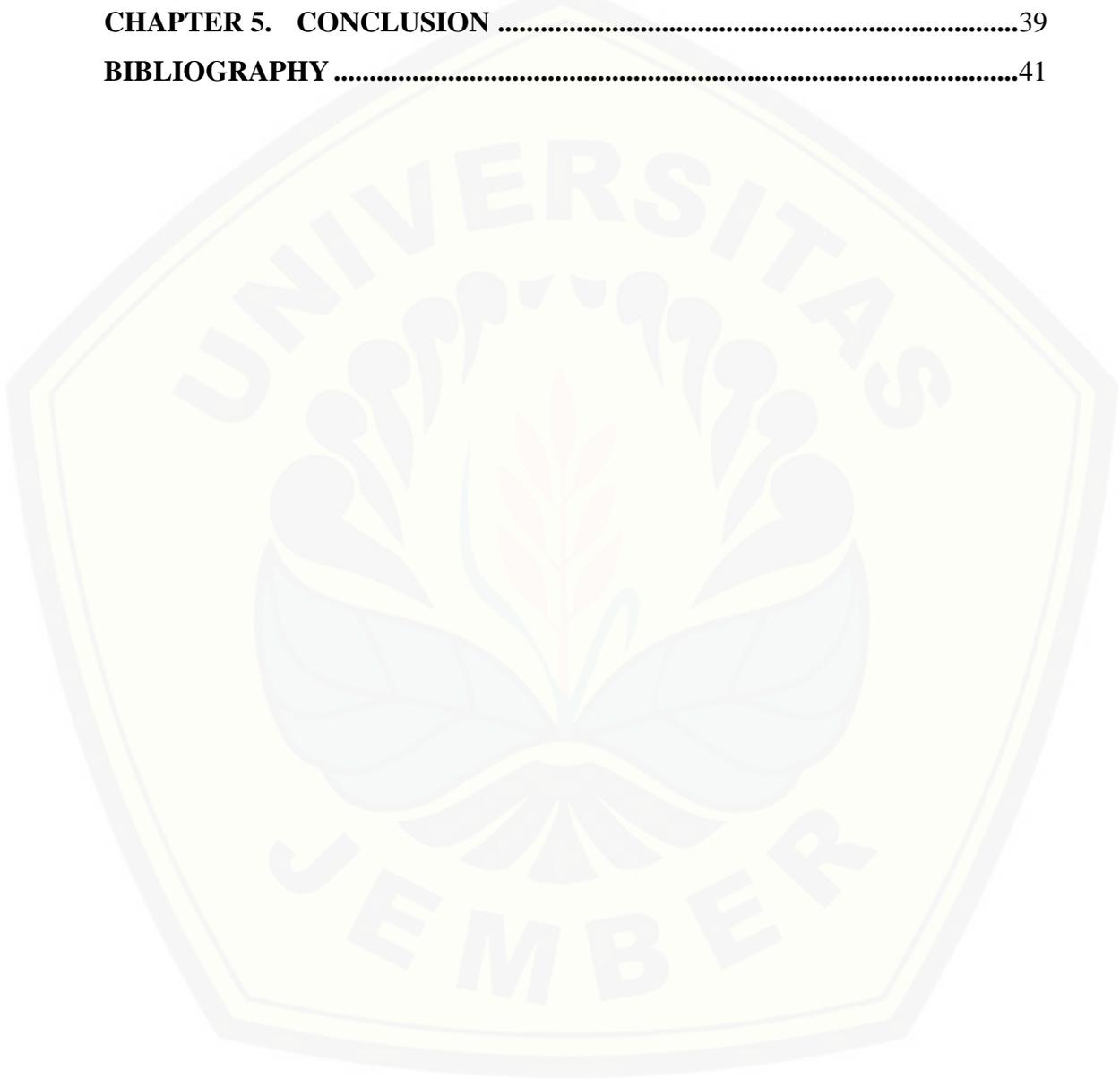
Life of Pi is a novel written by Yann Martel. It narrates the story of Pi, a young Indian boy who lives to tell about his dramatic escape after a shipwreck headed to Canada. He lives 227-days on a lifeboat with a tiger that finally changes his understanding about his identity. Pi lives in the condition of “in-between”, for India and Canada. He does not have a distinctive identity. The novel shows how cultural identity is determined, even metaphorically questions about fixed cultural identity, and how Canada is questioned as the promising land. These questions will be followed on the conclusion for the looseness of nation state.

This research uses qualitative method to find out cultural identity and nationality between Canada and India. Thus, Bhabha’s theory is applied to determine how Pi’s cultural identity develops in the space of in-betweenness. However, as the part of diasporic literature, *Life of Pi* is observed by entering into a system of power between Canada as the representation of West and India as East, where the narrative is placed as “the Other” that must be conquered, mapped and understood. Finally, this research finds that Pi’s rejection toward all categorization addressed to his identity will allude his cultural identity or nationality.

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CHAPTER 1. INTRODUCTION

In this chapter, an overview of the whole thesis is provided in order to give the readers a clear description about the topic discussed in the research. The topic is about searching cultural identity in *Life of Pi*. Therefore, the writer provides the background of the study, the problems to discuss and the goals of the study.

1.1 Rationale

Life of Pi is a novel written by Yann Martel. It narrates the story of Pi, a young Indian boy who lives to tell about his dramatic escape from death after a shipwreck. He lives 227-days on a lifeboat with a tiger. The first part of this novel focuses on Pi's early life in Pondicherry, India. Pi, the younger of two sons, grows up surrounded by animals that inhabit their family zoo. The readers may learn of his deep love for animals. He considers himself to be a Hindu, Moslem and Christian. Pi's parents make the decision to immigrate to Canada and they embark on a sea voyage along with their animals which are destined for the zoo. Their ship suddenly sinks with a monstrous metallic burp (Martel 2002:303). Pi finds himself stranded on a lifeboat with some animals: A zebra, an orangutan, a hyena, and a tiger named Richard Parker.

The important piece for this novel is the author itself, Yann Martel. Sometimes Western authors who write about East are often considered having bad stereotype about East like in Defoe's *Robinson Crusoe* that regard "outside West" as uneducated one. In this matter, Yann Martel is Canadian citizen while writing the story about India as the part of "other" country. However, he does not write East inferior toward West, even he re-writes West that do not tend to be "the promising land". Martel's experiences living in Canada as diasporic country gives him many influences toward his paradigm to see identity (Mackey, 1980:4). Commonly, in related to the concept of culture, identity is regarded as something stable and there is an essence of cultural identity. Meanwhile, since Martel dwells on Canada with its

many cultures, races, and social backgrounds, these multiple experiences oblige him to abandon any static view of identity, and examine the dynamic process of identification. This attitude also destructs his political subjectivity to place one's identity in single place. In this novel, Yann Martel asks on how cultural identity is determined, even he metaphorically through his character questions about fixed cultural identity.

The topic in postcolonial study is the matter of cultural identity. It questions why East is identified with his backwardness. East's identity is constructed inferior toward West. Cultural identities are marked by some factors like race, ethnicity, gender and class. The focus of these factors is the notion of difference. People start developing the ideas about "us" and "them", friend and foe, belonging and not belonging, in-groups and out-groups. It defines "us" in relation to "the Other" (Clarke, 2008:510)

Therefore, this research is not about the bias between West and East within Martell's novel. Although the narration even constructs Canada at beginning as "the promising land", this research figures other case out: Canada is merely presented as "the absent presence". *Life of Pi* is neither the narrative of the colonizer nor the colonized but the one who lives "in-between". He is on the castaway. He does not choose whether he is East or West, Canada or India. For Martel, the writer sees that he uses his main character who reflects the way in which national identity has moved beyond fixed and dichotomous forms of identity into a process of identification that refuses fixity.

People generally conceive that the specific character that a person derives from belonging a distinct society and culture is a result of socialization and customs. It is inherited in their lives through a series of repetitive actions and choices which operate according to certain inherent rules (Ashcroft, 2001:41), meanwhile people do not have a chance to overcome his fixed cultural identity. On the contrary, Martel tries to see identity as process that transcends the boundaries of transcription to nation. In his mind, there is no fixed identity. Identity is just such a voyage that is

undertaken by Piscine Patel and his family. When they leave their native India and set sail for the metaphorical “the promising land” of Canada on the Japanese cargo ship *Tsimtsum*, they finally fail. It means there is no certainty for someone to get his cultural identity. When Pi wants to change his new cultural background, he never achieves Canada.

According to Eva Mackey (1980:5) has described Canada as the House of difference because cultural pluralism has become institutionalized as a key feature of its national identity. Difference is not destructive: on the contrary, the heterogeneity of Canadian narrative discourse is a result of a creativity that is concomitant with nonuniformity. The merging of differences is becoming increasingly apparent in diasporic world. Homi Bhabha points out that the concept of homogenous national culture is in a process of redefinition” (Bhabha, 1994:5). There is always ongoing process of cultural identity. The character of Pi is stranded between Canada and India, he lives “in-between”.

Bhabha’s postcolonial theory in this case provides a conceptual matrix for the process of “writing back”. It is an awareness in a writing in which the question “Who am I” or the question of identity has come to exceed national boundaries. It is not only in terms of cultures, but also in the disruption of the narrative of past and present. Bhabha suggests that culture is in a process of displacement and disjunction. National cultures are also produced from the perspective of minorities (Bhabha, 1994:6). Canada with its diasporic conjunction has intensively formed the mixing of major identity, race or culture, with minor one. This cultural background contributes to develop Martel’s idea about cultural identity in his novel. It plays an important part in Martel’s creative process.

Moreover, in Canada, diasporic background has gradually affected literary world such as Anita Rau Badami’s novel *Tamarind Mem* that involves India and Canada in its cultural and physical context. Denise Chong's *The Concubine's Children* explores life between China and Canada. However, it is not simply the setting or the cross-cultural nature of these novels that registers a redefinition of

national discourse within a pluralized Canadian space. Rather, it is the understanding that authors such as Badami, Chong, Dabydeen are producing texts in which identity is never complete. It is always in process and always constituted within representation (Hall, 1998:222).

The incomplete identity is shown by Martel through the characterization of Pi. The main character, Pi, engages with the cultural practices of the Hindu, Christian and Islamic religions that prove there is no absolute truth in every religion. The truth about one's identity involved his religion even nationality is always in process. Therefore, this research use the word "searching" because the comprehension that there is no fixed cultural identity. The meaning of searching is not acceptable as to search an identified thing, but to search processing thing. The position of cultural identity based on the novel, however metaphorically is portrayed like Pi oscillated in the sea. It is possible for him to drift in every place, not only in Canada or India. Pi's task on Martel's novel is just to search his processing cultural identity.

1.2 The Problems to Discuss

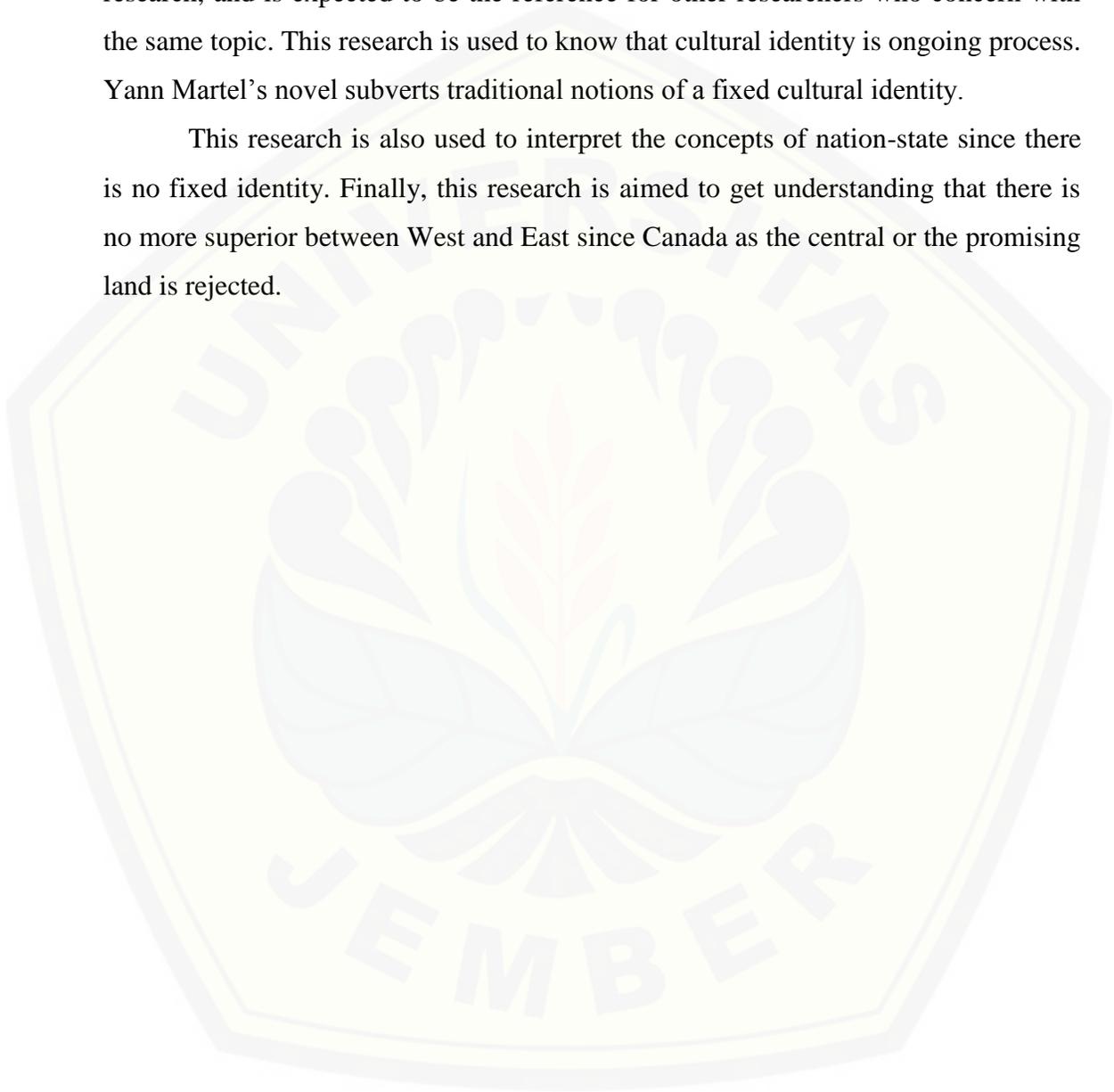
To answer the matter on how searching identity is conducted, this research applies Bhabha's cultural theory associated to individual or collective identity and its concept of nationality. Therefore, this research shortly examines the problems as follows:

1. How is Canada perceived by the character of Pi in *Life of Pi* ?
2. How does Martel question a notion of fixed cultural identity through his novel?
3. How does the novel re-construct the concepts of nation-state?

1.3 The Goals of the Study

This research is intended to get some significant information about literary research, and is expected to be the reference for other researchers who concern with the same topic. This research is used to know that cultural identity is ongoing process. Yann Martel's novel subverts traditional notions of a fixed cultural identity.

This research is also used to interpret the concepts of nation-state since there is no fixed identity. Finally, this research is aimed to get understanding that there is no more superior between West and East since Canada as the central or the promising land is rejected.



CHAPTER 2. LITERATURE REVIEW

Blaxter (1996:111) says that the main functions of literature review are to discuss relevant research carried out on the same topic, similar object or theory. For this reason, the literature review of this thesis is offered, consisting of the prior researches, the explanation concerning with the subject matter and the theory.

The previous research about *Life of Pi* is essential to see how the preceding writer analyzed and presented the same data. Rendy Yoewono is the writer who analyzes this novel. He uses *Life of Pi* as the object of study in his thesis entitled “The Messages Revealed through the Main Character’s Ways to Survive in Yann Martel’s *Life of Pi*”.

2.1 The Previous Studies about *Life of Pi*

Rendi Yoewono, student at Sanata Dharma University, in his undergraduate thesis aims to examine the messages revealed through the main character’s ways to survive in his struggle for life. Three problems are formulated to guide and limit the discussion in his study. The first problem examines the description of the main character, Pi Patel. The second problem examines the ways through which Pi Patel manages to survive. The third problem examines the messages revealed through Pi Patel’s ways to survive. He uses library research method to analyze the data because the data are collected from books, academic writings, and articles from the Internet. Formalistic approach is used to conduct this study because this study analyzes the literary work based on its intrinsic elements (Yoewono, 2008:2)

From the analysis, he shows that Pi Patel, the main character in Martel’s *Life of Pi*, has several dominant characteristics: he is intelligent, open- minded, spiritual, and has strong determination. Those characteristics are shown throughout the novel through Pi’s past life, speech, thoughts, mannerism, and reactions to the situation around him. Pi manages to survive through several ways: by recognizing and using

his strength, which is made possible by his intelligence; by being realistic about the situation, which is facilitated by his open-mindedness; and by adopting positive attitude, which is facilitated by his spirituality and strong determination. The messages that are revealed through Pi's ways to survive are that the mind is human's greatest strength that it is essential to adapt to the current situation, and that one must not give up easily.

This research however is different from what Yoewono analyzes. This research is not a question about one's struggle to survive because of shipwreck. Moreover the main character's struggle to survive is not comprehended as the most peculiar issue within the implicit meaning brought by the novel. His struggle is mainly regarded as the emerged effect to effectively respond his unwanted environment. The main focus of this research is that main character's castaway tends to show metaphorically about what Bhabha mentions as the life in-between. Therefore, the question conducted to analyze the novel is his cultural identity.

2.2 Postcolonial Criticism

Post-colonial criticism deals with the reading and writing of literature written in previously colonized countries or literature written in colonizing countries which deals with colonization or colonized peoples. It focuses particularly on the way in which literature inscribes the inferiority of the colonized people and on literature which attempts to articulate colonized identity

(<http://www.brocku.ca/english/courses/4F70/postcol.php>).

In *Critical Theory Today*, Tyson (2006:417) stated that Postcolonial criticism is effective to see connections among all the domains such as the psychological, ideological, social, political, intellectual and aesthetic. Moreover, postcolonial criticism also deals with literature in which the authors use literary work to share their ideologies. Postcolonial criticism focuses on colonial purpose in colonial discourse.

The development of post-colonialism is supported by some social factors. The early twentieth century, England's political, social, economic, and ideological domination of its colonies began to disappear. This process was known as decolonization (Gandhi, 1998:6). In the mid century, for example, India had gained her independence from British colonial rule. Many scholars believe that this event marks the beginning of post-colonialism or third-world studies.

Many scholars scientifically observe this phenomenon. They take a point to release this new procedure focusing on the problem of cultural identity governed by the society in the third world. Thus, the effort to find or to construct a new identity is revealed in post-colonialism. Postcolonial thinkers even suggest that in their response to the ambiguities of national independence, writers like Memmi and Said insist that the colonial aftermath does not yield the end of colonialism (Gandhi, 1998:7). It means there is still the effect of colonizing country toward colonized country.

The main problem in the research is the matter of cultural identity. Culture refers to the customs, practices, languages, values and world views that define social groups based on nationality, ethnicity, region or common interests. Cultural identity is important for people to how they relate to others.

Cultural identity is perceived as dynamic and fluid because it is established and extracted in interaction which is necessary to understand how communication works in diverse and transitory situations. It also has substance that is not only transmitted from generation to generation, but from cultural group member to newcomer (Hall, 1998:223)

Related to post-colonialism, Leela Gandhi stated that Bhabha announces that past memory is to see between colonialism and the question of cultural identity (1998:9). The explanation about Bhabha's theory is stated on the following subchapter.

2.3 Homi Bhabha's Theory

Homi Bhabha was born in India. He nowadays is the one of the main actors in postcolonial studies. In his masterpiece, *Nation and Narration* (1990) he deconstructs the tendency to essentialize the Third World Countries into a homogenous identity. According to him, the colonialism is marked by an economy of identity in which colonizer and colonized depend on each other.

In *The Location of Culture* (1994) Bhabha uses concepts such as nationality, mimicry, hybridity. All these concepts reflect the colonized people's ways to resist the power of the colonizer to determine their own cultural identities. He believes that the colonizer's cultural meanings are open to transform by the colonized people. This process is called hybridity. Moreover, hybridity of cultures gives an impact that no culture is really pure. Thus, every culture is an original mixedness within every form of identity. When migrants, refugees, and decolonized take up positions in Western discourse, their strategies are done by making new hybrid subjectivities. This mostly happens in diasporic world such as Canada. He states that there is an element of negotiation of cultural meaning when colonizer and colonized come together. He then suggests that everyone should know where one's identity ends and the rest of the world begins. It happens because there is a shared identity amongst ex-colonial states.

In contemporary culture, Bhabha (1994:6) stated that there is a process of displacement and disjunction. The mixing of cultures has not been avoided as the consequence of modernity. However, indigenous culture is definitely absorbed into this huge cultural progression. It is not passively absolute absorption, but there are particular elements which always exists in this process of displacement. National cultures are also produced from the perspective of minorities. Moreover, the colonialism is marked by an economy of identity in which colonizer and colonized depend on each other. Unfortunately, the colonizer always constructs the paradigm about his superiority that differs him to "Other" as if the colonizer does not depend on the colonized. Moreover, the colonizer pushes his ideology for the colonized to follow. This colonial discourse therefore demands similarity and difference in the

figures of the colonized. Here, mimicry conceals no presence or identity behind its mask. In mimicry, identity is never identical with itself. The cultural identity of the colonizer then is always being questioned from this process.

The colonial authority knows that this difference is undermined by the real sameness of the colonized population. Therefore, there is the tension between the illusion of difference and the reality of the sameness that leads to anxiety. This anxiety opens gap in colonial discourse- a gap that can be exploited by the colonized people. This consequence notes that everyone should know where one's identity ends and the rest of the world begins, and it will help to define that world as other, different, inferior and threatening to one's identity and interest (Bhabha, 1994:6). Therefore, it points to the notion of cultural identity on how cultural identity is constructed between two contradicted polar. In this case, the character of Pi is interpreted by two contradicted countries India as old land and Canada as the promising land. Yann Martel in his novel goes further by positioning Canada as the absent present and destabilizes the concept of domination on the way: Pi never arrives in his promised land and just lives on the castaway. In this mode, Yann martel has developed the characteristic of colonial culture that is hybridity and in-betweenness. These concepts can negotiate and interpret both positions to both sides.

Bhabha's Concept of Nation

The one of the most important in this research is Bhabha's concept about nation. It is beneficial to investigate Pi's position between two contradicted countries. This concept is explored in his *Nation and Narration* (1990). He observes the borderline of history and the limits of race and gender, not in order to formulate a general theory, but to consider the productive tension of the perplexity of language in various locations of living. He offers possibilities in which a culture is in permanent transition and incompleteness.

The idea of nations means the forms of nationalism involved in anti-colonial struggle and post-colonial reconstruction. Many writers point out that oppressed

people have identified with clear national identities. Nations have become vital organizing principle for many writers in post-colonial studies. On the contrary, Homi Bhabha rejects the stable identity associated with the national form. He wants to keep this identity an open one. He claims that nations have their own narratives, but it is often a dominant narrative overpowers all minority groups.

Homi K Bhabha is interested in Benedict Anderson's *Imagined Communities* to start thinking about the concept of nations. Bhabha tries to emphasize the connection between nation and narration. Nations, like narratives, lose their origins in the time (Bhabha, 1990:1). He points out the disjunctive time of a nation's modernity and people are caught in cultural signification. He observes further that the idea of the people emerges from a double narrative movement. The people, like the nation, are a rhetorical strategy. The double movement is pedagogy and performance. In this case, pedagogy considers that the nation and the people are what they are. On the other hand, performativity keeps reminding that the nation and the people are always generating a non-identical excess over and above what they are. He adds further that the polarity of pedagogical and performative is blurring, so that the pedagogical is never as stable as it wants to be, and the performative itself becomes pedagogically important. Moreover, he explains the concept of nations as forms of narration in following words:

“The linear equivalence of event and idea that historicism proposes, most commonly signifies a people, a nation, or a national culture as an empirical sociological category or a holistic cultural entity. However, the narrative and psychological force that nationness brings to bear on cultural production and political projection is the effects of the ambivalence of the nation as a narrative strategy. As an apparatus of symbolic power, it produces a continual slippage of categories, like sexuality, class affiliation, territorial paranoia, or cultural difference in the act of writing the nation. What is displayed in this displacement and repetition of terms is the nation as the measures of the liminality of cultural modernity” (1994:140)

This excerpt strengthens that nationhood is discursively constructed or narrativized. The power of the national narrative looks consistent and coherent, but it is

undermined by its inability to fix the identity of the people to a single overpowering nationality. This narrative of nationality is continually displaced by other identities like sexuality, class, or race. There is no end to this displacement. Bhabha (1994:157) stated that minority discourse acknowledges the status of national culture.

Homi Bhabha also presents the concept of dissemination in regard with the notion of nation. Dissemination implies a dismissal of the use of the nation as a category and as a political structure. It also seems to devalue notions of community. He points out the notion of Nation as:

“I don't think we can eliminate the concept of the nation altogether, at a time when in many parts of the world in South Africa, in Eastern Europe- people are actually living and dying for that form of society. You can't completely do away with the nation as an idea or as a political structure, but you can acknowledge its historical limitations for our time” (1990:82)

In *The Location of Culture*, Bhabha generates concepts that work to undermine the polarization of the world into “Self” and “Other”. He throws the methodology of cultural analysis in the West away from metaphysics. He claims that a shift provides a basis for the West to maintain less violent relationships with other cultures. The source of the Western compulsion to colonize is in large part to traditional Western representations of foreign cultures. His argument attacks the Western production and implementation of certain binary oppositions. The opposition attacked by Bhabha includes centre/margin, civilized/savage, and enlightened/ignorant. Bhabha (1994:35) proceeds by destabilizing the binaries as the first term of the binary is allowed to dominate the second. Once the binaries are destabilized, cultures can be understood to interact and transform each other in a much more complex manner than the traditional binary oppositions.

Bhabha's Hybridity in this case is beneficial to dislocate the process of colonization through the interpretation of political discourse. It does not express the condition of colonial enunciation but it marks the possibility of counter colonial resistance. In other words, hybridity marks the moments of civil disobedience within the discipline of civility as a resistance. Bhabha's radicalism in this sense lies in the idea of difference within an analysis of colonialism as a cultural text or system of meaning.

Hybridity and Mimicry

Contemporary culture is hybrid. Hybridity idea characterizes the mechanism of the colonial psychic economy. Cultural hybridity is not something absolutely general so that hybridity appears in all cultures. Bhabha's theory of hybridity is associated with mimicry. He notes that:

“Colonial hybridity is not a problem of genealogy or identity between two different cultures which can then be resolved as an issue of cultural relativism. Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other denied knowledge enter upon the dominant discourse and estrange the basis of its authority- its rules of recognition” (1994:114)

In this excerpt, Bhabha does not start with two or more cultures and trace their historical movements of hybridization. Two different cultures are not the source of conflict but they are the effect of discriminatory practices. They are also the effects of stabilization produced by authority. Hybridity is not the consequence of dialectical scheme- a synthesis of thesis and anti-thesis. Bhabha's sense of hybridity does not only refer to the complexity of certain demands for rights but also to the hybrid histories from which those demands issue. Moreover, it can be concluded that hybridization is not just everyday banality, especially in terms of international law. If cultures are the consequence of hybridization process, then this view necessitates a

rethinking of international agreement. In short, Bhabha's idea of hybridity is important to suggest that cultures come after the hybridizing process rather than existing before. Bhabha's concept strengthens that cultures are part of an ongoing process. He points out that minority cultures have tended to be ignored or asked to assimilate.

Mimicry is also essential term in Bhabha's theory to comprehend cultural identity. Mimicry underlines the gap between the norm of civility presented by European Enlightenment and its colonial imitation. Bhabha's mimicry is a concept of visualizing the postcolonial situation as a kind of binary opposition between oppressor and oppressed. All modes of imposition including the demand on the colonized to be like the colonizer results in mimicry. The mode of asserting authority over the colonized gives a rise to mimicry. Mimicry can be taken as a way of eluding control that rises to postcolonial analysis by subverting the colonial master's hegemony. Leela Gandhi (1999:149-50) explained mimicry as the sly weapon of anti-colonial civility. In other words, mimicry inaugurates the process of anti-colonial self-differentiation through the logic of inappropriate appropriation.

Bhabha explains that an anxiety of colonizer opens a space for the colonized to resist colonial discourse. This anxiety is matched by mimicry, with the colonized people adopting and adapting the colonizer's culture. This mimicry is not slavish imitation and the colonized is not assimilated into the dominant culture. Bhabha (1994:86) means his mimicry as an exaggerated copying of language, culture, manners and ideas. And this exaggeration means that mimicry is repetition with difference. This mimicry is also a form of mockery. In short, mimicry is one response to the circulation of stereotypes. The comic quality of mimicry is important because colonial discourse is serious and solemn, with pretensions to educate and improve.

Homi Bhabha finds mimicry as a central to colonial discourse. He defines colonial mimicry as follows:

“Colonial mimicry is the desire for a reformed recognizable Other, as a subject of difference that is almost the same, but not quite which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference” (1994:86)

Colonizer discourse expects colonized one to be like colonizer but the absolute equivalence between the two may fail to highlight the colonial rule and its ideologies. The mimicry is also never accurate. There is a disjunction between the material effects of colonialism and its discourses of moral and intellectual superiority. Bhabha (1994:86) stated that mimicry does not rupture the discourse, but is transformed into an uncertainty which fixes the colonial subject as a partial presence.

The colonial discourse at once demands both similarity and difference in the figures of the colonized. The mimicry conceals no identity behind its mask. In mimicry, identity is never identical with itself. Identity operates in terms of metaphor but it explicitly operates through metonymy: a never ending substitution that cannot reach full presence. In the relation to nation in *the Life of Pi*, Pi as the national subjects are inventing the nation at every moment, the identity of a nation and its cultural identity are something narrated. Through hybridity and mimicry a fixed cultural identity constructed by the colonizer can be demolished.

CHAPTER 3. RESEARCH METHODOLOGY

3.1 The Type of Research

This research uses a qualitative research method. According to Silverman (2008:17) “qualitative research produces findings not arrived at by means of statistical procedures or other means of quantification. Some of the data may be quantified as with census data but the analysis itself is a qualitative one”. Moreover, Corbin categorizes literary and linguistic field as social science and the data is chosen based on the uniqueness of analyzed reality (Silverman, 2008:17). Therefore, in literary criticism, this qualitative research uses written words as the data which are taken from the novel as the main source of data, dictionary, and theoretical books which relate with the topic about postcolonialism, cultural identity and nationalism between Canada and India such as portrayed by *The Life of Pi* to see the unique position of character of Pi.

3.2 Data Collection

This research applies library research so the data come from the books or article. Library research uses documentary technique to collect the data (Blaxter, 2006:141). Additionally, Blaxter (2006: 187) describes that “documentary technique proceeds by abstracting from each document, those elements which are considered to be important or relevant, by grouping together those findings or setting them alongside others which we believe to be related”. The primary source in this study is taken from Yann Martel’s *Life of Pi*. To see India and Canada’s cultural and historical background, this research uses secondary data coming from Mackey’s *Postcolonialism, Pedagogy and Canadian Literature* and Asman’s *Collective Memory and Cultural Identity*. These books are also beneficial to understand the effect of multiple cultural and historical backgrounds toward one’s identity.

3.3 Data Processing and Data Analysis

This research uses Bhabha's theory in his masterpiece *The Location of Culture* to determine Pi's cultural identity. There are some steps to process the data. The first step is reading and understanding the novel as well as highlighting the words, sentences, paragraphs, and dialogs that are related to cultural identity as shown by Martel in his novel. The second is classifying the required data based on Bhabha's theory by imputing them together with Martel's characterization of Pi in the novel to observe how cultural identity develops for the subject in the Third World.

Bhabha's theory is used to demolish the dominant character of colonizer and to emerge the impossibility to structure single character and ideology toward colonized one. His theory about cultural identity can be seen to determine how Pi's cultural identity develops in the space of in-betweenness. However, as the part of diasporic literature, *Life of Pi* is observed by entering into a system of power between Canada as the representation of West and India as East, where the narrative is placed as "the Other" or "virgin territory" that must be conquered, mapped and understood.

There are three point of analysis applied in this research. For the first, as Satya Mohanty in citing Bhabha argues that it is to show "a discursive and epistemic relationship that will be non-colonizing and will, therefore, allow for a mutual exploration of difference" (1998:108). The use of this perspective is beneficial to dig the notion of difference that is developed to the growth of cultural identity. Thus, this research is explored how the notion of fixed identity is gradually challenged by portraying character of Pi in the castaway. In the castaway, he does not have country. There is no rule that categorizes his identity. He is the non fixed subject, even commonly his cultural identity is non-identity, so that his position is ambivalence on Indian-Canadian. Bhabha once argues that:

"Ambivalence disrupts the clear-cut authority of colonial domination because it disturbs the simple relationship between colonizer and colonized. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer" (Ascroft, 1998:13)

The ambivalence results the subverted identity. His life on the lifeboat is parallel on a national “isolationist” which creates a void. He then subverts from his old Indian cultural identity as shown by passive, orthodox, and conventional one to stay alive. This occurrence therefore influences his current nationality. He even does not regard about what his nationality is. The most important thing is the ability to survive. This risk is analyzed in second process, Pi’s castaway tends to give the end of nation state, he does not have particular nation. This ambivalence once again is blurring his promising land Canada. He does not think about what comes to Canada is indeed important or return to India giving him a chance to live well. This non-identity demolishes his position as colonized one. Therefore, the last step this research tries to answer that Pi’s choice unconsciously gives an implemented space for deconstructing and re-questioning Canada as the promising land and India as the old land since he does not have a chance to stay in both places.