
Mimicry and Masquerade in Faulkner's American Indian Characters

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Abstract: Faulkner once said that he made up his American native characters out of his imagination. His American Indian characters are hybrid and grotesque, a disturbing and troubling presence in his work. Yet some critics point out that the construction of Faulkner's American Indians in Yoknapatawpha is not created out of a cultural vacuum and Faulkner assimilated both local and national popular thinking about American Indian people as presented in his stories. Homi K. Bhabha argues that the narration of a nation is a double address, and there is a split between the pedagogical narrative and the performative narrative of a nation. The pedagogical narrative is horizontal and historicist, which intends to indicate the people as one, whereas the performative narrative obscures the nation's self as one and shows the heterogeneity of the nation. Bhabha argues that there exists a liminal space, a temporality of the "in-between," in which the nation splits within itself, articulating the heterogeneity of its people rather than the homogeneity. Jacques Lacan's paradigm of the relationship between the subject and the Other is helpful in the understanding of Bhabha's national narration as a double address. I argue that Lacan's paradigm of the intersection of the subject and the Other shows the liminal space of the national narrative by Bhabha. By combining Bhabha's double narrative of the nation and Lacan's graph on the subject and the Other, we could have a new understanding of Faulkner's American Indian characters in his stories. In this essay, I show how some of Faulkner's American Indian narratives are depicted as the Other, which reflects the characteristics of the pedagogical narrative; and how others can be read as the performative narrative due to the multiple effects of the mimicry of the American Indian characters such as Ikkemotubbe and Sam Fathers. I argue that Faulkner's American Indian narratives are twisted and obscure which can be read as a double narrative, with both the characteristics of the pedagogical and the performative narrative. The narrative of American Indian characters can be regarded as happening in a liminal space where race is fluid and hybrid.

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Faulkner once said that he made up his American native characters out of his imagination. What is unique about these grotesque and troubling American Indian characters in Yoknapatawpha is that they are not consistent nor are they accurate with the historical records according to many critics.¹ Yet, the American Indian characters are also claimed to be the most important and successful creations in

Yoknapatawpha.² As Patricia Galloway points out, the construction of Faulkner's Indians is not created out of a cultural vacuum and Faulkner assimilated both local and national popular thinking about American Indian people as presented in his stories (9). I endeavor to explore this "popular thinking" about American Indians and the functions of the American Indian characters in Faulkner's short stories through the narrative of the mimicry of the American Indians.

Homi K. Bhabha argues that in the production of the nation as narration there is a split between the pedagogical narrative, signifying the people as an a priori historical presence, and the performative narrative, which enunciates a present marked in the repetition and pulsation of the national sign. Due to the intervention of the performance of narrative, argues Bhabha, the nation becomes a liminal signifying space that is internally marked by the discourse of minorities, the heterogeneous history of contending people, antagonistic authorities, and tense locations of cultural difference (*Location* 148). Marike Janzen argues that Bhabha makes a distinction between pedagogical narrative—identity markers expressed in the official discourses of a state apparatus—and performative narrative, the ways in which official discourses are negotiated in daily life (177). What is more, I would argue that Bhabha generally distinguishes the horizontal and homogenous pedagogical narrative of the official discourse of the people as one, and from the vertical and heterogeneous performative narrative of the people as many; thus, the narrative of minority is regarded as irreplaceable and indispensable in the writing of a nation. In his essay "DissemiNation: Time, Narrative and the Margins of the Modern Nation," Bhabha recognizes the significant function of the discourse of the minorities, namely "the colonized and women" (320). By quoting Frantz Fanon and Julia Kristeva in this essay, Bhabha implies that the discourse of the marginalized is, to a large extent, what he calls "the performative narrative," and he continues to assert that the performative narrative echoes with the "occult instability" in Fanon's theory, and also what Kristeva calls "the loss of identity in the signifying process of culture identification" (304). More importantly, the performative narrative is pivotal and indispensable in the formation of a national narrative. A liminal space, in Bhabha's sense, largely shows the intersection of the double narrative of the nation, the intersection between the dominant authority and the marginalized Other, in which the divergent discourses of the contending people and cultural differences are in conflict and in negotiation. It is the negotiation between the performative narrative and the pedagogical narrative that makes the nation's identity evolve, as Bhabha asserts that "the liminality of the nation-space is established, and its difference is turned from the boundary 'outside' to its finitude 'within,' the threat of cultural difference is no longer a problem of 'other' people. It becomes a question of the otherness of the people-as-one" (301). The "otherness" here refers to what the liminality of the nation-space creates in the writing of a nation, namely the hybridity and heterogeneity of the nation. Quoting Michel Foucault's words, Bhabha claims that the reason of the state in the modern nation must be derived from the heterogeneous and differentiated limits of its territory (301). In other words, the vertical and heterogeneous performative narrative of the marginalized people makes indispensable contributions to the writing of a nation.

What I would like to do in my theoretical basis of the essay is to call attention to the analogy between Bhabha's double narrative of a nation and Lacan's theory on the subject and the Other. If we put Bhabha's theory of the negotiation between the pedagogical narrative and the performative narrative, and Lacan's graph of the subject and the Other (Figure 1) together, we can have a clear

understanding of the locus of the liminality and its significant function in the writing of a nation. According to Lacan, the Other, with the capitalized 'O,' represents "other people, other subjects whom the individual encounters in social life," but for Lacan it also stands for language and the conventions of social life organized under the category of the law. The graph of Lacan below shows the tricky and elusive relationship between the subject and the Other and how the subject is defined in the locus of the Other by indicating the relationship between "being" and "meaning." The graph itself also shows two pairs of analogies, namely "being" and "the subject" and "the meaning and the Other." This double pairing indicates the indispensability of the Other in the definition of the subject. "Being" and "meaning" are a pair with the same relationship as "the subject" and "the Other," in which "being" cannot exist without being defined in the locus of "meaning" and "meaning" needs "being" to make sense as well. To a large extent, the counterpart of "the subject" is "being," which needs "the Other" to exist and to make sense. Similarly, the Other's counterpart is "meaning," which the subject needs in order to come into being, to exist and to make sense. By its differentiation from the Other, the "meaning" is given, and the subject can be dominant and remain in authority in society, whereas the Other also relies on the subject to be able to be existent in society. The meaning given by the Other defines the difference between the Other and the subject; therefore, the difference between the subject and the other is crucial in the existence of both the subject and the Other. What is significant about Lacan's graph is the "non-meaning" locus. Putting Lacan's graph of the subject and the Other together with Bhabha's interpretations on a double narrative of a nation, we can find an analogy in the establishment of the identity of a nation. If the pedagogical narrative of a nation, the official discourse, is horizontal and historicist which differentiates the subject from the Other, in order to establish a homogeneous national identity in a national narrative, the performative narrative is vertical and discursive, which obscures and blurs the homogeneity of the national identity in the national narrative. The negotiation between the pedagogical narrative and the performative narrative happens in the liminality, which I argue is located in the intersected "non-meaning" part. I believe the negotiation of the pedagogical narrative and the performative narrative can be metaphorized by the relationship between the subject and the Other. And the fluidity of the subject and the Other in their social, racial, and cultural identity occurs in the in-between of non-meaning, when a double narrative of a nation happens in the liminality. The non-meaning is not really without meaning but a locus of evolving and producing new meanings of a nation. Thus, I argue that the non-meaning part in Lacan's graph is, to a large extent, the analogue of a liminal space in Bhabha's sense, where I assume that the double narrative of a nation takes place and the mimicry of the Other happens. If we put together the subject and the Other by Lacan and the double narrative of a nation by Bhabha, we can see the analogue between these paradigms. The negotiation between the liminal and vertical performative narrative and the horizontal and historicist pedagogical narrative takes place in Lacan's in-between space of the subject and the Other. The in-betweenness is an important factor which shows the reliability and inseparability of the subject on the other in the establishment of a national identity. In the graph, alienation is represented by people who don't belong to either the subject or the Other, who are the outsiders of the society, either from the perspective of the subject or that of the Other. In Bhabha's sense, the Other would refer to the marginalized people, the colonized people and women. In Faulkner's short stories about American Indians, the Other refers to American Indian characters.

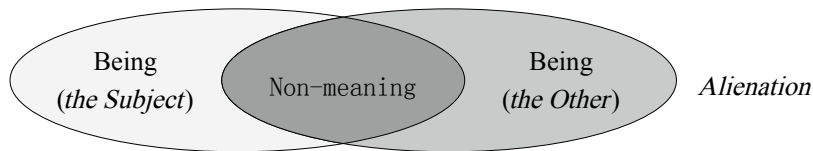


Figure 1 Lacan's graph of the subject and the Other

The American Indian characters are largely depicted as the Other in Yoknapatawpha in the sense that they are different from the mainstream society in race, social practice, and culture, among other features, but ambivalently and contradictorily, they hold the most pivotal and essential agency in Yoknapatawpha, in which they serve as a bridge to connect the vanished past and the present. In Yoknapatawpha, the subject can be regarded as the white plantation owners and their white descendants, and the Other can be regarded as the people of color, and in Faulkner's short stories, the American Indian characters.

My theme is that some of Faulkner's American Indian stories have characteristics of the pedagogical narrative whereas other narratives of American Indian characters show characteristics of the performative narrative. There are at least two groups of American Indian characters in Faulkner's Indian narratives. The first group is represented by corrupted American Indian chiefs such as Ikkemotubbe; another group is represented by American Indian characters such as Sam Fathers. To a large extent, the narratives of both groups of American Indians are hybrid on different levels in their racial and cultural identity. Given the fact that Faulkner's American Indian characters are neither consistent nor accurate (Moore 3), the narration about them is ironic and mocking in an exaggerating way, which seems to make them senseless and ridiculous. But actually, the narrative of the American Indian characters can be regarded as happening in a liminal space where race is fluid and hybrid.

Pedagogical Narrative: The Otherness of the American Indian Characters

Faulkner's American Indians are depicted as feminine, obese, and unfathomable, and more significantly, monstrous and grotesque, through which their dispossession and removal is implied to be their own fault.³ In this way, the white characters in the stories can be clearly differentiated from these grotesque American Indians in Faulkner's fictional world. Through these depictions of American Indians, the Otherness of American Indians is shown. For instance, Mocketubbe is described as having "dropsical hands and feet" (*Collected Stories* 321), and a "monstrous shape" (327). He is in "a complete and unfathomable lethargy" most of the time and with "a colossal inertia, something profoundly immobile, beyond and impervious to flesh" (320, 327). Furthermore, the American Indians are also signified as culturally and racially hybrid and grotesque. Mocketubbe is described as having a "Mongolian face" and looking like "a Malay God" (325). These hybrid and alien features of the American Indians are essentially counter to monoculturalism and social totality, to use Edward Said's term (Bhabha, *Location* 105), making these American Indians into the Other. These narratives of American Indians show the intention of the pedagogical narrative which is to differentiate the subject

from the Other in the society to create the homogeneity of a people.

Besides depicting the heterogeneity of the American Indians as a race, the Otherness of American Indian characters is also shown by their uncivilized behavior as cannibal savages in the stories. Yet, this presentation is not in accordance with the historical record, as Peter Lancelot Mallios states that anthropophagy was never socially practiced by the historical Choctaws and Chickasaws of antebellum Mississippi and none of the numerous political, legal, and cultural historical narratives of the Choctaw and Chickasaw people depict them as cannibals (143). This false statement or description to damage the image of Choctaws and Chickasaw Indians not only magnifies the gap between the white and American Indian characters but also shows the stereotypical thinking about American Indians in American society of Faulkner's era. Through the Otherness of American Indian characters, we can see the influence of these popular stereotypes of American Indians. This gap between fiction and truth is self-conscious since Faulkner claimed that he knew Chickasaws were not cannibals (Faulkner et al. 9). This ethical divergence between the American Indian and white characters presents the American Indians as savage cannibals, the Other, as opposed to "civilized" white society.

Moreover, American Indian characters are satirized as being savage and barbaric to think that by eating black slaves they can solve the problem of increasing slaves. At the beginning of "Red Leaves," two American Indians, Three Basket and an anonymous man, discuss how to deal with their black slaves and eating them is a solution discussed by them. Mallios argues that Faulkner's cannibal American Indians cannot be taken seriously, or else they must be taken seriously as a self-conscious gap between word and truth, signification and reality, fiction and non-fictional history (143). I would rather take these cannibal American Indian characters seriously. I argue, on the one hand, that this error shows the stereotypical image of American Indians envisioned by Faulkner, since long before Faulkner was born, American Indians in the South had moved to the West, and as a result, Faulkner had only heard of them or read about them in books or newspapers. The envisioned image of American Indian characters shows the dominant stereotypical thinking on American Indians as the uncivilized Other. On the other hand, this self-conscious erroneous gap between the depiction of American Indian characters as cannibals and the historical record blurs the division between the historical record and imagination. This self-conscious gap between history and imagination, fiction and non-fiction, word and truth, and significance and reality, shows the symbolic grotesque of the Other in the society. John Ruskin claims that the symbolic grotesque is hybrid and distorted, delineating the gap between imagined possibility and reality (Edwards and Graulund 17). Even though these cannibal American Indian characters are grotesque and unreal, the symbolic grotesque of these American Indians in Faulkner's stories can express intricate truths which natural images cannot convey. The American Indians' representations as grotesque actually are more truthful and expressive than the historical records on them revealing the Otherness of the American Indians in the society, and also the desire of the white colonizers to differentiate themselves from them. To a large extent, in these narratives of American Indians, there are satires of American Indians as the Other, which reveals the official discourse by the mainstream society, and shows the characteristics of the pedagogical narrative.

Performative Narrative: The Mimicry of the American Indians

Another level of Faulkner's American Indian characters, namely the performative narrative, is demonstrated by the mimicry of American Indian characters such as Sam Father. Mimicry is "a term used in Postcolonial Studies to describe the paradoxical (or doubly articulated) state of affairs in colonial countries whereby the colonial power desires its subjugated others, namely the indigenous population of the occupied country, to look or at least act the same as the occupiers and yet fear that very outcome because it would dilute their own sense of difference and superiority" (web).

In other words, the mimicry is a perplexed behavior in a colonial society—it not only enhances the superiority of the colonizer's culture by imposing the dominant culture on the colonized people but also parodies and menaces the dominant culture since the mimics by the colonized people are not quite the same. As Nasrullan Mambol points out, "mimicry is never very far from mockery, since it can appear to parody whatever it mimics" (web). The mimicry of the American Indians in Yoknapatawpha turns to be subtle in intimidating the authority. I argue that the social and cultural gap of the white and American Indian characters is split and blurred repeatedly, with the grotesque and humorous, comic and tragic tones, which represents culture hybridity and the desires of the American Indians. In this way, Faulkner's American Indians under the masque of mimicry can be read as narrators in performative narratives.

The major ways in which the mimetic activity of the Other are deployed are travesty, camouflage, and intimidation, according to Lacan (99). Among these features, camouflage and intimidation are shown in the mimicry of Faulkner's American Indians. The American Indian characters' mimicry is represented by their practice of slavery, their fetishism of Western culture, their hybridity in culture, namely practicing both white culture of slavery and the American Indian culture as an American Indian tribe, and their projection of mockery towards the colonial authority. The ambivalence of mimicry—"almost but not quite"—suggests that the fetishized colonial culture is potentially and strategically an insurgent counter-appeal (Bhabha, *Location* 91). Not only viewed as the image of the Other through the gaze of the colonizers, the grotesquerie and fetishizing of Faulkner's American Indians can also be viewed as a counter-appeal, a harlequin of the colonizers, and mockery and farcical imaginaries of European colonizers' finery and culture. The effect of mimicry, according to Lacan, is camouflage, and mimicry, as the technique of camouflage practiced in human warfare, is not to harmonize with the background but rather against a mottled background, of becoming mottled (99). American Indian chiefs in Faulkner's narrative desire to be seen and desire to seize their identity to be alive in the way of "camouflage" of their mimicry, and their mimicry makes their "becoming mottled" against the background in Lacan's word but in a ridiculous, grotesque and disharmonizing way. Mocketubbe's fetishizing of the red-heel slippers is a case in point. It seems that only through wearing the slippers, which is a way of mimicking the authority, can Mocketubbe have his visibility and vitality. When he steals his father's slippers, his father says, "I too like being alive, it seems" (*Collected Stories* 321), indicating that the slippers are so important that through this fetishism the colonized American Indians can seize their identity. Yet, when Mocketubbe wears the slippers, he is described as more like a corpse without breath or life, but he still keeps stealing them in order to wear them. When the slippers were removed, he "began to pant, his bare chest moving deep, as though he were rising from beyond his unfathomed flesh back into life, like up from the water, the

sea. But his eyes had not opened yet” (*Collected Stories* 327). All the major fetishistic objects of the Indians such as the gold gilt bed, the red-heel slippers, and the black slaves lose their practical value and meanings to the American Indians. Although they are truly useless objects to American Indians, they still fetishize them, which dramatizes the evils of imperialism and colonialism, and the unconsciousness of the mimicry. The American Indian chiefs only partially represent the colonizer’s culture in their parodying mimicry, and thus become the counter-appeal of the colonizers’ culture, and disharmonize and intimidate the authority and superiority of the colonizers. As Lacan points out, the mimicry is not to harmonize but to disharmonize and it is a partial representation rather than real representation, which leads to intimidation. The intimidation of the subject is led by the narcissism, “over-valuation” of the self, of the subject, which results in the menace of closing of the gap between the subject and the Other (Lacan 100). In other words, due to the narcissism, the subject intends to impose their culture on the Other, but due to the partial presentation of the Other in their mimicry, the gap between the Other and the subject is closed which menaces and intimidates the superior position of the subject. Faulkner’s grotesque American Indians become the mutation or the hybrid monster of the white authority. The grotesquerie of their mimicry unconsciously forms the hybrid culture of post-colonial America and reverses the dominant view towards the European culture through their grotesque and uncanny fetishism.

Bhabha states that there are two forms of mimicry: fetishism and hybridity. These contradictory objectives always represent a “partiality” in the construction of the fetish objectives (*Location* 115). Both demonstrate “a substitute for the phallus” and “a mark of its absence” (115). The slippers and black slaves metaphorically represent the absence of the phallus while registering the void and difference between the American Indians and the white authority. This explains why these objects lose their value and mean nothing to the American Indians but still are fetishized. Faulkner’s grotesque American Indians are more the fetish than the hybridity. These grotesque American Indians turn their eyes on the reality, such as Doom, and take only the fetishized objects to fulfill their desire of being recognized and integrated into the dominant culture. As the Other, the American Indians suffer from castration culturally and socially and use fetishism to appease their terror and horror. Virtually, their mimicry turns the gaze of discrimination back to the gaze of the European colonizers in history, mocking them and deauthorizing their value and culture. If we read Faulkner’s American Indian chief characters in this way, the performative narrative feature is obvious and striking.

Some of Faulkner’s American Indians also show subtly hybridity. Sam Fathers is the turning-point American Indian figure and the most hybrid American Indian figure created by Faulkner through whom the mimicry of hybridity is represented and significantly shows the menace of authority. Sam’s mimicry is greatly distinct and different from the grotesque mimicry of the American Indian chiefs. Bhabha proposes that “The hybrid object retains the actual semblance of the authoritative symbol but revalues its presence by resisting it as the signifier of *Entstellung*—after the intervention of difference. It is the power of this strange metonymy of presence to so disturb the systematic (and systemic) construction of discriminatory knowledges that the cultural once recognized as the medium of authority, becomes virtually unrecognizable” (*Location* 115). I argue that Sam Fathers is such a “hybrid object” in Bhabha’s words.

The hybridity of Sam Fathers can be immediately perceived by his differentiation from blacks, American Indians, and whites. Sam’s father is Doom, and his mother is a quadroon. But after Doom

becomes the Man, he pronounces the marriage between Sam's mother and a black male slave. The life story of Sam makes him either noble or lowly, king or slave, superior or inferior, free or confined. Ike's cousin McCaslin once said that Sam is "like an old lion or a bear in a cage, who was born in the cage and has been in it all his life; he knows nothing else until one day he smells the cage and after that he can only smell the cage" (Faulkner, *Big Woods* 117). McCaslin also comments that Sam himself is "his own battleground" and his imprisonment is his own, not imposed by the whites. However, the dominant blood, namely the American Indian king's blood, makes Sam a king in exile rather than a slave in a palace. What is strikingly different between Sam and other ex-slaves is that Sam behaves like a free man. More importantly, his predominant blood origin, the American Indian, makes Sam more identifiable as an American Indian King. He would sit in the doorway of the plantation blacksmith shop for a whole day and no white masters would order him to do anything. In the eyes of Ike, Sam bore no "servility" or "recourse" but acted with "gravity" and "dignity" to not only McCaslin and Major de Spain but to all white men, in the same way an older man bears himself toward a younger man, or one man to another (120).

The other major blood origin, the white origin, assembles more controlling power in Sam's inner world than in the outside world. Sam's self-identity as an American Indian chief in confinement makes him unconsciously mimic and menace white authority at the same time. In his partial representation of the authority of the father figure and story teller in the colonial South, Sam shows the features of hybridity in mimicry. Bhabha states that, "Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other "denied" knowledges enter upon the dominant discourse and estrange the basis of its authority—its rule of recognition" (*Location* 114). By bequeathing American Indian culture and American Indian narratives to the whites, Sam obstinately reveals his lost and vanished culture and endeavors to integrate, but not substitute, the dominant white culture with American Indian culture. He is a counter-authority in his narrative, placing himself in the position of the authority and representing himself as an authoritative father who teaches and narrates American Indian culture to the whites. Sam is self-esteeming and respected by others, and he did "(w)hite man's work" (Faulkner, *Big Woods* 119). He addresses himself as Ike's "pa" (124) in his letter and Ike regards him as his "spirit's father" whom he has "revered, hankered and loved and lost and grieved" (92).

Sam mimics the white male patriarchy and the narrator of colonialism as a narrator of American Indian culture makes the authority unstable, invalid and virtually unrecognizable. In Faulkner's narrative, Sam becomes the major narrator of the story when he talks to Ike about the old days and his people whom Ike "had not had time ever to know and so could not remember" (121). The narrative of Sam is implied to be the narrative of hybridity, blending the narratives of the whites, Indians, and blacks. Ike explains that "he did not remember ever having seen his father's face" (121), implying that Sam talks about all races, the white, the Indian, and the black. As Sam talks about the old time and the dead and vanished American Indian people, the old time ceases to be old and becomes part of the present. For Ike, the vanished race comes alive and is no longer the Other, and the stories of the American Indians seem to occur in the future, leaving him and his ancestors unborn or disappearing in time and space. As the narrator of the Other, Sam's narrative of the American Indians is inserted and integrated into the narrative of colonialism, which menaces the white subject to a large extent. Another crucial example of making the narrative of the white unstable by the narrative of the Other is the

undeniable fact that, rather than McCaslin, Ike's white cousin, Sam becomes Ike's spiritual father, as can be seen from Ike's choice of repudiating his inheritance of the land and his view on the woods and nature. An incident in *The Old People*, in *Go Down, Moses* is so significant as to illustrate an epiphanic moment for Ike to recognize the existence of American Indians not as the vanishing Other but as the existing subject. Once while hunting, Ike sees the big buck with Sam, and when Sam calls the buck in his language, "Oleh, Chief," "Grandfather" (177), Ike is there with him, seeing the buck himself in his own eyes. To Ike and Sam, I argue that the big buck is the living spirit of American Indians as a race, the incarnation of the Old American Indian Chief. Ironically, the best hunter, Walter Ewell, who never missed a shot and who is also with them on this hunting tour, never gets a chance to see the big buck, and mistakenly regards a little spike buck as the big buck and kills it. Never do all the other white hunters see the big buck such as Major de Spain and General Compson. When the buck walks out of the very sound of the horn of Walter, declaring "its death," it is exactly the epiphanic moment when Ike sees the big buck alive "walking, tremendous, unhurried, slanting and tilting his head to past the antlers through the undergrowth" (Faulkner, *Go Down, Moses* 177) and hears Sam call it "Grandfather" in his old language. I argue that Ike's witnessing of the aliveness of the big buck symbolically breaks it into pieces like the disavowal of the subjectivity of American Indians by the official discourse, symbolically represented by the mistaken declaration of the death of the big buck by Walter's sound of the horn. Hence, when McCaslin argues in the following part of the story his logic of the vanishing of the American Indians, saying the American Indians don't have "substance" and "can't cast a shadow" (179), it makes no sense to Ike at all. The white authority represented by McCaslin is made unreliable, unrecognizable and problematic when juxtaposed with the narrative of Sam, the hybrid Other. In fact, at the end of the story, readers learn that both McCaslin and Ike are brought to see the big buck, the incarnation of the spirit of American Indians after they kill their first deer, but the readers can understand and realize the different heritages which McCaslin and Ike inherit—one is the white heritage by McCaslin and the other is the American Indian heritage by Ike. The entanglement in the narrative of the different cultural heritages creates a split, a disturbance, and an instability in the narrative of the authority, and cracks down the sole authority of the white colonizers. Since Ike identifies himself with the American Indian culture and heritage, he is white in skin but American Indian in spirit. So, the disturbance to the authority of the white colonizer is further enhanced by the narrative of Ike.

In Ike's narrative, the wilderness, the hunting game, and the dispossessed people are never vanished or forgotten, since they are inscribed in his narrative, omnipresent and phoenix-like, without being affected by industrial progress or brutality and disavowal. Ike's narrative points out the partiality of the narrative of the authority, the pedagogical narrative, which denies the brutality of the dispossession and the destruction of nature for industrial progress. Similar to Sam's narrative, Ike's narrative is the performative as well. The narrative in "The Bear," is multi-perspectival, hybrid, discursive and liminal, with McCaslin, Ike, and Sam as the major narrators, with Sam as the authority, the narrator of hybrid colonialism, and the white youngsters as listeners who are supposed to inherit the archaic wisdom of the vanished American Indian culture. Ike becomes "the guest" here and "Sam Fathers's voice the mouthpiece of the host" (Faulkner, *Big Woods* 122). Sam is not only a story teller to Ike and McCaslin but also to another white boy, Quentin. Twelve-year-old Quentin often goes on family tours to a farm where Sam lives. He would go to Sam's shop and bring him tobacco so Sam would stop his work and talk about the old days to him while smoking. The tone of Sam is firm and

authoritative as a narrator: "It was my name once. Listen" (Faulkner, *Big Woods* 345). Sam's stories are interesting, fascinating and alluring, according to Quentin. "A Justice" is a story told by Sam to Quentin, which is a multi-perspectival narrative with Sam as the major narrator, another example of the hybrid narrative of colonialism.

The white authority is anxious about the unstable privilege of the narrator of colonialism. In the story "The Bear," Ike's cousin McCaslin often inserts his narrative into the narrative of Sam. At the end of "Justice," Quentin's grandfather asks him, "What were you and Sam talking about?" I assume that Sam's narratives must reveal the evil of slavery, the haunting of the lost culture, and the hidden secrets in his family stories which also resemble and reveal many of the white family's secrets, terrors, and dirty laundry as well. These clues show that the white authority is anxious and terrified by the performative narrative done by Sam.

Under the masquerade of mimicry, the narratives of Sam and Ike articulate the voice of the Other and menace the authority of the colonizers. The narratives of Sam and Ike are mingled with the narrative of the whites, such as McCaslin, which shows the liminality of a double national narrative of the American society. The result created by the masquerade of their mimicry is to underscore the difference between the subject and the Other, making the identity of the colonized visible and menacing the authoritative authorship of the colonizers. More importantly, Sam is granted the authorship of the narrative of colonial America in Faulkner's stories, and as a result, menaces the authority of the white colonizers. After Sam's mentoring, Ike becomes a good hunter who goes hunting in the Old Chickasaw's way and even becomes a better hunter than Sam himself. Additionally, in culture and mind, Ike is bequeathed with American Indian culture and ideology, and as a younger generation of the white is, Ike regards American Indian culture as his own cultural identity, showing the heterogeneity rather than the homogeneity of the nation. Jonson argues that "as the colonial authority ironically begins to mimic the very American Indian culture that it had once hoped to dominate," the success of Sam's hybrid mimicry is demonstrated (Jonson 101). Finally, in *Go Down, Moses*, discovering his family's sin in slavery and realizing the evil of the desire of land possession, Ike refuses to inherit the land of his family, literally setting himself free of sins and endeavoring to obtain salvation for his race. Yet, by repudiating his land and also his white heritage, Ike is driven out of the locus of the subject in the southern society and gradually becomes heirless and alienated. That Ike is the "uncle of half of the country" but father to no one significantly shows that his heritage inherited from Sam cannot be passed on. However, through the narratives of Sam and Ike, the Otherness of the American Indians and the instability of the authority of the white subject are both significantly shown. The truth of the relationship between the subject and the Other lies in the entanglement of the narratives of American Indian and the white authority, racially or spiritually, under the masquerade of mimicry.

In the creation of Sam, Faulkner endeavors to fill in the void in history created by the removal and dispossession of the American Indians. Faulkner once pointed out that Sam represented his whole race at the moment of death (Faulkner et al. 47). Significantly, this depiction may be the ecliptic moment to show the tragic and noble fall of a race. Sam's hybrid mimicry is the demand of the phantoms and specters of American Indians who refused to vanish and die, which serves as a bridge to connect the lost past with the present. The hybridity and the grotesque in the mimicry of these American Indians characters show the characteristics of performative narrative.

The Liminality in Yoknapatawpha: The Success or Failure in the Integration of the Other

The narratives of different American Indians in Yoknapatawpha show the characteristics of both the pedagogical narrative and the performance of narrative. The narrative places the American Indians on the stage as the Other and shows their dispossession and their Otherness, such as their heterogeneity, femininity, and fetishism, which eludes itself beneath the pedagogical narrative. The difference between the subject and the Other is made grotesquely striking. On the other hand, through the mimicry of the American Indians, the liminality is revealed in which the narcissistic colonial authority is made problematical and hybrid, and the difference between the subject and the Other becomes ambivalent and blurred. The white colonizer is displaced and dispossessed, whereas for a time, the American Indians reverse their position to come to the center of the stage from the margins, becoming the narrator of colonial America. The narrative of the American Indian characters is virtually a double narrative, with its ambivalent, liminal, and hybrid narration coming from both the whites and the American Indians.

The power of the Other is created by the grotesque mimicry of the American Indians which marks the American Indians as the Other through the gaze of the colonizer, but also questions and unsettles the authority's system. Furthermore, the grotesquerie of the American Indians reveals the hidden evils of colonialism. These grotesque and uncanny American Indians, I would argue, are "the specters of Otherness" that "haunts the house of national narrative" in Savoy's words (14). The American Indians in Yoknapatawpha are the living dead, specters in Faulkner's American Southern Gothic who come to life only when they mimic the white authority in grotesque and uncanny ways. Their story is a double talk that "gazes in terror what it is compelled to bring forward but cannot explain, that writes what it cannot read" (14). The vanished people refuse to be removed. They still have a desire to be recognized and to be integrated into the dominant culture, even though they fail in the outer world at the end of the narrative. The depiction of these specters of the American Indians gives them shape and form, body and language.

The narratives of Sam, Ike, and other American Indian characters are grotesque and liminal which happened in what Lacan calls "non-meaning" between the subject and the Other in the graph above and shows the liminality of the people, in Bhabha's terms: "The subject of the discourse of cultural difference is dialogical or transferential in the style of psychoanalysis" (*Location* 162). I think that the narratives of American Indian characters, especially those of Sam and Ike, show cultural difference, and if we put their narratives in the frame of psychoanalysis, we see that their narratives are dialogical and transferential with the narrative of the white authority, and take place in the subconsciousness of the cultural psyche in the southern society. Then, in Lacan's graph, I presume that the narrative of the American Indian characters takes place in the locus of "non-meaning," which shows its symbolic grotesque, fluidity, and liminality. Making the Otherness of the American Indians essential, inevitably, Sam's mimicry cannot realistically achieve success in evoking and subverting the authority; nor can the grotesque American Indian chiefs produce meanings or their subjectivity in the outside world. Sam and the Other American Indians are created based on the vanished culture in Faulkner's present. I contend that they can be viewed as a transitional bridge which connects the past and the present, the vanished culture and the dominant culture, and the American Indians, whites, and blacks in Yoknapatawpha. Their mimicry shows a desire to fill the void in history to achieve equilibrium and

balance through hybridity and liminality of the negotiation between the pedagogical narrative and the performative narrative of the nation. Most critics believe that the story "The Bear" records the transition from a past to a present Southern generation (see Johnson), which, to some degree, further verifies my main argument in this essay.

Johnson criticizes Sam for not being a successful father figure in his teaching of Ike since his teaching is based on the sense of loss, and neither is Ike a successful man. Ike seems never to walk out of his boyhood since he always lives in his own childish and unrealistic world of imagination and spirit. By renouncing his right to the inheritance of the land, Ike doesn't have and will never be able to exert any social or political force to uplift the banner of American Indian culture which Sam has bequeathed to him. Moreover, having no children, Uncle Ike has no descendants who can inherit his way of thinking and the culture he embodies. In the outside world, Ike is a failure and an unsuccessful man. Hawking argues that just as one cannot talk about events in the universe by excluding space and time, so in general relativity it became meaningless to talk about space and time outside the limits of the universe (33). Since Sam's vanished culture only exists in the "oblivion" and "nothingness" of Ike's spiritual world, it is the reason for most critics to posit that Faulkner's Sam and Ike are failures. Sam and Ike's failure confirms the tragic and dramatic past of the vanished American Indian.

Yet, Faulkner sees Ike as having fulfilled his destiny and become an adult. He once said that they didn't give Ike success, but they gave him something a lot more important, wisdom—which is different from the schoolman's knowledge of education. In a way, every eight-or ten-year-old boy was his son, his child, the one he taught how to hunt (Faulkner et al. 54). In *Go Down, Moses*, Ike "ceased to be a child, speaking the old tongue which Sam had spoken [...] without premeditation either" (330). I contend that Sam and Ike are more successful than failures if we take into consideration the function of mimicry, since they show the hybridity of southern culture and a possibility for a new beginning. In *Go Down Moses*, Ike repudiates his family's land, and through this act, Ike endeavors to set himself and his descendants free from the sin of slavery and the curse of the land brought by the removal of the American Indians. Bequeathed with the essence of American Indian culture, Ike sticks to it for his whole life. Although the choice of repudiating the land makes him childless and alienated in his social world, he remains spiritually free, content and happy all his life, as Faulkner suggests. Johnson argues that "by mimicking Sam, Ike represents the white colonizers' inability to avoid replicating the 'vanquished' American Indian culture" (120) and the story more accurately highlights white culture's appropriation of the American Indian's doomed heritage. If Ike is mimicking Sam, "the mimicry of Ike" as a white master strengthens the liminal space created by the success of Sam's narrative, and his hybridity in the mimicry and problematizing of the authority; the authority of characters such as Ike and his cousin McCaslin "allows the contradiction to appear through himself" (Bhabha, *Location* 147). Hybridity in culture is created in the liminal space where the sole authority is interrogated and unsettled. The alienation of Uncle Ike is determined by "the veil of alienation" which lies in the non-meaning field, as Lacan argues. Uncle Ike can neither be an anachronistic Chickasaw King, nor can he inherit his grandfather's plantation, and never can he walk into his white heritage and the legacy of slavery like his cousin McCaslin. These facts counter-tragically and gradually leave him alienated from the outside world and thus show the split of authority.

Although Faulkner doesn't depict the new moment of the American Indian characters and the salvation of the whole South, nor does he ensure it, the equilibrium and autonomy of his county is

achieved and waiting for the new moment to come. The mimicry of the American Indians successfully split the narcissistic subject, unsettled authority, and appeased the paranoid Other. It created hybridity in the narrative of colonialism, with the effects of the grotesque fetishism of American Indian Chiefs, Sam's hybrid mimicry, and the alienation of the whites. Taking the American Indian characters in Yoknapatawpha with their unique personalities and distinctive mimicry as a representation of culture hybridity, Yoknapatawpha can be viewed as a split land, implying the desire of hybridity and heterogeneity, before it assumes the meaning of "water flowing slow through the flatland" showing the fluidity of people as one. The splitting of the subject is intended to achieve the final heterogeneity in which the liminal heterogeneity can be as fluid as water when "people-as-one" is maintained. In this sense, both meanings of Yoknapatawpha are valid and meaningfully alive.

The mimicry of American Indian characters in Faulkner's stories shows the Otherness of American Indians if it is viewed from the perspective of the pedagogical narrative; in the meanwhile, Faulkner's American Indians' hybridity is subversive or intimidating as an agency and can be viewed as the performance narrative. They are the outlets of the anxiety and terrors of both the whites and the American Indians and show the fluidity and liminality of people in the imagined fictional world as well as the post-colonial American South. Faulkner's narrative of American Indians is a double narrative, which releases hidden anxiety and tension, appeases the haunted souls, and demonstrates the hybridity in Southern culture. If read to perceive the hidden secrets in the darkness of the discursive narrative, similar to his emotions about the glorious past and the vanished wilderness, Faulkner's feelings towards these "vanished" and "forgotten" American Indians is elegiac and melancholic, mixed with ambivalent desires, secret anxiety, and nostalgic emotions. Faulkner's narrative reflects what Bhabha stated about the narrative of colonialism: that it often speaks in a tongue that is forked, not false (*Location* 85). Some of Faulkner's narrative of the American Indians looks like a pedagogical narrative of colonialism; yet, to a large extent, Faulkner's American Indian characters are virtually showing a mimicry of that convention, repeating it but never representing it, unreal but not quite, nonsense but not quite.

Notes:

1. Moore argues that in their mixture of the exotic and the grotesque, Faulkner's Indians remain a troubling presence in his work. Critics such as Dabney and Howell argue that Faulkner's Indian characters don't resemble but rather diverge from the historical records on Chickasaw and Choctaw Indians.
2. Dabney writes that they are "the first phase of his Yoknapatawpha legend," "the point of departure of his novels," and Faulkner's "most successful creations."
3. See Noel Polk's review of Dabney and Nigliazzo, and James Harvey Krefft's *The Yoknapatawpha Indians: Fact and Fiction*.

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