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Cultural Interface in Joy Harjo's Selected Poems:
An Indigenous Standpoint Study

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بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

﴿يَا أَيُّهَا الَّذِينَ ءَامَنُوا لَا يَسْخَرْ قَوْمٌ مِّن قَوْمٍ عَسَىٰ أَن يَكُونُوا خَيْرًا مِّنْهُمْ وَلَا نِسَاءٌ مِّن نِّسَاءٍ عَسَىٰ أَن يَكُنَّ خَيْرًا مِّنْهُنَّ وَلَا تَلْمِزُوا أَنفُسَكُمْ وَلَا تَنَابَرُوا بِالْأَلْقَابِ بِئْسَ الْأَسْمُ الْفُسُوقُ بَعْدَ الْإِيمَانِ ؕ وَمَن لَّمْ يَتُبْ فَأُولَٰئِكَ هُمُ الظَّالِمُونَ﴾

الحجرات (11)

O ye who believe! Let not some men among you laugh at others: It may be that the (latter) are better than the (former): Nor let some women laugh at others: It may be that the (latter are better than the (former): Nor defame nor be sarcastic to each other, nor call each other by (offensive) nicknames: Ill-seeming is a name connoting wickedness, (to be used of one) after he has believed: And those who do not desist are (indeed) doing wrong.

Al-Hujarrat 11

Supervisor and HOD's Declaration

I certify that this thesis entitled “**Cultural Interface in Joy Harjo's Selected Poems: An Indigenous Standpoint Study**” by **Tabark Gurgi Ali Al-Jumaily** was prepared under my supervision at the College of Arts, University of Anbar, in partial fulfillment of the requirements for the degree of Master of Arts in English Literature.

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Dedication

This thesis is dedicated to my mother the first teacher in my life who inspired me to learn languages. I'm so grateful for her support, love and encouragement in each aspect in my life.

To my father, sisters and brothers who are the source of my continuity. I'm truly grateful for you my beloved family.

To my sincere colleagues who help and encourage me even with a word, thank you so much dear friends.

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Abstract

Indigenous peoples faced obliteration, genocides, assimilation and displacement from their original lands by European for imperialist reasons. Consequently, their identity obliterated so indigenous communities confront these expansion campaigns with the aim of safeguarding their families and territories that is why thousands of them are killed. Many studies tackled indigenous people ordeals from many angles. However, Martin Nakata's Cultural Interface in Joy Harjo's selected poems is overlooked in these studies. Cultural Interface as first coined by Nakata to describe the contested space between indigenous and westerners. Accordingly, this study aims to investigate Nakata's Cultural Interface in the Indian American Harjo's Poems in light of Indigenous Standpoint Theory by the use of Nakata's book "Disciplining the Savages Savaging the Disciplines" (2007). Thus, the first objective of this thesis is to investigate Harjo's ways to demarginalize her indigenous culture through a selection of her poems in light of indigenous standpoint theory. The second objective is to examine Harjo's involvement of Indigenous knowledge to claim that they are not an uncivilized nation through Nakata's intersectionality of the cultural interface in light of indigenous standpoint theory. Harjo's "An American Sunrise" (2019), "Conflict and Resolution for Holy Beings" (2015), "She Had some Horses" (2008) and "In Mad Love and War" (1990) are the selected collections for the current study. These collections display Harjo's depiction of indigenous' resistance, traditions, culture and knowledge in order to revive her people's culture. The thesis concludes that applying Nakata's cultural interface in the selected poems of Harjo is used to demarginalize indigenous people's culture, by this theory we can claim that indigenous people are respected people and have productive knowledge parallel European knowledge so that they challenge Euro-American mainstream which devalue indigenous people of America.

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Chapter One

Introduction

1.1 Background of the Study

Indigenous peoples are the original inhabitants of the Americas. They are individuals who share a harmonious and considerate relationship with each other and their surroundings. In various aspects of life, they rely on the acquired expertise and wisdom passed down through generations, as well as their own. As a result, they are able to live peacefully and together with nature. When European explorers arrived in these areas, they began expansion campaigns with the intention of exploiting them for imperialistic purposes. Consequently, indigenous communities confront these expansion campaigns with the aim of safeguarding their families and territories. They bravely resisted these campaigns, resulting in the deaths of thousands and the displacement of the remaining members to other regions. They endure difficult journeys lasting hundreds of miles, often resulting in the loss of many lives. Accordingly, these Europeans try to exterminate every Indigenous individual in order to seize power over indigenous' lands by all means such as assimilations, genocides, displacements and other tools.

In her thesis "Historical and Contemporary American Indian Injustices: The Ensuing Psychological Effects" (2011), Talia Nelson posits that the arrival of Christopher Columbus and subsequent European settlers in North America initiated a range of opportunities for the European colonizers. These potential encompassed acquiring dominion and complete control over the newly acquired territory and its plentiful natural resources. Upon their earliest interactions with the indigenous people, many European settlers had a strong ambition for increased power and control. Consequently, they perceived the existence of Native Americans as a hindrance to their access and dominion over the country and its resources. The initial colonization of America involved forceful invasions, seizing control of Native American lands and homes, and causing severe destruction, which led to the extinction of 150 million Native Americans during the first four centuries after

European arrival. By the end of the 18th century, the indigenous population had decreased to a mere 10% of its initial number as a result of battles instigated by European conquerors. European settlers held a belief in their own superiority over Native Americans based on factors such as skin color, physical attractiveness, and cultural practices. Consequently, numerous Native Americans were compelled to relinquish their customary society customs, values, and beliefs in order to embrace white cultural standards. Euro-Americans endeavored to eliminate Native Americans who opposed assimilation by categorizing them as "savages" and either expelling them from their territory or exterminating them. Their primary goal was to deconstruct the cultural underpinnings, structures, ideologies, principles, and traditions of indigenous communities. (Nelson 23).

Jessica Keating in her *"The Assimilation, Removal, and Elimination of Native Americans"* (2020) demonstrates that the US government try to resolve the "Indian problem" and thus facilitate cultural and economic progress, particularly in mining and agriculture. There was a significant overlap in several of their strategies of assimilation. Education also played a significant role in promoting assimilation. Progressive government officials and ecclesiastical groups, who viewed themselves as allies of the Native Americans, established schools and institutions with the objective of assimilating Native peoples into Euro-American culture and ideals. As part of this endeavor, children were regularly taken away from their homes and communities, resulting in the substitution of their traditional attire with Euro-American clothing. Children were prohibited from speaking their indigenous language and engaging in traditional rituals, including religious practices. Prior to the enactment of the American Indian Religious Freedom Act in 1978, numerous customary indigenous ceremonies, rites, and rituals prohibited by law (Keating 7).

Most schools adopted a variation of tactics in order to obliterate indigenous culture from children, depending on the motto of the infamous Carlisle Indian School, “Kill the Indian, save the man.” Assimilation can be understood as a form of removal. Boarding schools not only physically isolated students from their homes and families, but also immersed them in an unfamiliar world that was difficult for them to understand and manage. Boarding schools mandated that children acquire knowledge of a foreign culture and undergo significant transformations in their identities, encompassing aspects such as language, economics, and religion. Furthermore, children endured starvation in polluted circumstances that were rampant with physical and verbal mistreatment. Upon the students' initial arrival, they were frequently assigned new English names and their lengthy hair was trimmed in the European style. The act of cutting one's hair was especially distressing due to the mystical importance that hair bears in numerous tribes. Unfortunately, school authorities implemented a prohibition on children conversing in their Native languages and compelled them to only use English. They were also compelled to conform to white perspectives on time and structure. The school's day-to-day operations were characterized by a highly structured and even militaristic approach, aimed at instilling order and discipline in the children. The school officials frequently administered harsh physical discipline for minor offences, such as speaking in one's Native tongue. Nonconforming students were frequently subjected to physical abuse or subjected to various forms of harsh retribution. (Keating 7-8).

According to “*Genocide of Native Americans: Historical Facts and Historiographic Debates*” (2011) Brenden Rensink shows that an instance of a genocidal occurrence that has been extensively discussed in the field's historical books is the Sand Creek Massacre of 1864. At dawn on November 29, 1864, Colonel John M. Chivington led the Colorado Third Cavalry in a

military assault. The dormant settlement of Chief Black Kettle's Cheyenne and The Arapaho tribe was present at the Sand Creek massacre. A multitude of individuals were left in the aftermath of the scene, resulting in the deaths of Native American individuals who were not armed, including men, women, and children, their bodies were disfigured by the soldiers under Chivington's command. (Rensink 19).

Regarding displacement, the systematic tactics of ethnic cleansing increased, European Americans adopted more regulated or socially sanctioned approaches to eliminate American-Indian culture. Native Americans were forcibly displaced to less favorable regions of the United States by the implementation of treaties, executive orders, or federal laws. Laudan Aron and Lizzy Ferrara in *“Centering Native Perspectives and Wisdom: Reframing Non-Indigenous Research on American Indian Health”* (2024), show that the forced displacement from indigenous territories occurred as a consequence of colonizers appropriating the lands under the pretext of American advancement, with the support of the government. In response to the tribes' resistance to assimilation into European civilization, specific policies and practices were developed to facilitate the acquisition of land from Native peoples. Coercing and inducing Tribal countries to enter into land agreements by deceptive means. Federal troops forcefully removed an estimated 100,000 Native people from their homelands and transported them to foreign territories which are desolate and seen as valueless territories. While journeying westward on foot over hundreds of kilometers, these people encountered the challenges of sickness, starvation, and physical harm, which disproportionately affected newborns, children, and the elderly that's why numerous fatalities occurred. (Aron and Ferrara 5).

Consequently, Euro-Americans tried to exterminate indigenous culture by all means for their own imperialist interest regardless how such ethnic genocide, assimilations and displacement will affect indigenous people.

Indigenous people confront Euro-Americans bravely in order to save their families, knowledge and lands that's why thousands of them killed. The Indigenous culture is characterized by its high productivity and the strong interconnections amongst native individuals. They hold deep reverence for elders, women, children, plants, animals, and the natural world. They view nature as a sacred mother that demands respect, admiration, and conservation. So, they engage in songs, rituals, and dances to praise rain, moon, sun and all elements of nature, that's why Euro-Americans considered them savage, barbaric, and less intellectual tribes. Indigenous people are the "other" in their eyes, people from the past who have inferior culture though indigenous culture is highly productive culture based on both personal experiences and the wisdom passed down from ancestors.

Hoda Yacoub in her *"Indigenous Knowledge Definitions, Concepts and Applications."* clarifies that the indigenous knowledge learning system engages both the cognitive faculties of the brain and the sensory perception. Learning starts with a fundamental concept that evolves into an idea and philosophy. Once the philosophy underlying a specific concept has been attained, the outcome transforms into a fundamental concept or hypothesis. Notwithstanding, the theory or principle, it remains a hypothesis until it is confirmed through empirical observation by the human senses, therefore indigenous knowledge is not inferior to other knowledge (Yacoub 6). In this case, indigenous culture is a revered and sophisticated culture, and any assertions made by the Western world that label indigenous culture as primitive and advocate for the need to civilize indigenous people and impart Western culture upon them for their development are false pretexts designed to seize indigenous lands.

In our present time, with the emergence of many theories in politics, sociology, and other fields, many writers try to shed light on the suffering of indigenous peoples of America. One of these writers is Joy Harjo, she is a

writer, musician, playwright, and poet. Her writings were of a political and social content that highlighted the suffering of her people. In her thesis "*The Political Movements in America through the Poetry of Maya Angelou, Joy Harjo, and Ana Castillo*" (2020), Maria Foutzitzzi's writes that Harjo employs the art of storytelling, a technique inherited from her ancestors, to tackle the issues afflicting her community in her poems. Within her poetry, she incorporates both natural and urban settings to highlight the resilient modern Native American identity that has endured against considerable adversity. The fundamental theme of her poetry revolves around the survival of her people and other marginalized groups in America. (Foutzitzzi 27).

N R Gopal in his "*Exploring The Intersection Of Oral Tradition And Performance Poetry: A Study Of Native American Poetry And Joy Harjo's Contributions*" (2024), claims that Harjo's poetry explores indigenous identity and ancestry, delving into the complexities of Native American existence. Furthermore, the themes explored in her poems revolve around the act of reclaiming her heritage and asserting her identity. Her poems "Crazy Brave" and "She Had Some Horses" both explore the sad and disillusioning reality of the persecution and killing of Native Americans. Harjo's poetry integrates components of Native American oral traditions, narrative, and presentation within contemporary poetic structures. Her art presents a unique and captivating style, effectively combining classic and contemporary forms of expression. Harjo's advocacy extends beyond her role as a writer and poet. She is a dedicated advocate who has actively campaigned for the rights of indigenous communities, environmental fairness, and the safeguarding of Native American heritage. In addition, her poetry serves as a potent instrument to educate and motivate listeners to pursue moral advancement.

In her bachelor thesis "*Memory and Storytelling in Selected Works of Joy Harjo*" (2022) Karolína Šimková presents that Harjo's poetry

incorporates memory and storytelling as fundamental elements, Harjo's Creek (or Muskogee) ancestry and her actual experience as a Native American in the United States significantly shape her artistic connection to memory. Memory encompasses both ancestral knowledge and oral traditions. Tradition is a means of reconnecting and preserving the continuation of the past via remembrance. The significance of storytelling as a fundamental traditional instrument for retrieving and maintaining facts stored in memory. The focus is on the significance of the how she uses remembering to recall her nation's resistance, ordeal and traditions. Memory is a fundamental tool in Harjo's work, functioning as an archive of ancestral knowledge, remembering serves as a means of re-establishing a connection between this knowledge and indigenous identity. Storytelling relies into memory and the purpose of this tools is to save indigenous knowledge, as well as enable the potential for connection with ancestor's wisdom and knowledge. (*Šimková 6*)

Harjo's work is deeply concerned with politics, tradition, remembrance, and the transformative aspects of poetry, exploring the difficulties Native Americans face in modern American society. Harjo's presence is tied to the Native-American past to their luminous human heritage and their tragic history of suffering. Her poetry embraces the need to remember and to transcend, we see wounds transformed into lanterns for the future. She is a poet who sings to the earth, to the rebirth of the dead of war, slavery, colonialism, and grief. She sings in the voices of her tribe's ancestors to future descendants and to all of humanity, the song of beginnings and endings. She triumphs over words with words and over each drop of blood with the planting of a seedling of hope. She triumphs over the memory of past genocides with a future of descendants whose ears still understand the singing of corn and tobacco fields, whose throats still overflow with gratitude. In her poems, she tries to eliminate the marginalization of her

people's culture, so she revives the culture of her indigenous people through songs, dances, their resistance to colonialism, and many rituals, as well as showing their knowledge and wisdom in many aspects of life.

Harjo shows her people's interest and love for nature, as many studies dealt with the ecological aspects of her poems, for instance in "*Botanical Imagination in Joy Harjo's Poetry*" (2022) Shiva Prasad Sharma supposes that Harjo's poems explore the plant kingdom as more than just silent, lifeless observers, but the portrayal of the plant life in her poetry as a dynamic force that has the power to liberate humans from materialistic constraints. Joy Harjo's poetry concentrates on the plant's capacity to symbolically embody, manifest, and incarnate hope in a world plagued by conflict and violence. The plant kingdom that promotes positive ideals such as tolerance, peace, and fulfilment. In an era marked by the evident divisions within human society, plants offer a glimmer of hope. They not only provide for our practical necessities, but also possess healing powers that can benefit us. Plants possess the ability to alleviate the suffering of disturbed human spirits. (Sharma 5088).

Harjo blends reality with myth and the unconscious, everyday life experiences with profound spiritual truths, enlightened by the worlds of nature. She often uses oral heritage and the melodious chants of the Native Americans in her poetry and music. Harjo's adherence to her right to her land is paralleled by her concern for the cultural diversity of her country, and her rejection of all forms of racial discrimination. She has always rejected old and new narratives that justify the genocide of her people and the erasure of their history. Accordingly, Carmen García Navarro in her "*Joy Harjo's Poetics of Memory and Resilience*" (2019) shows that Harjo asserts her own voice and establish her identity as an indigenous woman and writer. These efforts are made within an environment of violence, fear, and silence that marked her early childhood. Harjo's poetry works are examined as instances

of alterity that withstand the impact of violence and fear. (Navarro 51). Therefore, she demonstrates her voice as an indigenous woman whose culture is systematically eradicated and marginalized by Euro-Americans. Her poems primarily showcase the culture of indigenous people and aim to dismiss stereotypes that portray indigenous people as uncivilised and intellectually inferior. She achieves this by incorporating the original languages of indigenous people, along with their rituals, dances, songs, and resistance against colonialism in her poems. Additionally, she employs various symbols to raise awareness about indigenous culture alongside their valuable knowledge, in doing so, Harjo sheds light on the challenges faced by these tribes and eliminating their social marginalization. Additionally, the depth of Harjo's themes gives her poems a universal dimension that goes beyond the suffering of Native-American tribes to the issues of other peoples who are suffering from wars of genocide and the distortion of heritage and the falsification of history.

1.2 Problem Statement

Harjo's poetry empowers American literature and she uses indigenous American traditions, storytelling, recalling memory, dances and songs in order to revive their own identity which has been neglected by the European colonization. Thus, her literary works studied socially, politically and culturally all over the world.

As a result, several studies have examined her literary works to explore the influence of colonization on indigenous people and their lands. These studies have approached her works from various angles, with each one emphasizing a specific aspect, such as the ecological themes in her poems. These studies focused on indigenous people's consciousness and affection for nature, as well as their reverence for it, and their perception of themselves as an integral part of it (Sulaiman and Yousef 2020). Various researches and

studies have demonstrated the impact of European colonialism on the identity of indigenous peoples, resulting in identity disorder. As well as various studies show that Harjo's works extensively portray the pain and adversity faced by indigenous people throughout the European colonization, highlighting their resistance in protecting their lands and families (Hanna 2019).

However, the study of the cultural interface in Harjo's poetry is overlooked in the previous studies especially in light of Indigenous Standpoint Theory. Once we comprehend the concept of Nakata's Cultural Interface, we can investigate how marginalized groups can emancipate themselves from colonization and achieve acknowledgment from Western world for the significance of their knowledge and culture. Indigenous standpoint Theory has not been applied before to study the reasons behind Harjo's use of traditions, recalling memory, presenting stereotypes placed on indigenous people, dances, showing indigenous' resistance, resilience and songs to demarginalize indigenous culture along with presenting the intersectionality between indigenous and Euro-American cultures through applying Nakata's assumptions.

1.3 Research Objectives

The current study has the following objectives:

1. The first objective is to explore how Harjo actively demarginalize her indigenous culture by applying Nakata's assumptions in some selected poems of Joy Harjo.

In order to achieve this objective, Harjo's distinctive depiction of revitalizing and giving position to American Indigenous people through their songs, storytelling, showing indigenous' resistance, resilience, dances, recalling memory and presenting stereotypes placed on

indigenous people will be examined in the selected text in light of Indigenous Standpoint Theory.

2. The second objective is to explore the ways Harjo used to show to which extent indigenous systems, ideas, knowledge and sciences are considerable, respected and developed to challenge the dominance of Euro-American over them in the selected poems.

In order to achieve this objective, the thesis examines Harjo's depiction of Indigenous' knowledge through displaying the intersectionality of the cultural interface between western and indigenous cultures in light of Indigenous Standpoint Theory.

1.4 Research Questions

In order to attain the above-mentioned objectives, the study answer the subsequent questions:

1. How can Harjo's deployment of indigenous traditions, presenting stereotypes place on them, showing indigenous' resistance, resilience, dances and songs demarginalize indigenous culture?
2. How can Harjo's employment of indigenous knowledge, systems and sciences challenge Euro-American's mainstream and superiority?

1.5 Significance of the Study

Cultural interface is extensively approached in the fields of teaching and educational organizations. In literature, it is not applied yet, so applying it in light of Indigenous Standpoint Theory will produce a new reading to the poetry of Joy Harjo. Harjo is an Indian American writer who writes many contentious works to resuscitate America's original people that faced ethnic genocides, thousands of them were exterminated and the rest of them were considered barbaric tribes that's why they were marginalized. Harjo's poetry

has been broadly studied, several studies concentrated on the motives behind her provocative fame because she is the 23rd poet laureate of America.

The significance of the current study arises from the use of Indigenous Standpoint Theory in applying the cultural interface in Harjo's poetry. Correspondingly, its importance lies in the depiction of indigenous' resistance and culture in Harjo's poems. Despite westerners' attempt to exterminate and marginalize indigenous people for imperialist reasons, Harjo writes many poems to revive by giving position to their respected traditions, songs and present stereotypes placed on indigenous people as well as the resistance and resilience of her tribes in order to show the velour of them and how they are scarifying themselves for their lands, families and elders, although they are uncivilized tribes in the eyes of westerners. Through applying cultural interface on Harjo's selected poems, this thesis shows how Harjo challenge westerners' attempts of obliterating indigenous people by demarginalizing alongside resuscitate them.

Besides, this study is also significant in emphasizing Harjo's portrayal of indigenous productivity. As above mentioned, indigenous are considered uncivilized and barbaric tribes but through applying cultural interface on Harjo's poems, we can find the intersectionality of systems, ideas, sciences and knowledge between the two cultures. In this case indigenous people are no longer uncivilized people but rather very intellectual tribes who have productive knowledge parallel westerner's knowledge. Hence, it produces a new knowledge which give position to native's identity in society.

Therefore, the textual analysis of the cultural interface in Harjo's selected poems in frame of indigenous standpoint theory grants a new critical analysis to the poetry of Harjo that free indigenous people from westerner's stereotype and give position to them by demarginalizing indigenous people. Also, show them as productive people who gain knowledge depending on

experiences therefore their knowledge parallel and intersect with westerner's knowledge.

1.6 Theoretical Framework

The current study examines the Cultural Interface in Joy Harjo's selected poems. Thus, Indigenous Standpoint Theory is the theoretical framework of this study. The Cultural Interface proposals valuable views in understanding Harjo's reviving and demarginalizing of indigenous culture. Martin Nakata, a Torres strait islander scholar who has interest in decolonization issues because Torres strait islanders is one of Australia's two distinct indigenous ethnic groups along with the aboriginal people who were colonized. Nakata coined the term "Cultural Interface" which he defines it in his article "*The Cultural Interface*" (2007), as "the contested space between two knowledge system". He describes this space as "not clearly black or white, indigenous or western" (Nakata 9). It seems like a place of debate and conflict between the dichotomies of Indigenous and Western perspectives. where a complex interplay of histories, politics, and economics can be observed.

He introduces the term "Cultural Interface" to discuss the intricate connections between Indigenous and non-Indigenous cultures. His goal is to clearly express the methods through which various cultures engage with each other and exert mutual influence, while also recognizing the historical distribution of power and the consequences of colonization. In this case, when the culture of marginalized peoples is integrated alongside the dominant culture, decolonization will occur in many aspects. Basically, most dominant countries claimed that some countries are uncivilized and undeveloped, so they, as dominant countries, must bring civilization and development to those uncivilized peoples. Consequently, there has been a clear marginalization of their knowledge, sciences and experiences as

uncivilized peoples. Therefore, when the sciences, experiences and knowledge of these marginalized peoples are recognized, acknowledged and included alongside the dominant culture, their sciences and knowledge will be recognized, and thus their culture will be decolonized from the domination of other countries. This is the goal that Nakata seeks to achieve by formulating the cultural interface, which is to decolonize the culture of indigenous peoples from European domination and revive the sciences, culture and knowledge of indigenous' ancestors so that these indigenous experiences will indulge inside the mainstream.

Nakata shows that the interconnected dialogues and societal activities that shape our perspectives on the world and influence our understanding comprehend the evolving circumstances of our daily lives and the ways in which we apply various forms of knowledge in our everyday activities. Including indigenous experiences and knowledge requires many discussions, dialogues and even struggles to get to a certain point, therefore, Colleen Mcgloin in his "*Considering the Work of Martin Nakata's "Cultural Interface" (2009): A Reflection on Theory and Practice by Non-Indigenous Academic*", defines cultural interface as "a theoretical model that offers an explanation for the daily negotiations made by Indigenous people in colonized contexts". The term is used to describe and understand islander subjectivities as they have been and are now constituted within colonial history, the cultural interface becomes a place for dialogue, discussion, and conflict between cultures, so that indigenous people express their opinions, ideas, revive their culture and knowledge to gain recognition in societies in which they are marginalized (Nakata 38).

Hence, the significance of the cultural interface lies in its ability to empower marginalized people to articulate their ideas and showcase their sophisticated culture and scientific achievements, which are on par with those of Western societies. Through identifying points of convergence

among these diverse cultures, these marginalized people can exhibit their scientific and cultural achievements, compelling the Western society to recognize and incorporate indigenous sciences into its mainstream. The objective of his work is to enhance the influence and representation of Indigenous voices and viewpoints, fostering a more profound understanding of cultural narratives and identities. Nakata's approach to cultural interface offers a means for decolonization and promotes a fairer exchange of ideas between different cultures. For instance, applying the concept of the cultural interface in educational environments can facilitate the development of curriculum that honor and incorporate Indigenous knowledge alongside mainstream education.

The concept of the "cultural interface" serves as a point of conflict, representing both a physical and metaphorical space where Indigenous and non-Indigenous individuals interact on a regular basis. In the realm of engagement, conflicts can be fought, perspectives can be reimagined or expressed differently, and where the challenges of daily life are not just places of suppression. Nakata describes it in his book *"Disciplining the Savages Savaging the Disciplines"* (2007), as "a multi-layered and multi-dimensional space of dynamic relations constituted by the intersections of time, place, distance, different systems of thought, competing and contesting discourses within and between different knowledge traditions, and different systems of social, economic and political organization" (Nakata 195).

In this case, this intersectionality between cultures are the cultural interface that based on debating and conflicting to create new knowledge. Actually, this new knowledge (cultural interface) consists of indigenous knowledge and European knowledge that's why Nakata states in his article *"Indigenous Knowledge and the Cultural Interface: underlying issues at the intersection of knowledge and information systems"* (2002):

At the interface, traditional forms and ways of knowing, or the residue of those, that we bring from the pre-contact historical trajectory inform how we think and act and so do Western ways, and for many of us a blend of both has become our lifeworld. It is the most complex of intersections and the source of confusion for many. For in this space there are so many interwoven, competing and conflicting discourses, that distinguishing traditional from non-traditional in the day to day is difficult to sustain even if one was in a state of permanent reflection. (Nakata 285)

Accordingly, these cultural intersections blend traditional and Western knowledge, sparking discussions, dialogues, and tensions among different cultures. As a result, it becomes challenging to distinguish between traditional and non-traditional knowledge, as it is a product of the similarities and intersections between the two cultures. This underscores the significance of having indigenous individuals who engage in the examination and exploration of these convergences, thereby revitalizing the indigenous culture. As Nakata states in his *“Disciplining the Savages Savaging the Disciplines”* (2007), “While we have maintained continuity with our former knowledge tradition, much of the content of this tradition has been transformed in its interactions with Western knowledge systems and continues to evolve in interactions with Western knowledge and its institutions, technologies and practices.” (Nakata 198).

The basic principles of cultural interface encompass the intricate interplay of diverse cultural conceptions within a particular setting. This dynamic approach analyzes the many interconnections, divergences, and interactions among cultural factors. This concept delves into the multifaceted aspects of cultural communication, discourse, and adaptation. This emphasizes the significance of acknowledging the interplay of diverse cultures, as they influence one another while maintaining their distinct

attributes. This concept entails acknowledging and handling the difficulties that arise in interactions between different cultures, while fostering a sense of mutual regard, understanding, and productive dialogue among distinct cultural groups in order to reach to a point of intersection.

Consequently, utilizing existing knowledge from many perspectives to raise voices, advance awareness of indigenous knowledge produce collision, contradiction, and emergence of different understandings often lead to incoherence, making it challenging to comprehend and reconcile these inconsistencies within intricate or competing terrains of interconnected knowledge systems. Thus, the resolution of the conflict arises from the demonstration of cultural intersections, resulting in the generation of new knowledge. This knowledge is rooted in the conflict and discourse surrounding disputed information. This new knowledge is derived from the integration of advanced cognitive frameworks that bridge the gap between the knowledge of marginalized communities and the dominant power. Also, in order to gain a deeper understanding of the islanders' position in relation to the interaction between different historical thought systems, it is important to develop a new set of understandings. These understandings should take into account the complex interplay and multitude of meanings that have emerged over many generations as a result of these interactions. Nakata states about contemporary theories in his book *“Disciplining the Savages Savaging the Disciplines”* (2007):

Contemporary theories of Islanders as culturally different but equal interpret us more positively through our cultural behaviour and customs, which demonstrate Islander distinctiveness, history and tradition. This framework is about returning to Islanders, in both theoretical and practical terms, our ‘equal’ humanity and reinstating the value of our ‘different’ former lives in the past. (Nakata 196).

Nakata's assumptions argue that the current idea of islanders as culturally different yet equal has cast a favorable perspective on their indigenous cultural practices, which emphasize the uniqueness, historical background, and customs of their society. This theory seeks to reinstate the indigenous islanders' inherent equality and reaffirm the importance of their unique historical experiences that brought from their ancestors alongside reviving their knowledge and experiences. This method is reasonable and beneficial in clarifying the viewpoint of the islanders since it effectively combines the most advantageous features of both perspectives. The practice allows the residents of the islands (indigenous) to preserve a connection with their past and highlights the significance of equality in the present to reduce any inequalities they faced by other dominance countries.

Incorporating islander (indigenous) perspectives and stories into a theoretical framework necessitates more than simply including islander viewpoints and stories. In order to fully understand the complexity of the islander position, it is necessary to acknowledge the fact that these positions are subject to dispute, and to consider the various angles from which they can be examined. The perspective of islanders should not be confined just to the incorporation of islander content or the articulation of islander opinions through research, consultation, or advisory approaches. The focus lies primarily on comprehending and analyzing the intricate connection that constitutes the experience of islanders at the interface, as it unfolds through the ongoing struggle for significance and the competition over interpretation. It involves exploring the different interpretations that can be employed to attribute meaning to this experience, in a manner that is meaningful to those engaged in comprehending islanders.

Indigenous standpoint theory emerged as a division from feminist standpoint theory to raise awareness of indigenous people of Australia, America and all people around the world who faced marginalization.

According to Martin Nakata's book "*Disciplining the Savages Savaging the Disciplines*" (2007), defines standpoint theory "As a method of inquiry, standpoint theory was utilised by a diversity of marginalised groups whose accounts of experience were excluded or subjugated within intellectual knowledge production." (Nakata 213). Indigenous standpoint theory underscores the significance of Indigenous viewpoints, wisdom, and encounters in influencing the comprehension and examination of matters impacting Indigenous societies.

It underscores that individuals' societal positions impact their interpretation of reality and their capacity to create knowledge. This theory maintains that the real-life encounters and distinct cultural outlooks of Indigenous communities offer valuable perspectives that can question conventional narratives and enhance more precise and thorough understandings of Indigenous concerns. This theory aims to empower Indigenous communities by highlighting their voices and viewpoints, enabling them to take back control of their stories and question prevailing norms in scholarly studies, policy formation, and public discussions.

The indigenous standpoint theory used by a variety of marginalized groups whose accounts of personal life were excluded or subjugated within intellectual knowledge production. As a method of inquiry Standpoint theory posits that an individual's societal status shapes how they view the world and create knowledge. It asserts that marginalized communities, whose viewpoints have been traditionally disregarded, bring valuable insights that question mainstream beliefs and offer different interpretations of society. Indigenous standpoint theory further develops this concept by focusing on Indigenous viewpoints, knowledge, and lived experiences as Nakata defines indigenous standpoint theory as "a method of inquiry" (Nakata 213), therefore, through indigenous standpoint theory, these marginalized groups can produce more objectified knowledge as well as producing limitless

researches to show that they are productive people who have knowledge and sciences just like their colonizers. The significance of Indigenous knowledge and traditions is underscored, emphasizing the role of cultural heritage, ancestral wisdom, and community ties in influencing Indigenous perspectives. This approach aims to decolonize academic research and support Indigenous self-governance, allowing Indigenous communities to assert their own stories and determine their future paths.

Furthermore, indigenous standpoint theory does not mean the attitude of one position but rather the engagement and conflict of knowledge to produce new objectified knowledge. According to Gaile Pohlhaus in his *“Knowing communities: An investigation of Harding's standpoint epistemology”* (2002), he said:

First the social position of the knower is epistemically significant; where the knower is socially positioned will both make possible and delimit knowledge. Second, more objective knowledge is not a product of mere observation or a disinterested perspective on the world, but is achieved by struggling to understand one's experience through a critical stance on the social order within which knowledge is produced. (Pohlhaus 285)

Therefore, the position of the indigenous people (knower) is very important for the production of knowledge because they know their social and cultural position, and therefore when they produce knowledge, it will be real and specific. In addition, the production of knowledge is not only an observation of their social situation around them, but rather an interaction and struggle for the purpose of producing objective knowledge. Therefore, when indigenous people produce knowledge, it will be the result of interaction and struggle for the purpose of producing objective knowledge about them and eliminating any knowledge that the colonizers placed on

them, in this way they can free themselves from the stereotypical image that the colonizers placed on them and highlight their position, their voices, and their productive knowledge.

Furthermore, the idea of the ongoing conflicts in this situation is felt physically, influencing and restricting the verbal expression. Understanding the unspoken aspects of daily interactions is important in moving past traditional views of structural power and its consequences because indigenous standpoint theory “*depend[s] on reflexivity*” between cultures who negotiate and struggle with each other in order “to forge” new understandings. Recognizing this tension allows for a deeper understanding of social dynamics. Causal analyses are beneficial in providing a more nuanced understanding of the tensions that arise between Indigenous and non-Indigenous identities. So that, these tensions and experiences between cultures will be “the point of entry for investigation” (Nakata 215), consequently, new accurate knowledge will be produced.

Allan Ardill in his “*Australian Sovereignty, Indigenous Standpoint Theory and Feminist Standpoint Theory First Peoples’ Sovereignties Matter*” (2013), he said, “[indigenous] reject the way ‘non-Indigenous researchers have determined what knowledge is legitimate, resulting in Indigenous knowledge being seen as inferior’, and instead demand recognition that ‘whiteness’ has been oppressive” (Ardill 330). They criticize the dominance of non-Indigenous researchers in defining legitimate knowledge, which has led to viewing indigenous knowledge as inferior, therefore, there must be a call to stop these oppressive behaviors regarding indigenous tribes as uncivilized and less intellectual people.

The major points Indigenous Standpoint Theory tries to shed light on are given position to indigenous people which refers to the acknowledgment that an individual's social status, personal experiences, and cultural heritage

shape their viewpoints and the creation of knowledge. Understanding the lasting effects of colonialism on Indigenous communities and recognizing the significance of decolonizing research, policies, and actions are essential for promoting Indigenous empowerment. The concepts of community and interconnectivity highlight the mutual reliance between individuals, communities, ancestors, and land, underscoring the collective aspect of Indigenous knowledge and epistemologies. Cultural continuity and resilience refer to the acknowledgment of the enduring strength, cultural heritage, and persistent traditions of Indigenous peoples. These factors have enabled communities to overcome past hardships and current obstacles. Promote Indigenous self-governance, autonomy, and influence in crafting their own narrative, prospects, and decision-making processes to empower and enable self-determination. Indigenous standpoint theory aims to prioritize fundamental principles in order to elevate Indigenous viewpoints, question colonial systems of power and knowledge, and foster more comprehensive and fair interpretations of Indigenous matters and lived realities.

According to Nakata's assumptions, he supposes that the core concept of an Indigenous Standpoint Theory is to acknowledge the complex and debated nature of knowledge within the Cultural Interface. he suggests that Indigenous individuals are part of an intricate system of social connections that both influence and are influenced by their daily interactions. The idea of being a socially situated "knower" highlights the proactive involvement of Indigenous people in comprehending and explaining their own truths. He stresses the significance of examining how individuals form their comprehension through various interactions at the crossroads of cultures. This viewpoint underscores that Indigenous knowledge is not fixed but is consistently shaped and negotiated within the larger social framework. Recognizing the involvement of Indigenous individuals in this disputed

knowledge domain, an Indigenous standpoint theory can offer a structure for analyzing how societal roles, connections, and encounters influence the development of knowledge and identity in varied cultural settings (Nakata 12).

Consequently, indigenous standpoint theory allows us to understand various viewpoints within societies. It underscores the active role of Indigenous individuals in shaping what is understood from a particular standpoint. It explores the ongoing negotiation and conflict between Indigenous and non-Indigenous perspectives, where individuals may engage with and challenge different viewpoints simultaneously. The complexity of Indigenous identity and agency is highlighted when individuals find themselves at the crossroads of different belief systems. Accordingly, the physical manifestation of "tensions" that result from the interaction of Indigenous and non-Indigenous viewpoints highlights that these tensions are not solely intellectual but are also felt and encountered on a physical level during daily encounters. By recognizing and integrating these bodily experiences into conversations about power dynamics and cultural interactions, individuals can progress beyond basic structuralist interpretations.

In general, the major principles of this theory are as follow, the first principle involves developing structures that can accurately depict how Indigenous communities interact within these intricate settings. The second principle centers on empowering individuals by giving them position and the ability to influence and shape their own stories and relationships. The third principle emphasizes the significance of acknowledging and interacting with the daily conflicts, intricacies, and uncertainties that impact relationships between Indigenous and non-Indigenous peoples. By embracing these principles, an Indigenous standpoint theory can assist individuals in freeing themselves from constraining circumstances, allowing them to delve into and

express their identities and viewpoints more completely. This theory strives to shed light on the opportunities that arise in the intersections of Indigenous and non-Indigenous perspectives, providing a framework for navigating and comprehending reactions to colonial histories and present-day obstacles.

Accordingly, an Indigenous perspective must be established, as it is not merely a direct representation of personal experience and does not exist prior to being articulated in daily life awaiting to be discovered. It is a unique type of examination that serves as both a method of communication and a tool for convincing others and bringing attention to subjects that may have been overlooked. Indigenous standpoint theory serves as a starting point for various potential arguments. It provides a foundation for exploring a variety of perspectives and viewpoints. For an argument to be valid, it must be logical and based on sound reasoning. It should be able to address the underlying assumptions effectively. So that indigenous standpoint theory is not only a method of doing knowledge of indigenous people but rather a tool for analyzing, experiencing and then producing objective knowledge free of colonizers' control. Also, Nakata stated in his "*Disciplining the Savages Savaging the Disciplines*" (2007):

For Indigenous students, academics and researchers, standpoint theory in my mind is a method of inquiry, a process for making more intelligible 'the corpus of objectified knowledge about us' as it emerges and organises understanding of our lived realities. I see this as theorising knowledge from a particular and interested position — not to produce the 'truth' of the Indigenous position but to better reveal the workings of knowledge and how understanding of Indigenous people is caught up and implicated in its work (Nakata 215).

Here Nakata emphasizes the importance of standpoint theory in examining and interpreting information related to marginalized

communities. He highlights how standpoint theory aids in revealing the construction of knowledge concerning these groups and its impact on our comprehension of their daily realities, as he defines indigenous standpoint theory “as a method of inquiry” to produce more logical “corpus of objectified knowledge about [indigenous people]” (Nakata 215) and how these marginalized people can eliminate the false image that the colonizer placed on them. also, they can produce more objective knowledge about them showing to which extent they are productive people. By analyzing knowledge from a particular standpoint, like that of an Indigenous viewpoint, the aim is not to assert a definitive truth about that viewpoint. The objective is to explore the functioning of knowledge, its influence on our views of Indigenous communities, and its connection to power dynamics and prejudices. This method involves ongoing conflict to reach to a point that aids to uncover the intricacies of knowledge creation and comprehension, specifically concerning Indigenous groups. It highlights how prevailing narratives and structures can affect the portrayal and treatment of Indigenous peoples. So that, by giving the position for indigenous people to express and produce real objectified knowledge about themselves, indigenous people can free themselves from colonizer’s domination.

It offers a way to regain independence and comprehension within an intricate and frequently tense social environment. In this way, we can tell the world the point of view of these marginalized tribes and shed light on their experiences, ways of living, and traditions, in addition to their rejection and resistance to colonialism and the captivating of their ancestors’ lands from them. This approach can free these people from these conditions, understand who they are and how they give a rigid response to colonizer and thus gain freedom and equality in this world as Nakata said in his “*Disciplining the Savages Savaging the Disciplines*” (2007), “In these ways we can deploy an Indigenous standpoint to help unravel and untangle ourselves from the

conditions that delimit who, what or how we can or can't be, to help see ourselves with some charge of the everyday, and to help understand our varied responses to the colonial world" (Nakata 217). Subsequently, this method has the potential to liberate individuals from their current circumstances, enabling them to obtain a deeper understanding of their own identity and understanding.

1.7 Methodology

The current study tries to explore Nakata's cultural interface in Joy Harjo's selected poems to give a position for indigenous people who faced extermination. The theory of indigenous standpoint has been selected as a framework for the study. The Native American people was viewed as uncivilized, so they suffered marginalization and inferiority. Therefore, Harjo uses her poetry to resuscitate their culture and highlight that they are not uncivilized people in most of her poetry collections. Through applying Nakata's cultural interface within the framework of indigenous standpoint theory, we can see how these people are respected tribes and have their own sciences.

Approaching cultural interface on Harjo's poems allows us to gain new knowledge in which she demarginalizes indigenous people in her poems, consequently, indigenous people can be decolonized from marginalization of white people. Throughout depth interpretations of her poems with the use of Nakata's indigenous standpoint assumptions of reviving indigenous culture by giving them position and "corpus of objectified knowledge about us" which are used as strategies throughout analysis, we can find strategies investigated such as storytelling, dances, traditions, songs, stereotypical images placed on her people and recalling memory as well as showing natives' resistance and resilience through all of which she demarginalizes her nation, furthermore, we can find the intersectionality between the

indigenous and white cultures to display that they are productive people and have knowledge parallels the European one. As a result, a textual analysis is directed to discover the methods Harjo uses to raise voices of indigenous people. Eventually, new knowledge can be produced about the productivity of these native tribes.

In this study, different poems are selected from different volumes to shed light on the cultural interface of Harjo's poetry using indigenous standpoint theory as a framework. The present study covers two assumptions discovered by the researcher to display the cultural interface in Harjo's poems. Twelve poems for the first one and thirteen poems for the second one. These poems are taken from *"An American Sunrise"* (2019), *"In Mad Love and War"* (1990), *"She Had Some Horses"* (2008) and *"Conflict and Resolutions for Holy Beings"* (2015).

1. Demarginalization of indigenous culture: "How to Write a poem in a Time of War", "New Orleans", "The Road to Disappearance", "Grace", "We Must Call a Meeting", "Mercy", "An American Sunrise", "By the Way", "Goin Home", "In Mystic", "Conflict and Resolution for Holy Beings and Sunrise".
2. Intersectionality of indigenous and westerners cultures: "Exile of Memory", "Cehetosakvtes", "Advice for Countries, Advanced, Developing and Falling", "Mvskok Mourning Song", "Bless this Land", "For Calling the Spirit Back from Wandering the Earth in its Human Feet", "No", "Once the World was Perfect, Remember", "For Elva Benson, and those who have learned to speak", "She Had some Horses", "Talking with the Sun" and "Praise the Rain".

1.8 Scope and Limitation of the Study

The current study centers on Nakata's cultural interface in Harjo's selected poems in light indigenous standpoint theory. Indigenous standpoint

theory concentrates on indigenous people around the world who confront discrimination and marginalization in societies. Thus, the thesis will be limited to show the cultural interface of indigenous people of America through Harjo’s portrayal of them using indigenous standpoint theory as a framework. This theory allows these marginalized people gain positionality through raising their voices. consequently, these indigenous tribes can be decolonized from colonization.

The poems in this thesis are selected depending on their relevance to show the cultural interface. Consequently, her poems present Harjo’s reviving of indigenous culture to demarginalize them through showing indigenous’ resistance, resilience, storytelling, recalling memory, songs, dances, stereotypical images placed on indigenous people and traditions.

Furthermore, her poems involve the intersectionality of knowledge between indigenous and western cultures to produce new knowledge, these selected poems have intersectionality between the two cultures so that native culture parallels westerners culture. The study will be restricted to the following collections:

Ch.	Poetry Collections	Selected Poems
3	<i>“An American Sunrise” (2019)</i>	How to Write a poem in a Time of War The Road to Disappearance An American Sunrise By the Way

	<p><i>“Conflict and Resolution for Holy Beings” (2015)</i></p> <p><i>“In Mad Love and War” (1990)</i></p> <p><i>“She Had some Horses” (2008)</i></p>	<p>Goin Home In Mystic Conflict and Resolution for Holy Beings Sunrise</p> <p>Grace We Must Call a Meeting Mercy</p> <p>New Orleans,</p>
<p>4</p>	<p><i>“An American Sunrise” (2019)</i></p>	<p>Exile of Memory Cehetosakvtes Advice for Countries, Advanced, Developing and Falling Mvskok Mourning Song Bless this Land</p> <p>For Calling the Spirit Back from Wandering the Earth in its Human Feet No</p>

	<p><i>“Conflict and Resolution for Holy Beings” (2015)</i></p>	<p>Once the World was Perfect Talking with the Sun Praise the Rain</p>
	<p><i>“She Had some Horses” (1990)</i></p>	<p>Remember For Elva Benson, and those who have learned to speak She Had some Horses</p>

Chapter Two

Literature Review

2.1 Introduction

This chapter gives an overview of the studies conducted on Joy Harjo's selected poems, Nakata's concept of "The Cultural Interface", and the Indigenous Standpoint Theory. The purpose is to clarify these topics for the readers, allowing them to gain a deeper understanding of how Harjo's poems are analyzed, how the cultural interface is applied, and how the indigenous standpoint theory is addressed. Thus, this literature review is structured into three sections, the first one is focusing on Harjo's selected poems, the second one the Cultural Interface, and third one on the Indigenous Standpoint Theory.

2.2 Harjo's Selected Poems

This section examines several scholarly investigations done on the selected poems of Joy Harjo. Joy Harjo garnered significant scholarly attention for her prominent position in both the broader American literary landscape and the specific realm of Indigenous American literature. Harjo's poetry depicts the presence of Indigenous voices inside a racist culture that seeks to eradicate Indigenous people. The subjects explored in her poems cater to the need of those residing in the United States. These studies focus on analyzing her poetry, which has garnered significant interest among scholars. Each research assesses her literary output by concentrating on a certain side.

Many studies in this literature review address the disturbance of identity shown in Harjo's poems. Harjo's poetry is extensively analyzed by several researchers to illuminate the impact of Indian American displacement caused by European settlers and its repercussions on their cultural identity in the wake of this genocide. Indigenous American literature, particularly poetry, exhibits individuals whose communities have close connections and affinities with their surroundings. These peoples are inherently characterized by a deep connection

between their identity, culture and their lands. Within this particular framework, the arrival of European explorers to the Americas and the subsequent displacement of Native Americans from their ancestral lands is often seen as a form of genocide that has had a profound impact on their social identity.

While other studies investigate the interdependence between land and Native American history as depicted in Joy Harjo's poems as well nature as a power of healing. Her poetry is imbued with signs, symbols, pictures, and metaphors mostly taken from nature that enhance their profound historical and cultural significance, stemming from their terrible history. Harjo's purportedly produced map serves as a poetic embodiment, encapsulating significant historical occurrences and cultural principles of the indigenous community. The narratives and legends of indigenous ancestors may be revitalized and modernized through adaptations across several literary genres, including forms of poetry. These studies examined Joy Harjo's poetry via an ethical lens. Both humans and non-human beings are confronted with several significant obstacles and dangers, which are becoming more and more apparent under the specific circumstances of climate change and the deterioration of the environment.

Through surveying these studies, we know about Harjo's views to promote awareness of the Earth's vulnerability and the necessity for environmental justice. Additionally, they seek to enhance comprehension of Joy Harjo's poetry, specifically its portrayal of sustainability and ecology as a political reaction to violence, negligence, devastation, and exploitation of nature and the environment. Furthermore, Harjo's poetry exposes indications of the usurpation and excessive utilization of land and the ecological surroundings, together with the brutality and hardship experienced by individuals in some places. It

highlights the presence of traditional cultural practices that demonstrate the potential for these interactions to be deeply ingrained.

Whereas many studies demonstrate that Harjo's works revive indigenous' resistance, the historical actions that led to the confiscation of land, forced relocation, mass killings, and eradication of Native American culture. Harjo's poetry links the revolt with landscapes and barrenness, since the act of colonization was an affront to the environment. Harjo's literary work demonstrates her fervent efforts to convert her animosity towards the Euro-American colonizers into affection. Alternatively, the burden of historical events will persist in causing severe emotional distress to Native Americans, spoil their aspirations for a more promising tomorrow, and result in unnecessary hostility. Harjo's poetry portrays individuals plagued by fear and hatred. This communal is tormented not alone by the effects of colonialism, but also by a sense of self-indulgent sorrow.

Regarding the disturbance of indigenous identity, Roselyn M. Jua and Gespa Nkemze Azekeng in their article "Displacement and Eco-Cultural Identity Dysfunctions in the Poetry of Joy Harjo" (2022), suggest that indigenous displacement is the main cause of the disturbance of indigenous identity. It suggests that in Native American literature, especially in the realm of poetry, there is a distinct focus on the connection between their cultures and the natural world. This connection highlights the deep affinity that these individuals have with the environment around them, this intricate relationship between indigenous peoples and nature was disrupted. The latter view this as a genocide on their cultural identity. This study discusses the displacement of Indians-American from their native lands as a form of ethnic cleansing, thereby addressing the struggles faced by the indigenous population. It emphasizes the

importance of ecological factors in the formation of identity among American Indians. It suggests that the environment plays a crucial role in how American Indians perceive and construct their identities. It utilizes the principles of ecocriticism to examine and interpret Joy Harjo's poetry, aiming to explore the harmonious relationship between indigenous communities and the natural environment. The study shows that when indigenous people are forced to leave their homes, it has a significant impact on various aspects of their lives, including their beliefs, cultural practices, worship at sacred sites, storytelling and traditions.

American Indians have historically and continue to suffer due to the encroachment of settlers on their territory and their consequent forced removal from their ancestral territories. Harjo uses a historical occurrence to illustrate the degree to which existence indigenous people was endangered by the arrival of European colonizers. It is quite remarkable that Indians from that region not only survived, but also to travel a boundless distance in order to preserve their traditional heritage. Maria Foutzitzki in chapter two of her thesis "The Political Movements in America through the Poetry of Maya Angelou, Joy Harjo and Ana Castillo" (2020), examines the current political developments, themes of social justice and activism in the context of various civil rights movements such as the Civil Rights Movement, The Red Power Movement, and The Chicano Movement. The main focus is on how poets use their voice to advocate for social change and equality. By using her writings to highlight the different forms of oppression faced by minority groups like Native Americans, Harjo aims to advocate for her own community and raise awareness among readers about the challenges faced by those living on the margins.

In addition, Widad Allawi Saddam in her paper entitled "Disturbance of Native Americans as Reflected in Selected Folkloric Poems of Luci Tapahonso,

Joy Harjo and Simon Ortiz” (2016), shows that due to the effects of colonization and assimilation, Native Americans experienced a sense of disorientation between their traditional past and the current present. The process of adopting the culture, lifestyle, language, and even relocating to new homes of the colonizers became a conflicting aspect in the minds of Native Americans. Individuals often find themselves in a state of confusion, navigating between their past and present realities. While they strive to embrace their true selves, external forces, such as colonizers, often impose expectations for them to conform to a different identity. The sentiment of restlessness had an impact on the Native American population. This study illustrates how Native Americans expressed their discontent with colonization through their traditional poetry. It elucidates the manner in which every aspect of folklore symbolizes the resistance towards the hegemonic culture of the colonizer.

Consequently, Bayan Al-Dahiyat and Ahmad Y. Majdoubeh in their “Imagining a Poetics of Loss” (2023), explore how Joy Harjo's poetry serves as a representation of the imagined geography of the Muscogee (Creek) nation. The poet envisions a decolonized geographical space that reflects a sense of national community, where intellectuals and poetry play a significant role. This article aims to emphasize specific intellectual and literary works that actively participate in imagining and preserving memories in defiance of colonial erasure. A counter narrative against colonialism that promotes a fresh perspective on national identity and sovereignty.

The process of urbanization has caused Native Americans to lose their connection to their ancestral land, leading to a significant disconnection from the natural environment that formerly had a profound bond with them, ultimately results in the destruction of future generations. Native Americans face the precarious balance between the peril of losing their past and the danger

of being overwhelmed by modernity. Ivanna Yi in her “Cartographies of the Voice: Storying the Land as Survivance in Native American Oral Traditions” (2016), discusses the process of creating, naming, and revitalizing Native lands after colonization through the use of storytelling. Storying about lands involves imbuing the land with significance and meaning from these communities resonate with values such as respect for nature, interconnectedness with all living beings, and a deep connection to ancestral wisdom. This unique cultural perspective is reflected in the narratives and instructions passed down through generations, highlighting the importance of harmony, balance, and reverence for the natural world. Indigenous peoples use storytelling to revisit and redefine the geographical maps of their land following colonization. This study highlights the rich history of storytelling by Native American communities in shaping the landscapes of the Americas. It explores the history of the land prior to colonial influence starting in the 15th century and highlights how lands are still significant today in promoting decolonization and cultural resilience. It explores how the oral tradition is expressed in various formats such as poetry, interviews, fiction, photography, and film. It illustrates that through storytelling, the land serves as a storehouse of the oral tradition. The article examines spoken stories from time periods before contact and after colonization, spanning various countries and geographical areas in the Americas.

Subsequently, Nahidh Falih Sulaiman and Alyamama Qais Yousef in their “Memory and Future Generations: An Ecofeminist Study of Joy Harjo’s Poetry” (2020), shed light on the crises of colonization and its effect on environment, Native people in America’s society now have a difficult time establishing their Native ancestry. The goals of this study are to preserve Native cultural identity, restore equilibrium, and investigate the function of memory in the building of home. This study seeks to discover the ecofeminist perspectives

inherent in Native tribal culture. Harjo discovers in tribal memory the ability to resist the patriarchal system's subjugation of Native Americans in the modern world.

Additionally, Carmen García in her “Joy Harjo’s Ethical Modes of Behavior toward the Land” (2022), raises awareness of preserving the environment. This study shows that the poetry of Joy Harjo can be used to consider how different cultural traditions interpret the concept of "We" in relation to other animals and environment, for which it is important to define innovative forms of responsibility. Both humans and non-humans now confront a wide range of serious risks and problems, many of which are becoming more obvious in the context of environmental degradation and climate change. The influence that the current global crises are having on the environment, our relationship to places, and ultimately our sense of belonging is an issue raised by Harjo's work. The significance of some of Harjo's poems for raising awareness of environmental justice and the planet's vulnerability is covered in this article. Environmental justice can be found in modest but important actions of compassion.

Likewise, Sara Azad Jabbar in her “Nature and Spirituality in the Poems of Joy Harjo” (2024), displays how Harjo incorporates themes of nature and exploring the use of metaphors, imagery, and symbolism in relation to nature and spirituality in her poems. The study further delved into the significance of nature and spirituality in Indigenous cultures. Harjo's poetry examines animals as symbols of both nature and spirituality. The eagle in "Eagle Poem" and the horses in "She Had Some Horses" are key examples of this theme. In her collection "She Had Some Horses", Harjo prompts us to reflect upon indigenous connection with nature and the spiritual realm through the portrayal of these animals. Nature is a means of gaining spiritual understanding, depicting the

natural environment as a pathway to more profound spiritual encounters, and examining the connections between nature and spirituality.

Similarly, in “Eco-Marxism, Deep Ecology and Wilderness in Joy Harjo’s Selected Poems: An Ecocritical Reading” (2022) by Katia AIT MEDJBER and Zahia FAHEM, the study presents that Joy Harjo's poems are notable works that showcase her talent and unique voice in the realm of poetry. It aims to explore the poet's portrayal of nature and its connection to humanity, throughout Ecocritical lens, this study examines the structures and themes of the poems in relation to the poet's cultural heritage. The poet focused on Eco poetry to demonstrate the connection between humans and the natural world. This paper aimed to investigate the key elements of this relationship. Indigenous separation of their lands has resulted in ecological destruction and the loss of connection with the natural world. Harjo's poem highlights the negative impacts of capitalist beliefs on their relationship with environment, emphasizing the urgent need to reestablish harmony between humanity and nature. The destruction of the environment was the main focus of this paper, which also delved into the ideas of deep ecology, self-actualization, and ecological equality. The research demonstrated that Harjo's poetry played a significant role in fostering a connection between individuals and environment, leading to a deeper comprehension of the interconnectedness of all living beings in sustaining life on our planet.

The majority of violence arises from feelings of irritation, unfairness and fear. Harjo's poetry depicts characters who either resisted or were unable to conform to a society that is predominantly controlled by the white people. Harjo's work prominently explores the issue of memory, enabling us to uncover the voices and existence of those who were previously hushed and made imperceptible. This process imbues them with fresh significance in our current

context. Embracing personal and collective suffering requires recognizing one's own susceptibility and ability to bounce back, as demonstrated by Harjo. This empowers individuals to shift their attention from a stigmatizing and victimizing narrative towards the potential for cultivating a strong and resilient sense of self.

Regarding the suffering of indigenous people, Sally Michael Hanna in her “War, Death and what Remains in the Poetry of Joy Harjo” (2019), suggests that to comprehend American-Indian literature effectively, it is essential to carefully place it within the historical context of the injustices inflicted upon American Indians. Understanding and addressing such atrocities is crucial, which may include acts such as murder, involuntary displacement, psychological distress, sexual assault, and forced cultural integration. It is essential to consider the historical and cultural background to effectively comprehend and combat these injustices. Encourage readers to assist in creating a depiction of the hardships faced by Native Americans, which they skillfully translate into various art forms such as stories, poems, music, and visual art that serve as powerful testimonies. Native American tribes have relied heavily on traditional stories and folklore to navigate their existence within nature and to maintain their connection to the land. By blending oral and written literary techniques, the poetic depth is enhanced. This approach guarantees a level of engagement and interest that is sure to leave a lasting impact. Joy Harjo and many other American-Indian writers have chosen to incorporate elements of surprise and intrigue into their writing by addressing themes of degradation and elimination through the medium of song.

Harjo’s poetry marks a journey whose purpose is not only to progressively come to terms with one’s own pain but also to encounter the pain of others, that is, the pain that pervades the traces left behind in the history of people, this idea

helps to better understand the scale of indigenous communities' rise in the hegemonic social, economic, and cultural spheres in the United States. The recognition and visibility that Harjo has brought to Native-American traditions exemplify the growth of cultural presence. Also, she writes poetry to challenge the stereotypical image that's westerners put about the native in which they are people of less intellectuality and pagan tribes. Yaseen Hussein Ali in his "Counter-History: Joy Harjo's *An American Sunrise* and Natasha Trethewey's *Native Guard*" (2023), suggests that from the very beginning of human existence, individuals demonstrated their place in history through activities such as painting symbols on cave walls, inscribing marks on clay, and crafting epic narratives. This study displays that Counter-history allows marginalized communities to tell their own stories, rather than relying on historical accounts written by others. Harjo emphasized the admirable traits and characteristics of her community, challenging the mainstream historical portrayals. Counter-history is a technique used by marginalized individuals to reframe their historical narratives in light of current perspectives. This approach offers a new angle to explore unresolved aspects of history. Throughout history, Harjo aimed to challenge stereotypes about Native Americans by creating a counter-history in her poetry. Harjo attempts to portray her community as civilized one while also attributing the tragedies that affected her predecessors to white Americans and their call for accountability. Despite what history may suggest.

When reading Harjo's poetry, it is important to remember that she is a poet who explores contrasting ideas. She skillfully uses repetition to highlight the strength of language and frequently depicts nature as a symbol of survival. Through such techniques, she aims to resolve apparent conflicts. Her poetry characterized by visual, musical, and spoken elements. Harjo's poetry provides a platform for all her readers to learn and master the skill of identifying and

asserting their own identities. Harjo expresses the plight of her culture in nearly all of her artistic activities, whether in poetry or song. She strives to transcend the challenges faced by her community by creating a world of her own making, one that transcends separation and hopelessness. Accordingly, Mohanad Ghanim Glayl in his “Pain Pleasure Principle in Joy Harjo's Poetry: The Foundation of Personal Choices and Identity” (2024), shows Harjo’s various hardships and challenges. The core principle of human decision-making plays a significant role in shaping beliefs, values, actions, and decisions. It is essential to critically evaluate these aspects through a thorough examination. The utilization of a postcolonial perspective aids in comprehending the power dynamics and societal frameworks that impact how we perceive pain and pleasure. This study contends that there is a need to delve deeper into these aspects within Indigenous literature. When analyzing Indigenous literature, it is crucial to view it within the framework of post-colonial theory. Concepts like identity, hegemony, and hybridity should be taken into account to grasp the underlying intentions of these literary pieces completely. In her literary works, Harjo's poems demonstrate the powerful impact of language in bringing about positive change and promoting healing. highlights the significance of language in connecting different cultures and languages through her work.

Although the majority of American Indian literary works consistently depict a persistent connection to suffering, Harjo uses poetry to envision an idealized world without colonialization because she writes poetry to decolonize her community. From a young age, Harjo experienced the severe consequences of the Indian Removal Act, including the ongoing sense of being uprooted, both physically and spiritually, and the resulting devastation. Being separated from nature is a source of grief that influences her poetry, as well as the necessity to embrace nature as a symbol of renewal. Nature is depicted as the sole source of

personal fulfilment amid a path of adversity. Harjo has become a challenging author in preserving tales of bravery. Myths transport readers to a bygone era when humans and environment were intertwined, serving to reinforce their ancestral legacy. Harjo vividly portrays the harsh reality of famine, loss, pain, and grief as persistent aspects of the American-Indian's life. She harnesses the inherent energies of nature and indigenous' heritage to discover a path forward from the ruins of devastation.

2.3 The Cultural Interface

Many research addresses the concept of the cultural interface, as first coined by Martin Nakata. The Cultural Interface is a contemporary concept that holds significant relevance in our era. It has been utilized in several studies within the realm of educational institutions. This notion seeks to amplify the perspectives of marginalized people residing in communities where a certain group holds dominant authority, which can be characterized as a form of colonialism. This approach aims to emphasize the perspectives of marginalized individuals, challenge stereotypical portrayals, and demonstrate their proficiency in knowledge and sciences. By doing so, it sought to compel dominant forces to recognize and benefit from the knowledge possessed by these marginalized groups. Thus, the cultural interface refers to the intersection where dominant forces utilize the science and expertise of oppressed groups so that these marginalized groups can be decolonized. Consequently, this intersection forms the foundation of Martin Nakata's theory. Many studies were conducted on Nakata's concept in many fields but in literature not yet that's why this literature review will demonstrate studies investigate the use of the Cultural Interface in Educational field.

Many studies focus on the intersection of Indigenous education and information science. Ann Mary Doyle in her thesis "Naming, claiming and

recreating: indigenous knowledge organization at the cultural interface” (2013), suggests that the purpose of The Cultural Interface is to analyze Indigenous knowledge within the context of higher education. The study yields a theoretical framework for the arrangement of Indigenous knowledge, emphasizing the significance of knowledge organization in education for Indigenous learners and other individuals. This study delineates the scope of Indigenous knowledge within the context of higher education, elucidates the discipline of Indigenous knowledge organization, and furnishes a framework for additional investigation.

The Cultural Interface can be utilized to create, investigate, and assess knowledge organization systems specifically tailored for Indigenous objectives. Indigenous Knowledge Organization possesses a distinctive history, precise objectives, and an alternative methodology in contrast to conventional search and retrieval methods. The perspective regards Indigenous knowledge in higher education as a fluid domain characterized by the interplay of individuals, ideas, records, and organizations, rather than a static notion. The study delineates multiple Indigenous approaches to effecting change in design processes. This demonstrates how Indigenous epistemologies can establish a structure for examination, exploration, and creation, as well as a domain of Indigenous academic inquiry. By incorporating Indigenous viewpoints into the study of information disciplines and other areas, we may recognize the significance of Indigenous knowledge organization as an academic subject. It would be advantageous to incorporate this topic into a broader disciplinary framework that encompasses Indigenous theory, social theory, and critical theory, as well as information-related disciplines like as archival science, library and information science, and museum studies. This study considers Indigenous

knowledge organization as an academic discipline that connects Indigenous studies with information studies.

Additionally, Katrina Rose Thorpe in her thesis “Narratives of learning at the cultural interface: The influence of indigenous studies on becoming a teacher” (2017), examines the impact of pre-university life circumstances and participation in Indigenous Studies curriculum and teaching on the professional identity formation of three non-Indigenous preservice teachers. The study employs the narrative inquiry approach developed by Connelly and Clandinin to demonstrate the significance of personal and professional experiences in building teacher identity. Nine preservice teachers were interviewed using semi-structured interviews over the course of a year. From the pool of volunteers, three stories were selected. The stories were chosen for their important insights into the Cultural Interface, which refers to the meeting point of Indigenous and non-Indigenous cultures. The Cultural Interface developed by Nakata was utilized to demonstrate the impact of individual learners' backgrounds on their encounters and difficulties in diverse social and educational environments. This approach provided a more profound comprehension of how preservice teachers acquired knowledge and dedicated themselves to Indigenous education. While each narrative may vary, there were shared collective experiences. The results indicate that the participants cultivated a sense of identity as activists for Indigenous education. According to this study, it is recommended that teacher educators establish nurturing conditions for aspiring teachers who are in the process of forming their professional identity.

Danielle Armoue in her thesis “Aboriginal Education Officers Working at the Cultural Interface: Nguli yoo boy ngoo Yulling Ngunya” (2016), talks about the use of the cultural interface by Aboriginal Education Officer in schools and

is carried out by Aboriginal and Torres Strait Islander individuals. The majority of the research pertaining to this subject has been conducted by educators and scholars who are not of Indigenous descent. Insufficient study is dedicated to examining the viewpoints of Aboriginal Education Officers themselves. As per educational regulations, they are responsible for offering contextual comprehension and culturally suitable assistance to facilitate the academic achievement of Aboriginal and Torres Strait Islander students. This position is crucial for meeting the requirements of Indigenous students and guaranteeing their achievement in a predominantly Western educational environment. The objective of this study is to examine the perception of Academic Education Officers regarding their responsibilities at educational institutions and the difficulties they encounter. The research approach employed is a narrative case study, wherein data was collected from four Aboriginal Education Officers in northern New South Wales through yarning sessions.

Many Researchers have explored transformative learning in various settings, but little is known about how higher education impacts Aboriginal and Torres Strait Islander students. According to Hill et al. in “Transformation at the cultural interface: exploring the experiences of aboriginal and Torres strait islander students undertaking university students” (2023), the study seeks to comprehend the encounters of Indigenous students in university in order to reveal the intricacies of their experiences inside the higher education setting. A qualitative interpretative study was undertaken, employing narrative inquiry, to investigate the experiences of nineteen Indigenous undergraduate students. Individual student tales were collected and examined via written narratives, focus groups, and in-depth interviews. The narratives uncovered recurring motifs such as the students' development in self-confidence, their management of familial aspirations, and the validation of their cultural identities as

Aboriginal and Torres Strait Islander individuals. The examination of these issues was directed by Nakata's cultural interface theory and Mezirow's transformative learning theory. The study revealed that university education resulted in profound transformation and individual development for numerous students. Establishing connections with fellow students played a vital part in their network of support, cultivating self-assurance and a feeling of inclusion within the university community.

This study reinforced students' sense of worth and overall happiness, hence improving their capacity to shine in higher education. The students relied on family support, which was crucial, but it also posed obstacles that required cautious navigation. In addition, the study found that university education enhanced the students' affiliation with their Indigenous origin. These findings emphasize the significance of institutions in providing support and education to Aboriginal and Torres Strait Islander students. They offer vital insights into the students' university experiences at the cultural interface. The involvement of Indigenous students in higher education has the potential to create substantial transformation. When these students engage with the university setting, they have difficulties in surmounting structural and institutional barriers. Universities must prioritize implementing adjustments to establish an environment that is both inviting and inclusive for Indigenous students, devoid of any instances of racism or detrimental stereotypes.

According to Hill et al. in "Exploring transformative learning at the cultural interface: Insights from successful aboriginal university students" (2020), it investigates Transformative learning theory elucidates the manner in which learners undergo a cognitive process that alters their viewpoints and broadens their understanding of the universe. This study examines the transformative impact of university education on the experiences of three

Aboriginal individuals who successfully completed their studies at a university in Western Australia. The personal narratives of each author were examined utilizing a collaborative auto ethnographic methodology to explore the influence of university on their lives. The study revealed that all authors encountered comparable obstacles, both in terms of their mental and emotional well-being, during their tenure at university. Furthermore, it was found that the university modified their identities in a manner that corresponds to Mezirow's idea of transformative learning.

These findings indicate the necessity for further investigation into the use of transformational learning theory in culturally diverse environments. The interaction between different cultures resulted in substantial changes for each author involved. The university studies prompted the group members to transcend basic perceptions of Indigeneity and adopt a more comprehensive identification framework that incorporated their personal experiences. These experiences provide a comprehensive portrayal of Indigenous living in both academic and broader societal contexts. They also challenge the inclination in Indigenous higher education philosophy to perceive Indigeneity and academia as conflicting entities. This study demonstrates the beneficial effects of university education on the lives of Aboriginal and Torres Strait Islander individuals, while still respecting and preserving their cultural identity.

2.4 Indigenous Standpoint Theory

Indigenous standpoint theory emerged as a subsection from feminist standpoint theory in order to give position to aboriginal who faced marginalization in Australia, America and all over the world. Ambelin Kwaymullina in her “Literature, Resistance, and First Nations Futures: storytelling from an Australian Indigenous women’s standpoint in the twenty-first century and beyond” (2018), she shows that Indigenous standpoint theory

has become a valuable tool for First Nations individuals to express important perspectives rooted in their lived experiences as Indigenous people, especially when navigating the intricate intersections. Some aspects of oppression stemming from colonialism have led to the development of Indigenous standpoint theory, which has been influenced by feminist perspectives. As academics, it is crucial to acknowledge that the traditional knowledge systems of Indigenous peoples have always emphasized the importance of understanding one's place within the interconnected web of relationships that shape our existence. Indigenous standpoint theory can be seen as a component of an ongoing initiative by First Nations communities to embody Indigenous lifestyles and perspectives. Knowing and doing both within and outside the academy.

Indigenous Standpoint Theory conducted as a framework for many studies to decolonize sciences from colonizers such as social sciences, health organizations, teaching programs, and educational organizations nevertheless so little studies in literature. In “Indigenous bioscientists constitute knowledge across cultures of expertise and tradition: An Indigenous standpoint research project.” (2014), *Kim Tallbear* assumes that her study which involves conducting an ethnographic study of Indigenous bioscientists in the United States. The study is influenced by two main factors: external perspectives that often view Native American social and cultural practices as anthropological curiosities and locations for analysis. differs significantly from the perspective of a non-Indigenous observer. Through her extensive involvement in various aspects of Native American society, culture, education, and career fields, the Indigenous standpoint project presents a unique viewpoint. focused on individual career choices, but on the broader structural factors that influence Native American participation in bioscientific research. This study delves into

the cultural and social aspects that drive Native Americans pursue careers in bioscience, with a particular emphasis on the systemic forces shaping their involvement in this field. social research contributes to a more comprehensive understanding of their unique social and cultural perspectives compared to the dominant culture. to the integration of Indigenous knowledge and practices into Western scientific research, recognize the importance of science and technology in conducting research to uphold Indigenous sovereignty. This recognition is evident as both entities place a growing emphasis on utilizing scientific advancements to support their respective goals and interests. In the United States, the field of Indigenous Studies primarily emphasizes disciplines within the humanities, rather than governing through scientific approaches. the physical and biological sciences as well as technology fields, their research may lack a well-rounded perspective. Techno science plays a dual role in impacting Indigenous sovereignty by both constraining and enabling it, although its significance may be diminished for Indigenous communities.

Also, in another article entitled “Indigenous standpoint theory as a theoretical framework for decolonizing social science health research with American Indian Communities” (2021) published by Cox et al. saw that Theoretical frameworks based on Western knowledge used in social science research for public health often do not adequately represent American Indian communities. Indigenous standpoint theory, created by Indigenous researchers, aims to address this gap. This approach extends beyond traditional Western theoretical frameworks by incorporating Indigenous standpoint theory in collaboration with American Indian communities. This method aims to decolonize research on American Indian health. Indigenous standpoint theory plays a crucial role in the social sciences by addressing the impacts of colonization on American Indians. This theory helps in understanding the

specific challenges faced by Indigenous communities, such as the effects of colonization, tribal issues, and other intersecting factors.

The connection between identities and cultural context is closely tied to the structural inequalities faced by American Indian communities. Additionally, Indigenous standpoint theory combines Indigenous knowledge with Western research approaches and methodologies within a specific cultural framework. Indigenous standpoint theory is a collaborative process aimed at decolonizing social science research for American Indians. It emphasizes the direct application of research outcomes to benefit American Indian communities.

Jacob Prehn in his “An Indigenous Strengths-based Theoretical Framework” (2024), explores the insufficient recognition and incorporation of the skills and abilities of Indigenous people in practical uses, policy development, and research. In order to address this problem, he suggests implementing an Indigenous strengths-focused theoretical framework that seeks to recognize and emphasize the diverse qualities inherent in Indigenous persons and communities, who often encounter challenges as a result of the enduring impacts of colonization. Professionals may encounter challenges when dealing with them. Governmental entities frequently succumb to deficit-based thinking when collaborating with Indigenous people. It is imperative for all parties involved to redirect their attention towards acknowledging and developing the positive qualities and resources within these communities. Indigenous advocates sometimes succumb to the pitfall of pessimistic thinking and overly simplistic analogies. This study aims to emphasize the significance of preventing such inclinations by employing Indigenous Standpoint Theory. The result is a theoretical framework that specifically emphasizes the positive attributes of Indigenous societies and integrates a strengths-based approach within the Indigenous context.

Additionally, Josie Arnold in “Canadian and Australian First Nations: Decolonising knowledge” (2018), delves into the concept of Indigenous standpoint theory within the Australian context, particularly in relation to postcolonialism. It also examines how certain elements of this theory have impacted the academic work of Canadian First Nations communities. This study analyzes the effect of cultural metanarratives on ideology and their role in limiting alternative forms of knowledge, existence, and action in academic study. It suggests that their influence on knowledge and education is focused on confirming the dominant Euro-Western knowledge frameworks. It is crucial to acknowledge that the process of decolonizing knowledge does not inherently result in decolonization in other domains. Decolonizing knowledge is commonly regarded as a means of resistance inside academic spheres. An idea is that practice-led research provides a means to acknowledge and authenticate Indigenous practitioner knowledge within academia. The study highlights the ongoing feeling of isolation that indigenous people face in their own lands due to colonization, which remains significant and long-lasting. The study proposes that a PhD program incorporating the production of an artifact and a comprehensive analysis, with a focus on participatory learning and research, could provide an inclusive avenue for First Nations People to participate in non-traditional research within academic environments.

Also, Dennis Foley in his thesis “Understanding Indigenous Entrepreneurship: A Case Study Analysis” (2004), investigates the socio-economic landscape of urban Indigenous Australian entrepreneurs. The study delves into the experiences of Indigenous entrepreneurs in urban settings. As entrepreneurs achieve success in business, they may begin to feel more connected to the Anglo culture and less connected to their Indigenous roots, experiencing feelings of enlightenment, empowerment, and liberation. The

research utilized Standpoint theory in conjunction with a Grounded theory approach to anchor it in an Indigenous epistemological perspective on knowledge. The findings of the study offer a deep understanding of the experiences of minority entrepreneurs. Individuals living in post-colonial cultures characterized by Western dominance and negative stereotypes often find themselves in welfare-dependent societies.

In conclusion, the results indicate that the primary drive for Indigenous entrepreneurs is to support their families, offer their children a better future than their own, and break free from the cycle of poverty. Additionally, they may face challenges such as racism. Discrimination, along with insufficient capital and limited access to micro-credit, are identified as significant obstacles to achieving success in business. Indigenous entrepreneurs are facing challenges in breaking free from reliance on welfare and becoming independent from government assistance programs. Indigenous entrepreneurs, as demonstrated by the study findings. This transition towards small company success signifies a move towards self-governance and empowerment through entrepreneurial pursuits. The result is a type of economic progress at a modest scale for Indigenous families who achieve favorable results by participating in small business initiatives and entrepreneurial activities. The entrepreneur's capacity to maintain indigenous values in their job was dependent on their strong connection to the land and language. Intergenerational trauma has led to notable differences in social and health outcomes. Australian culture has the ability to adjust and flourish in contemporary society. Australia endeavors to maintain traditional cultural norms pertaining to familial connections throughout contemporary culture.

Andrews et al. in “Shifting the terrain, enriching the academy: Indigenous PhD scholars’ experiences of and impact on higher education” (2024), display

that number of Indigenous Australian PhD researchers in Australian universities is increasing, representing 1% of the total doctoral scholars in the country. This represents a total of 586 doctoral scholars out of the existing 58,110. In 2022, the number of employed individuals remains considerably smaller than the total population figure in 1758. Although historically marginalized and with a persistent bias towards Western knowledge systems. PhD researchers who are of indigenous heritage are progressively establishing their presence in academic circles, constituting a significant and growing cohort. They are influencing the nature of research being carried out and the general methods associated with knowledge generation.

Their engagement with the university environment is causing significant changes in university systems and procedures, impacting how academic departments and faculties address the requirements and anticipations of students. This research explores the diverse forms of support mechanisms offered to Indigenous doctoral candidates throughout their PhD studies. Participating in cultural interaction within higher education entails operating at the point where Western and Indigenous realms converge, as elucidated by Martin Nakata. This study uses Indigenous Standpoint Theory to give precedence to the perspectives and opinions of Indigenous individuals. It aims to demonstrate how Indigenous PhD scholars are forging distinct paths within the western framework. Academic environments are essential in fostering and enriching Indigenous cultural knowledge and practices. By utilizing extensive multidisciplinary research, these venues strive to enhance the comprehension and application of Indigenous traditions.

Furthermore, Melitta Dorn Hogarth in her thesis “Addressing the Rights of Indigenous Peoples in Education: A Critical Analysis of Indigenous Education Policy” (2018), displays inequality in education is prevalent in many countries

around the world. The gap in educational achievement between Indigenous and non-Indigenous people is a significant concern that needs to be addressed. equality and Indigenous' fight for self-governance highlight the challenges faced in Indigenous education. This is particularly evident in Australia among the Aboriginal community. Prior to the late 1960s, Indigenous Australian and Torres Strait Islander students faced exclusion and marginalization in primary and secondary education.

This was a result of the historical, political, and societal factors during that time. Cultural and social systems and structures were in place to forcibly displace Aboriginal and Torres Strait Islander communities from their lands and families, portraying them as a diminishing population and reinforcing negative stereotypes. Inferiority was a crucial factor in preserving the colonizer's power. A change in societal beliefs since the 1970s has led governments to work towards resolving this issue. years of policy implementation, the gap between Indigenous and non-Indigenous students in primary and secondary schools persists.

The study is guided by an ontological approach that is shaped by Research Principles, Indigenous Standpoint Theory, and Critical Discourse Theory. This study proposes the use of a new methodological framework called Indigenous Critical Discourse Analysis. This study utilizes Critical Discourse Analysis as its foundation and expands upon the analytical framework by incorporating the viewpoint of Indigenous Critical Discourse Analysis, analyze the effects of policy discussions on the architecture of institutions and society, taking into account how they shape, support, or challenge established norms and practices.

2.4 Conclusion

All in all, this literature review demonstrates that a considerable number of previous studies have analyzed Harjo's poems, while numerous studies have

focused on Nakata's notion of "The Cultural Interface" and the Indigenous Standpoint Theory. Harjo's poetry is the spoken tongue of her nation because she writes to give voice to her people who face marginalization. She writes poetry in order to revive her nation that's why numerous previous studies examined Harjo's poems from an ecological angle, the disturbance of identity in her poems as well the suffering of indigenous people in her poems. However, no study tackled the cultural interface in her literary works between indigenous and Euro-American cultures. Therefore, the present study aims to inspect the cultural interface in selected poems of Joy Harjo in light of Indigenous Standpoint Theory.

Chapter Three

Demarginalization of
Indigenous Culture

3.1 Introduction

This chapter explores the methods Harjo used to demarginalize indigenous culture by using Nakata's indigenous standpoint strategies of reviving indigenous people by giving them position and "corpus of objectified knowledge about us". The tools of giving position to indigenous people involve storytelling, cultural symbols, celebration of resilience, songs, showing indigenous ordeals, dances and other tools that used to revive and give position to indigenous people who face marginalization while "corpus of objectified knowledge about us" is to show the reality of these tribes and eliminate any stereotypical image that created by westerners and reclaim their identity. Indigenous people are often stereotyped as savage, uncivilized, and intellectually inferior. Indigenous people suffered greatly as a result of colonization and its subsequent impacts. indigenous inhabitants endured numerous instances of genocide and forced displacement as a result of Western colonialism, including the infamous forced relocation initiative known as "The Trail of Tears", "The Red Movement" and various other initiatives.

The Western perspective regard them as uncivilized, heathen, illiterate tribes without knowledge in the utilization of natural resources within their territories. Consequently, these native populations are subjected to several coercion that's why Joy Harjo attempts by all means to resurgence her indigenous culture and obliterate the westerners' stereotypical image about her nation. So, in this chapter we are going to know much more about Nakata's assumptions, applying them on some selected poems of Joy Harjo and using the indigenous standpoint theory as a framework to see how she gives position to her nation by showing resistance of them alongside other means of reviving and reclaiming their identity by eliminate stereotypical images placed on them.

3.2 Discussion

A numeral of American writers tries to depict the American Indians as victims of oppression, murder, and marginalization, as well as the conquest of indigenous areas by Westerners, which involved forced displacement campaigns and genocides. Westerners see indigenous tribes as primitive and heathen, inferior to Western civilization. Western hegemony asserts dominance over indigenous populations, portraying them as illiterate and uncivilized. They use these interpretations to justify colonization, enslavement, land appropriation, and forced displacement.

They are seen as “the other”, the opposite of civilization as Martin Nakata describes indigenous people in the eyes of westerners in his book “Savaging the Discipline: Disciplining the Savages” (2007), “as people from the past who needed the benefits of differentiated social policies to guide them into the present, Islanders in the everyday, as actors in the present, begin to be theoretically submerged and marginalized. They begin to disappear as people at the centre of their own lives as they are co-opted into another history, another narrative that is not really about them but about their relation to it” (Nakata 202). Therefore, these natives suffer from oppression, marginalization, and genocides. In the view of the West, they are people living in the past and in need of an authority or a new social system that will lead them, educate them, and bring them civilization. If these tribes continue to dwell in the past, they will persist as primitive societies devoid of knowledge about civilization, advancement, and growth. The utilization of the past in this context serves as a symbol, signifying that the past era consistently exhibited primitiveness and a dearth of progress. Referring to them as individuals from the past and participants in the present implies that they retain their primitive and

underdeveloped knowledge and carry it into the current era. As a result, they no longer belong to the present, which prevents progress and advancement.

In reality, The West's motivations for coming to this country are mostly driven by their goals to exploit indigenous people lands and the abundant natural resources and minerals in the region. The West exploited the land of these Indians and forcibly displaced them under the pretext of civilizing them. Consequently, a significant number of Native Americans perished as a result of forced relocations and adverse weather conditions, making death the inevitable outcome for many American Indians during that period. Martin Nakata coined the term “corpus of objectified knowledge about us” (Nakata 215) to shed light on false image that westerners portray about indigenous people and try to get rid of such image by reclaiming their identity as well as showing their productive knowledge. In addition, westerners see indigenous people as naive people who have nothing about civilization.

As we said previously, the west views these natives as pagan and barbaric tribes who do not know anything about civilization, as Martin Nakata claims in his “Disciplining the Savages Savaging the Disciplining” (2007), “Islander knowledge — thinking, understanding and organization of their world — is itself viewed as something of the past.” (Nakata 202). Western society perceives indigenous people (islanders) as relics of the past, viewing their ideas, personalities, sciences, and all aspects of their culture as antiquated. These individuals possess limited cognitive abilities and underdeveloped minds, relying primarily on primitive knowledge. Therefore, it is commanding for the Western world to introduce cultural enlightenment to these primitive people. While Indigenous people differ significantly from Westerners claims. They possess a wealth of valuable knowledge that is derived from their traditional experiences passed down through generations. It is worth noting that many

scientific advancements have sprung from indigenous practices, as Nakata has pointed out: “All these sets of understandings may themselves draw from many different and/or contested points of understanding, including those that derive from traditional knowledge,” (Nakata 201).

Consequently, Nakata introduces the term "corpus of objectified knowledge about us" to characterize how Westerners perceive indigenous people around the world. He aims to demonstrate the value of indigenous knowledge along with showing their many truths and advocate for its inclusion inside the Western knowledge system. Integrate the continuous advancements arising from the merging of different frameworks of comprehension into indigenous current knowledge. This will enable their knowledge, which is acquired from their own historical development and personal inclinations, to consistently broaden and adjust to the impacts of everyday experiences and application. Accordingly, they can reclaim their identity and respect.

3.2.1 “How to Write a Poem in a Time of War”

Joy Harjo in her poem entitled “How to Write a Poem in a Time of War” that published in her “An American Sunrise” (2019), the poem begins by shedding light on the horrible scene of the western occupation to indigenous lands showing that “you can’t begin just anywhere” because there is no place for writing, killing scenes everywhere so that “you can’t” write anything. Harjo describe the situation, she said:

You can’t begin just anywhere. It's a wreck.

Shrapnel and the eye

Of a house, a row of houses. There's a rat

scrambling

From light with fleshy trash in its mouth. A baby

strapped

to its mother's back, cut loose.

Soldiers crawl the city,

the river, the town, the village,

the bedroom, our kitchen. They eat everything.

Or burn it.

They kill what they cannot take. They rape.

What they cannot kill

they take (Harjo 1-9)

Harjo vividly depicts the transformation of indigenous lands into desolate ruins. The remnants and gazes of the residences serve as testament to the remnants of their exquisite dwellings. Harjo employs the metaphor of a rat carrying fleshy trash in its mouth to describe the colonizers who forcefully encroached upon the lands of indigenous communities, perpetrating acts of violence, and forcibly displacing them so that rat stands for the colonizers who destroy and spreading plague in the lands. The utilization of such metaphor serves as an allegorical allusion to the forthcoming state of the human physique, while the rat consuming this fleshy trash symbolizes the extermination of indigenous populations by Western societies. Harjo further elaborates on the distressing scenario in which an infant has been killed and is now attached to its mother's back. Similarly, the warriors traverse every corner of native's city, from river to village, from the bedroom to the kitchen, where they either consume or incinerate everything. These expressions elucidate the reader on the

malevolence of these individuals of white descent and unveil their assertion of attempting to exploit the native regions of America. Harjo further depicts the distressing scenario, where the perpetrators are exterminating all that they cannot seize, with the intention of eradicating the territories of these tribes. They are also raping women, and any survivors are captured then he will be killed. The primary objective of their actions is to completely eradicate indigenous populations in order to utilize their territories for imperialistic purposes.

Harjo remains describing the horrific situation in which imagery like “restless peace”, “moonless midnight” emphasizing the cruel moments that indigenous people live due to the colonization in which nights have no moon, showing that those people live in darkness, misery and devastation. Harjo displays that those westerners though they take everything they consider these people slaves, she said:

We tried to pretend war wasn't going to happen.

Though they began building their houses all

around us

and demanding more.

They started teaching our children their god's

story,

A story in which we'd always be slaves (Harjo 19-22)

These lines illustrate the skepticism of indigenous people regarding the occupation and wars. They adopt a strategy of feigning ignorance about the war in order to avoid facing harsh reality. The Western powers have colonized and invaded indigenous territories, constructing their own settlements and mining

factories to exploit the lands of these communities. Harjo states that these westerners are "demanding more," alluding to their insatiable avarice. They require additional land to exploit in order to enhance their influence and financial resources. They express dissatisfaction with the situation and attempt to eradicate indigenous people's traditional cultural identity by indoctrinating the children with Western religious beliefs and promoting the notion of white racial supremacy.

Therefore, they are their slaves because westerners believe that indigenous people are pagans and barbarians, therefore their traditional culture must be acculturated, as Nakata describes how the westerners see native people as "something of the past" who are savage people. So those people "are positioned as secondary, then no primacy can be given to the things that islanders do, their daily experiences of a life lived in changing circumstances" (Nakata 202). The stereotypical image of indigenous people as "slaves" is not the reality of them but rather it's the "corpus of objectified knowledge" that placed by westerners about indigenous tribes, though these tribes have valuable knowledge about many aspects in life regarding agriculture, astronomy, preserving earth even the social relationship between the tribes. Throughout indigenous standpoint lens as Nakata states in his "Disciplining the Savages Savaging the Disciplining" (2007), "As an interested 'knower', I am asking to understand how I come to understand — to know within the complexities at the interface where our experience is constituted in and constitutive of the corpus." (Nakata 216). So, indigenous people try to decolonize themselves from this "corpus of objectified knowledge" as they are the 'knower' of their reality so that they can express themselves and eliminate stereotypical images constituted by the west on them and reclaim their identity.

In reality, indigenous individuals must liberate themselves from the western construct of "objectified knowledge" in order to decolonize themselves. From Indigenous Standpoint lens, they must challenge European's stereotypical images of them, showing their resistance and reclaim their identity by showing that their tribes possess valuable knowledge in various domains such as agriculture, astronomy, environmental preservation, and social dynamics within their communities. Therefore, in this poem, she showcases the resilience of her community and challenges the negative stereotypes imposed on them, aiming at overcoming marginalization.

Accordingly, the tone of the poem begins pessimistically describing the situation that is a "wreck" place, full of suffering due to the consequences of war, as Harjo said: "They kill what they cannot take. They rape. What they cannot kill They take". And ends optimistically, serving as evidence of the immense resilience and competence of these individuals. Despite enduring wars and genocides, they persist in preserving all traditions and narratives of resistance for future generations. This enables them to sustain their existence and eventually decolonize their societies, as Harjo express:

He knew one day, far day, the grandchildren

would return,

generations later over slick highways, con-

structed over old trails

Through walls of laws meant to hamper or de-

stroy, over stones

bearing libraries of the winds.

He sang us back

to our home place from which we were

stolen

in these smoky green hills.

Yes, begin here (Harjo 39-44)

These lines show the strength of these people, despite the campaigns of displacements, genocides, killing, destruction, and obliteration of their original identities but they still have voices and hope to return to their lands, their generations will return to their original land by “slick highways” which is a symbol of architectural progress or in other words, is a symbol of modernity but they will return to their ancestor’s lands thus indigenous culture will be saved from extermination. In this way Harjo contributes to save it by her writings as *Sally Michael Hanna* in her article entitled “Healing Wounds in Joy Harjo’s Conflict Resolution for Holy Beings and An American Sunrise”, she said, “American writers of ethnic origin have shared across generations the urge to tell their story as chosen keepers of hi/story. They know that by telling hi/story they become guardians of not only it but also a culture at the risk of extinction”. They continue to preserve their heritage and culture for future generations. So that their culture would be saved from generation to another.

Consequently, they create a position for their indigenous people despite marginality, discourse of power and dominance of Europeans. According to Hanna: Harjo's work positions Native American literature prominently within mainstream American literature. Previously, Native American literature involved the participation of anthropologists, folklorists, and historians who dealt with the complex and challenging aspects of tribal history. However,

Harjo's poetry rescued this body of work from being overlooked and elevated it to a position of prominence. Indigenous literature is today regarded as one of the most esteemed and highly regarded genres in American literature. It serves as a valuable documentation of the resistance and culture of native peoples (Hanna 1).

Therefore, we must respect indigenous ways of knowledge and understanding. Natives become no longer the objectified portrayal of westerners as savage people. They have their own methods of preserving nature, know much about astronomy, agriculture etc. Now, indigenous situation gain recognition in western society as Nakata stated: “that a regional governmental model in the Torres Strait islands is now an accepted proposition for Islanders — a model of autonomy that reconfigures the relation between Islanders and local, state and federal authorities (Nakata 200). He demonstrates that a significant number of Torres Strait Islanders (indigenous) in Australia are in consensus on the establishment of an original regional governance framework. This system would grant the Islanders greater autonomy, enabling them to exert more control over their own affairs and altering their interactions with local, state, and national administrations. Rather than having decisions on crucial matters such as land usage, education, and health made solely by external individuals, this new system empowers indigenous communities to have a significant influence in the decision-making process.

One effective method of assisting Torres Strait Islanders is to establish local councils or organizations that possess a deep understanding of their culture and the specific requirements of their community. Similarly, Indigenous tribes in the Northern Territory have effectively coordinated with the government to successfully oversee their land and resources. Essentially, the objective is to grant Torres Strait Islanders the authority to self-govern and make decisions that

impact their community, thereby enhancing their relationship with the government. so that, indigenous culture parallel westerners culture not inferior to it, that's why regional islander model accepted as a model of autonomy between people.

3.2.2 “New Orleans”

In “New Orleans” that published in Harjo’s “She Had Some Horses” (2008) that illustrates the displacement of America’s natives, so she gives position to her people by showing their ordeals and storytelling along with memory. The poem is full of figurative speech such as metaphors, symbols and images that reinforcing the meaning. The poem begins by showing that there is no evidence of a creek person, signaling that these people have forced to emigrate to another area, "New Orleans" invites readers to consider the deep connections between culture, history, and personal narratives through its excellent examination of place and memory. Harjo said:

This is the south. I look for evidence
of other Creeks, for remnants of voices,
or for tobacco brown bones to come wandering
down Conti Street, Royale, or Decatur (Harjo 1-4).

These lines illustrate the compelled displacement of native people from southern area to other destinations. Harjo asserts that there is no evidence of any persons belonging to the Creek tribes or any remnants of their cultural legacy. This suggests that they are completely displaced, resulting in the absence of any indigenous presence in these areas. The term "tobacco brown bone" represents the elders of the Creek tribe. It derives from the fact that brown tobacco refers to mature and dried tobacco leaves, which turn brown. This symbolism is used

to reflect the indigenous elders, also tobacco is deeply intertwined with their culture and signifies their strong connection to the land. Later, she expresses in the next lines:

Near the French Market I see a blue horse
caught frozen in stone in the middle of
a square. Brought in by the Spanish on
an endless ocean voyage he became mad
and crazy. They caught him in blue
rock, said
don't talk.

I know it wasn't just a horse
that went crazy (Harjo 5-13)

Through remembering, Harjo vividly remembers encountering a frozen blue horse. This image evokes the reader's senses and serves as a reference to numerous campaigns aimed at displacing the original inhabitants who have been suppressed since the Spanish colonial campaigns in the fifteenth century. The term "frozen" is employed to allude to the act of coercing these individuals into silence and relocating them to alternative locations. The Spaniards transported it from a boundless ocean route that drove him to madness. Harjo illustrates the Spaniards' action of placing him on the rock and instructing him to remain silent. This image symbolizes not just a horse, but also serves as a metaphor for all indigenous peoples of America who endured numerous genocides. These lines illustrate the numerous efforts made to conceal the identity of the inhabitants, which they endured over the course of history. This

began with Christopher Columbus' exploration of the Americas and the subsequent violent campaigns aimed at killing, exterminating, and displacing indigenous people in their pursuit of gold and other valuable resources. So Harjo says:

Nearby is a shop with ivory and knives.

There are red rocks. The man behind the

counter has no idea that he is inside

magic stones. He should find out before

they destroy him (Harjo 14-18)

These lines contain numerous references to the harsh colonization of indigenous people. The presence of "ivory" and "knives" near the shop alludes to the savage massacres of Native Americans and the exploitation of their ivory extracted from native's bodies for commercial purposes. These allusions demonstrate the brutality and cruelty of both Spanish and Euro-American colonization. Furthermore, the image of "Red Rocks" symbolizes the terrible treatment of nature by colonialism, since even rocks themselves became red, representing the color of blood and violence. Harjo employs this image to bolster the portrayal of the repulsiveness and terror of colonialists, as well as their devastation of the lands and eradication of its inhabitants. In addition, Harjo asserts that these individuals are trapped in this distressing situation with no hope of escape from the violence. Harjo utilizes the representation of a mystical stone as a symbol to depict the never-ending plight endured by indigenous people. This rock acts as a metaphor for their ongoing anguish and the lack of any potential resolution. Therefore, it is crucial for these native communities to develop a strategy to escape from this ongoing curse, in order

to prevent the total annihilation of these tribes. Subsequently, she writes in the following lines:

Blood is the undercurrent.

There are voices buried in the Mississippi
mud. There are ancestors and future children
buried beneath the currents stirred up by
pleasure boats going up and down (Harjo 30-34)

Harjo illustrates the extermination of her people through these colonial efforts. Harjo depicts the lives of multiple children, ancestors, and future generations buried in the mud, including unborn children who are tragically killed. This signifies the complete annihilation of any hope for the indigenous nation's future. This is the reason she asserts, "'Blood is an undercurrent'" suggesting that a significant multitude of individuals have been brutally murdered, resulting the underground becoming a running river of native blood, which is caused by the passing "pleasure boats". These boats symbolize the ships that Western explorers bring to America in their pursuit of treasures and gold. This metaphor evokes a strong and sudden reaction from the reader, leading to deep reflection on the immense brutality and lack of humanity displayed in the genocidal efforts aimed at indigenous populations. Through remembering, she remembers the Spanish colonization to America, she said:

There are stories here made of memory.

I remember DeSoto. He is buried somewhere in
this river, his bones sunk like the golden
treasure he traveled half the earth to find,

came looking for gold cities, for shining streets
of beaten gold to dance on with silk ladies.

He should have stayed home.

Creeks knew of him for miles
before he came into town.

Dreamed of silver blades

And crosses (Harjo 35-44)

Harjo recalls the Spanish expeditions that desired jewels, pearls, silver, and golden cities in America. According to her, she recalls DeSoto, the Spanish commander who arrived to America in pursuit of treasures and gold, but was unsuccessful in his quest. According to her, he perishes in the river as if he was a valuable treasure that he had been halfway across the globe to get, but ultimately fails to locate. By engaging in the act of remembering, she vividly recollects the hardships, defiance, and heritage of her community. In this context, her poetry serves as both a testament to the resurgence of her people and a means of healing. Harjo fearlessly embraces the responsibility of remembering, enabling her to effectively convey her community's narrative and safeguard their collective memories. For Harjo, memory is an innate power that individuals possess, representing their capacity to endure. Amidst the perpetual flux of the world, remembrance remains unwavering. While material possessions can be taken away and humans can be killed, memory remains resilient against outside forces, as it has the power to shape reality based on an unspoken truth. In addition, memory is frequently seen as markings on the body that are permanent, forming a constant flow where all moments can be kept for future generations, ultimately connecting the world's collective memory. So that

through recalling memory she encounters and resists colonization and displays that each explorer reached Americas is driven by greed, she says:

(And DeSoto thought it was gold.)

The Creeks lived in earth towns,

not gold,

spun children, not gold.

That's not what DeSoto thought he wanted to see (Harjo 45-50)

Hence, every explorer who arrives to America is driven by the desire to utilize its resources for their own gain. DeSoto arrived with the intention of acquiring treasures, but he lacked the necessary skills to achieve it as he was unaware that there was no gold. The indigenous tribes are prosperous due to their mutual reliance on one another. Harjo reiterates the phrase "it is not gold" to emphasize the idea that there was no gold that justified the colonization of America by colonial campaigns. Harjo's ability to control time through the flexible nature of memory enables them to repeat the event in a manner that favors individuals who were previously fated to experience tragedy. Harjo's narrative revolves around her ability to overcome challenges by harnessing the potency of storytelling, as well as by engaging in exuberant dancing, singing, and effortlessly transitioning between different time periods as Nakata states in his book "Islanders may not be able to 'tell' this untold side of their history themselves in a way that would satisfy the discipline of history, but nevertheless they have brought down through experience, memory, consciousness, passed on knowledge, stories, dance and contemporary cultural practices something that is of that history and that will still speak of it"(Nakata 203). Because of many obstacles faced indigenous people imposed by westerners, Harjo uses

Storytelling, memory and showing their ordeals she creates a position for them and raise awareness of her indigenous people.

Consequently, Harjo employs memory as a powerful instrument in her poems to give position, raise awareness and pay respect to Indigenous identity and history. Through the use of evocative imagery, she contemplates the displacement of Indigenous people and the enduring strength of their cultures. She invokes recollections of her ancestors and the challenges they encountered, underscoring the significance of preserving and reasserting narratives. Harjo skillfully intertwines individual and communal recollections, establishing an environment conducive to healing and acknowledgment, eventually commemorating the resilience and liveliness of Indigenous heritage. This technique not only restores heritage but also promotes a more profound comprehension of the enduring effects of colonization.

3.2.3 “The Road to Disappearance”

In “The Road to Disappearance” that published in “An American Sunrise” (2019) which holds some glimpses of what will happen to the future of the indigenous people, as they will begin to disappear due to colonization, Harjo writes:

"The Indians will vanish" has been the talk of
the older Indians ever since the white people
first came to mingle among them. They seemed
to prophesy that the coming of the white man
would not be for their good and when the step
toward their removal to a country to the west

was just beginning, (Harjo 1-6)

The whole poem centers around a particular idea, namely the eradication (extermination) of native people so indigenous people must reclaim their position. The elders are aware that the arrival of the white man will result in the extinction of the indigenous population. These individuals of white descent arrive with the sole intention of causing disturbance and exploiting land resources. Consequently, indigenous elders possess a keen awareness of their motives, leading them to conclude that the indigenous people is now facing the imminent threat of extinction. Consequently, the entirety of their customs, styles, events, and medicinal substances will be completely eradicated when they relocate to different locations, abandoning their original territories, resulting in the complete elimination of the indigenous people's distinctiveness, as expressed by Harjo through the words of these elders:

When they had reached their new homes in the
Indian Territory, their conversations were about
their old homes and they said, “We have started
on the road that leads to our disappearance and
we are facing the evening of our existence and
are nearly at the end of the trail that we trod
when we were forced to leave our homes in Al-
abama and Georgia. In time, perhaps our own
language will not be used but that will be after
our days.” (Harjo 14-22)

Consequently, if indigenous people relocate away from their ancestral territories, they will surely disappear, their original cultural identity will be eliminated, and their existence will be annihilated, ultimately leading to their annihilation. In addition, their language would also be irretrievably gone as Harjo depicts "evening" of their "existence" which means their vanishing. This poem serves as an invitation to action for indigenous communities to safeguard their very existence, culture, and language from the threat of extinction. It emphasizes the call for these communities to actively conserve their culture as a means of preventing the risk of annihilation. This eradication serves as a compelling impetus to preserve and revitalize indigenous culture and keep their traditions from generation to another.

The legacy of extermination is a widespread reality that defines indigenous movements today, and it is crucial to recall and acknowledge indigenous rights, their ongoing struggle as well as their knowledge because they are productive people as Nakata states in his *"Disciplining the Savages Savaging the Disciplines"* (2007) in describing indigenous history, "it was also a history of strength, of changing and re-making ourselves, of remaining ourselves — a history of dignity, intelligence, forbearance, anger, resentment and frustration" (Nakata 205). Hence, it is crucial for them to preserve their existence and cultural heritage against the threat of annihilation, given the numerous battles, transformations, and wars that their forebears heroically battled to secure their territories. Their past is characterized by a rich tapestry of adversity, resilience, intellect, and honor. Subsequently, it is necessary for indigenous people to save their legacy, reclaim their position and culture from the threat of annihilation so Harjo successfully revitalized the cultural heritage of her society, preventing its demise.

3.2.4 “Grace”

In another poem entitled “Grace” that published in her *“In Mad Love and War”* (1990), Harjo gives position to her indigenous people by illustrating the suffering of them when they exiled under harsh weather conditions, Harjo writes:

I think of Wind and her wild ways the year we had nothing to lose and lost it anyway in the cursed country of the fox. We still talk about that winter, how the cold froze imaginary buffalo on the stuffed horizon of snowbanks. The haunting voices of the starved and mutilated broke fences, crashed our thermostat dreams, and we couldn't stand it one more time. So once again we lost a winter in stubborn memory, walked through cheap apartment walls, skated through fields of ghosts into a town that never wanted us, (Harjo 1-8)

Harjo demonstrates the harsh and frigid nature of the wild winds that indigenous people encounter during their migration. The symbols of fox, buffalo, and wind are symbolic representations of indigenous culture. A buffalo in the horizon is immobilized by the freezing wind, while the echoes of people who perish from starvation destroy their aspirations. Consequently, they are once again uprooted, traversing cheap apartments and desolate fields in cities that has no desire for them which is a reference to Euro-American cities. Euro-American society regards them as uncivilized and rejects their presence as Harjo says that they cannot stay in a “town that never wanted us”. In Harjo's poetry, nature is portrayed as a potent emblem of divine existence, encompassing a multitude of emotions and personalities inside its vast cosmic domain.

According to Hanna's study titled "Healing Wounds in Joy Harjo's Conflict Resolution for Holy Beings and An American Sunrise". The wind embodies concepts of liberation, language, and artistic expression and Earth is commonly represented as a loving woman and plants possess inherent healing properties (Hanna 26). In this case, Harjo portrays the fierce winds as a symbol of transformation, since this strength symbolizes the resilience and strength of indigenous communities in opposing the colonization of their territories as Nakata states in his book, "it was also a history of strength, of changing and re-making ourselves, of remaining ourselves — a history of dignity, intelligence, forbearance, anger, resentment and frustration." (Nakata 205). Indigenous people confront those westerners by all means in order to save their land and families though harsh weather conditions but they keep fighting so it was a history of dignity and strength. Furthermore, her use of natural elements as a strategy for reviving indigenous culture and to urge the indigenous people to oppose colonization, emphasizing that their resilience is equal to the force of the wild winds so that she gives position to her people and raise awareness of their ordeals.

3.2.5 "We Must Call a Meeting"

In her poem "We Must Call a Meeting" that published in her *"In Mad Love and War"* (1990). She asserts that the indigenous people's fragility and vulnerability are clearly demonstrated by the impact of colonization and relocation they have endured; the title of the poem is a gesture to call her indigenous people by the use of "we" to meet together because they are shattered as the structure of the poem itself. she writes:

I am fragile, a piece of pottery smoked from fire
made of dung,

the design drawn from nightmares. I am an arrow, painted

with lightning

to seek the way to the name of the enemy,

but the arrow has now created

its own language.

it is a language of lizards and storms, (Harjo 1-4)

In these lines, the speaker said, “I am fragile, a piece of pottery that was burned with fire and made of dung” because of the killing, destruction, and displacement indigenous people experienced profound psychological anguish as a result of the violence they endured. This trauma can be likened to the intense heat and pressure that pottery undergoes when it is fired, which parallels the fires of war and the psychological pressure exerted on these citizens. The term "dung" is used metaphorically to convey the devaluation and dehumanization of indigenous people by the Western society. This metaphor symbolizes the persecution and violence inflicted against them. Furthermore, the speaker embodies all of these indigenous tribes, thereby making him a representative figure for the indigenous people. The speaker explains that the arrow is taken from a nightmare “I am an arrow,” colored with lightning to penetrate the enemy. Consequently, she gives position to them by showing indigenous’ resistance and displays that the arrow creates its own resistance language, akin to the communication style of lizards as Nakata describes indigenous’ resistance and attitude in his book, “There is also evidence of Islander refusal via disobedience, indifference, and minimal co-operation with the emerging order as they tried to negotiate the new on their own” (Nakata 207). They refuse and resist colonial powers in order to save their nation and

live freely that's why they fight by all means even nature responds to these colonial campaigns in which the resistance exhibited by indigenous communities mirrors the resistance of the natural environment against activities such as mining and urbanization because there is a deep connection between indigenous and nature. These activities lead to the detrimental destruction of the natural environment and its aesthetic appeal. So nature responds harshly for such activities that's why she fearlessly employs the language of nature "*the language of lizards and storms*" in order to resist colonialism.

3.2.6 "Mercy"

In another poem entitled "Mercy" that published in her "*In Mad Love and War*" (1990). The title itself symbolizes forgiveness and mercy for enemies. Despite colonialism, persecution and wars that followed, it is necessary to forgive and forget those difficult days in order to get rid of the traumas of wars and colonialism. In this poem Harjo revive the position of her indigenous culture by showing their resilience and kindness with enemies. The poem begins optimistically by showing that the speaker wants to purify himself because of wars, the speaker said:

on this morning where in the air is a flash
of what could be the salvation of spring.

After all this winter,

I mean, it wasn't just devil snow that rode us hard.

Mail me to Jamaica.

I want to lie out on steaming beaches.

Find my way back through glacier ice another way.

Forget the massacres, proclamations of war,

rumors of wars.

I won't pour rifle shot through the guts of someone

I'm told is my enemy. (Harjo 1-5)

In these lines, Harjo shows that there is a glimmer of hope for obtaining security and getting rid of the traumas of war. she said, “In the air there is a beautiful flash that heralds” the arrival of spring and the end of winter, which will be like liberation from traumas of wars for indigenous people. The speaker draws a parallel between winter and colonialism, using the comparison as a metaphor to highlight their shared attributes of severity and duration. Furthermore, the speaker suggests that the source of these shocks is not just attributed to winter, which serves as further indication that colonialism is responsible for their distress and hardship. Therefore, the arrival of spring, symbolizing liberation from colonialism and its associated sufferings, the speaker will take a stroll along the shores to alleviate the memories of murders, declarations of war, and other aspects pertaining to the violence, injustice, persecution, and forced displacement of indigenous people.

The most effective method to prevent these disasters is through forgetfulness and kindness. The speaker intends to refrain from discharging a bullet into a belly of an individual identified as an adversary, as they wish to keep these memories with empathy and forgetfulness the speaker will never revenge against his adversaries. War invariably leads to widespread destruction for all parties involved, including the environment so they forgive their enemies to keep progress as Nakata said in his book “*Disciplining the Savages Savaging the Disciplines*” (2007) that “Islander determinations to be in control of their historical trajectory into a more politically benign plan of inclusion and

tolerance of aspects of a past culture that can atone for the injustice of colonial intervention.” (Nakata 204), meaning that in order to keep their culture and determine their future freely and by their own they should forget whatever happened in the past for the continuous of their nation. This demonstrates the indigenous people's benevolence and resilience, as they choose forgiveness over revenge as a means to heal themselves from the traumas inflicted by warfare. Through this poem, she revitalizes indigenous culture by illustrating their compassion and tenacity in securing a prosperous future for future generations instead of wars and revenge because war inevitably results in devastation for all parties involved.

3.2.7. “An American Sunrise”

In another poem entitled “An American Sunrise” that published in her “An American Sunrise” (1990). The form of the poem is a prose like, has many images to depict the state of indigenous people. It is a very powerful manifestation to raise voices of America’s original people though westerners’ attempts to eliminate them. It goes around themes of identity, freedom, youth and race as well. Harjo said:

We were running out of breath, as we ran out to
meet ourselves, We
We’re surfacing the edge of our ancestors' fights,
and ready to Strike
It was difficult to lose days in the Indian bar if
you were Straight. (Harjo 1-3)

Harjo uses the pronoun "we" to signify her representation of entire indigenous people of America, encompassing all indigenous tribes engaged in resistance against Western conquerors. The poem commences by acknowledging that these indigenous individuals are relinquishing their breath to encounter their own selves, signifying their perpetual transformation and growth, as they persistently advocate for their own rights and the rights of their ancestors. Harjo states that they are following the path of their ancestors and are prepared for a confrontation. This clash involves the assertion of young individuals of American-Indian descent to attain autonomy, self-governance, and acknowledgment. Also Harjo declares that spending time in bars is futile and detrimental to indigenous community, since alcohol has a debilitating impact. However, Harjo emphasizes that if individuals remain determined, they can withstand this influence. Proclaiming their rights and seeking freedom necessitates both maturity and strength then they can reclaim their identity and rights. Subsequently, she states:

Sin

Was invented by the Christians, as was the Devil,

we sang. We

Were the heathens, but needed to be saved from

them: Thin

Chance. We knew we were all related in this

story, a little Gin

Will clarify the dark, and make us all feel like

dancing. We

Had something to do with the origins of blues
and jazz
I argued with the music as I filled the jukebox
with dimes in June,
Forty years later and we still want justice. We are
still America. We. (Harjo 8-16)

Although, sin is the main argument of teaching Christianity for indigenous people because they are pagans, their paganism is a sin that they must get rid of by adhering to Christian teachings as they are “people from the past” meaning that they keep old pagan behaviors. Nevertheless, indigenous people demonstrate that, despite practicing paganism, their moral values surpass those of the Western societies and their Christian teachings. They refrain from colonizing the territories of other communities and avoid causing harm or displacement to its inhabitants. Thus, the Christian teachings promoted by Westerners can be seen as a means of propagating the colonization and usurpation of indigenous lands. Therefore, these Westerners have fabricated allegations of sin in order to invade these regions. Indigenous’ paganism is the “objectified knowledge” placed on them by these Europeans. Through native’s point of view, they can express more about themselves and eliminate such stereotypical images as Nakata said in “*Disciplining the Savages Savaging the Disciplines*” (2007), “standpoint theory in my mind is a method of inquiry, a process for making more intelligible ‘the corpus of objectified knowledge about us’ as it emerges and organises understanding of our lived realities.” (Nakata 215). Consequently, Harjo contest such claims and show her indigenous people as they really are. Bringing Christianity is a pretext used by westerners to justify

their colonization that's why Harjo reclaims her indigenous people identity and culture by showing that though they are "heathens" but their moral values superior to their claims of morality. Accordingly, she asserts her cultural identity by demolishing stereotypical image of their paganism imposed upon them.

Finally, Harjo said that they are all connected to the story, and a little gin will alleviate the darkness in which we live and make us dance. To alleviate the suffering and trauma of wars, dance and folk songs were among the most important traditions of the American Indians. These dances evidence of their existence and culture that the West could not erase. Harjo concluded the poem with a very expressive line: "Forty years later, we still want justice and freedom. We are / America, we are". She repeated the pronoun "we" to reinforce the meaning that no one can erase their existence because they are the original people of America, accordingly they must obtain their rights, freedom, and identity.

3.2.8 "By the Way"

In her poem "By the Way" that published in "An American Sunrise" (2019) that we can find indigenous way to get rid of the consequences of war in which they dance and sing through which she gives position to her indigenous people, Harjo said:

Our spirits needed a way to dance through the

heavy mess.

The music, a sack that carries the bones of those

left alongside

The trail of tears when we were forced

To leave everything we knew by the way--

I constructed an individual life in the so-called
civilized world.

We all did far from the trees and plants

Who had born us and fed us.

All I wanted was the music, I would tell you now

Within it, what we cannot carry. (Harjo 15-23)

Indigenous people practice music and dance rituals in utmost reverence as their primary cultural traditions. Various forms of music and dances are performed to express emotions such as joy, melancholy, the arrival of spring, and even war. The objective of these customs is to alleviate the sense of anxiety and psychological wounds that indigenous people endured as a result of the forced removals and acts of genocide perpetrated against them. The combination of music and dances serve as a therapeutic force for these painful memories. As an example, Harjo mentions that on the "Trail of Tears," music serves as a way to revive the memory of those who died, allowing their spirits to find solace in dance, when these individuals perform their music, they will commemorate the lives lost during the tragic event known as the Trail of Tears. Through this way, they can immortalize all these residents through music forever along with keep their culture as Nakata said in his "*Disciplining the Savages Savaging the Disciplines*" (2007), "through experience, memory, consciousness, passed on knowledge, stories, dance and contemporary cultural practices" (Nakata 203). So by these tools indigenous save their culture for future generations. At the same time, people forget the injustice, persecution, and displacement they went through.

Music has a relieving power that reduces the traumatic experiences of the people. The speaker displays that due to the influence of the West and their alleged intention to civilize indigenous people, they adopt a lifestyle that is disconnected from nature and the trees that provide sustenance and shelter. This person's existence is repulsive in the supposedly civilized society. Indigenous people face significant challenges in this world due to their deep connection with and reverence for the environment, which they regard as sacred. The speaker reiterates the significance of music as a prominent traditional medium for cleaning the soul, alleviating its pains, and commemorating the deceased. So that the speaker said, "All I wanted was the music, I would tell you now Within it, what we cannot carry". Through it, these people can say what they cannot say, and thus they are freed from traumatic experiences. Therefore, they can express the feelings of injustice, anger, and fear inside them, and thus they can be freed from these restrictions and tragic experiences. Through this poem, Harjo, stresses the importance of preserving the rituals and songs of indigenous people as a means of giving position to her culture despite the campaigns of genocide against them, and also liberating them and future generations from these feelings and trauma.

3.2.9 "Goin Home"

Harjo's poem "Goin Home" from her collection "*Conflict and Resolution for Holy Beings*" (2015) addresses the revival of indigenous culture through raising awareness of them. The poem is written in a mixture of English and indigenous language, aiming to decolonize Western existence and give position to native peoples. Here is an excerpt from the poem that demonstrates the indigenous language, written in a musical tone, Harjo writes:

Goin' home goin' home goin' home

It's time to go home
Be kind to all you meet along the way

Mvto mvto to everybody
For all the good times

Good night, sleep tight
Goin' home, goin' home
Goin' home

Drive safely, or better yet, don't drive at all
Don't forget: hold somebody's hand
through the dark.

Goin' home goin' home
Kul-ku-ce cv-na-kē, hv-ya-yi-ca-res
Kul-ku-ce cv-na-kē, hv-ya-yi-ca-res
Kul-ku-ce cv-na-kē, hv-ya-yi-ca-res
Kul-ke-kvs, kul-ke-kvs, kul-ke-kvs (Harjo 17-32)

This poem is essentially a composition that combines elements of English and native language, resembling a song and an advice “Be kind to all you meet along the way”. Harjo employs the utilization of indigenous language as a crucial strategy to end bad effects of colonialism. Through her music, she revitalizes the legacy and culture of indigenous communities by using their native language. as Nakata said in his “Disciplining the Savages Savaging the Disciplines” (2007), “through experience, memory, consciousness, passed on knowledge, stories, dance and contemporary cultural practices” (Nakata 203).

Accordingly, they keep their culture and language for the next generations by their cultural music. This will provide insight into their existence and culture, enabling people to acquire increasingly extensive knowledge about them. Her initiation into poetry is shaped by the impact of music as the all-encompassing language of the natural world.

The process of sharing and appreciating experiences fosters human empowerment and personal growth. This approach results in a significant change. Transforming emotions such as rage, fear, and pain into a potent force that exerts a substantial influence on the world is the sole means of dealing with the repercussions of catastrophe. Harjo highlights the significant impact of music as a catalyst for personal growth in her quest to overcome restrictions. Regarding the potency of music, she states in her "*Crazy Brave*" that "Music is direct communication with the sacred. It exists in a virtual invisible realm. There is no border of the corporeal, though words can be carried and lifted by music" (Harjo 85). Harjo skillfully transforms her poetry into a prayer, an enchantment of appreciation that expresses pain in a manner that provides her joy, spiritual remediation, and a profound connection with her ancestors. Consequently, music provides a new form of communication that is governed by harmony and peace rather than conflict.

3.2.10 "In Mystic"

To show the anguish of indigenous people and give position to her culture through showing their misery and ordeal, Harjo in her poem "In Mystic" that published in "Conflict and Resolution for Holy Beings" (2015). She writes:

My path is a cross of burning trees,

Lit by crows carrying fire in their beaks. (Harjo 1-2)

Harjo begins the poem with a profoundly severe depiction resulting from colonialism and its battles, causing territories of the native inhabitants to become barren and devoid of life. The green trees have transformed into charred remnants, serving as evidence of the once picturesque and lush landscapes and streets. As a result of conflicts, the remains of individuals have been reduced to ashes. The streets are now illuminated by crows that hold fire in their beaks. These images serve to augment the meaning for the reader. Crows are frequently employed to symbolize feelings of sorrow and melancholy. These images effectively communicate a feeling of melancholy, misery, and devastation caused by the West's propaganda of civilizing indigenous people. However, the reality is quite the reverse. Harjo mocks their claims and responds accordingly.

What do I expect in this New England
seaport town, near the birthplace of
democracy, (Harjo 6-7)

Harjo employs a technique in this instance as the westerners engage in these savage and cruel actions of murder, trafficking, and destruction, despite their country being the origin of democracy. However, they are, in fact, criminals who colonize the territories of others. Subsequently, Harjo said:

Where I am a ghost?
Even a casino can't make an Indian real.
Or should I say "native," or "savage," or
"demon"?
And with what trade language?

I am trading a backwards look for
jeopardy.

I agree with the ancient European maps.

There are monsters beyond imagination
that troll the waters. (Harjo 8-14)

The speaker poses an ironic question, pondering the location of the ghost, namely whether it is among indigenous people. Who is commonly perceived as "savage" and "demon", all these names are given to indigenous peoples of America. Harjo says that even the casino, which is a symbol of civilization, cannot make an Indian real. In the eyes of the West, all Indians are savages and people from the past, in other words, they are not real because they live in a primitive way from the past, it is the "truth" imposed by Western historians" (Nakata 203), on indigenous people. Harjo wonders what language indigenous people are supposed to speak. Harjo describes it as the commercial language because the colonists forced indigenous to use it, so it is a language for dealing and communication imposed by the colonists which means that when they get freedom, European's imposed language will disappear so that they can reclaim their culture. Subsequently, the speaker anticipates that she will agree, since the European maps are accurate. Monstrous creatures are inundating the seas, although ironically, these creatures are not the native inhabitants, but rather the Western explorers that arrive via ships. Then Harjo said:

It was dark before daybreak when the fire
sparked.

The men left on a hunt from the Pequot

village here where I stand.

The women and children left behind were
set afire.

I do not want to know this, but my gut
knows the language of bloodshed.

Over six hundred were killed, to establish
a home for God's people, crowed the Puri-
tan leaders in their Sunday sermons.

And then history was gone in a betrayal of
smoke. (Harjo 21-30)

In these lines, she describes the starting of a fire amidst the darkness, resulting in the burning of men, women, and children residing in the Pequot village. The speaker ponders the motives behind Puritans' decision to ignite fires and take the lives of these defenseless individuals. Did they not come to educate, civilize, and impart religious teachings to indigenous people? Approximately six hundred persons are brutally killed in that place with the purpose of establishing a home for the worshipers of God. In order to facilitate the religious practices of churchgoers on Sundays, it is necessary to eliminate these individuals! So the speaker asks the motives behind Puritans' actions. Westerners' historical legacy may eventually disappear due to their misguided beliefs and actions. They have been accused of being traitorous and deceptive, using the propaganda of civilization for their own interests. In the next lines, she said:

There is still burning though we live in
a democracy erected over the burial
ground.

This was given to me to speak.

Every poem is an effort at ceremony.

I asked for a way in. (Harjo 31-35)

Harjo states that the persecution of the people persists in the present era, despite the existence of a democratic system that was built upon the suffering and death of indigenous people. The continuous fire serves as a metaphor for the dominant influence of the Western society over the native inhabitants. Thus, to extinguish this ongoing turmoil, indigenous people must secure a stand to rejuvenate their cultural heritage and sense of self. Harjo, driven by her innate responsibility, endeavors to amplify the voices of her fellow indigenous people. Throughout her lifetime, she fervently strives to shed light on the plight of indigenous people, Western world's history of genocidal campaigns and forced displacement, and the revitalizing of native culture and identity, which the West seeks to eradicate.

3.2.11 “Conflict Resolution for Holy Beings”

In Harjo's poem “Conflict Resolution for Holy Beings” which is included in her collection “Conflict and Resolution for Holy Beings” (2015), the form of the poem is prose like and divided into sections, in this poem she illuminates the eradication of indigenous people, she said in section two:

The lands and waters they gave us did not
belong to them to give. Under false pretenses

we signed, After drugging by drink, we signed.

With a mass of gunpowder pointed at us, we
signed. With a flotilla of war ships at our shores,
we signed. We are still signing. We have found
no peace in this act of signing. (1-7)

Due to West's separating of indigenous lands and subsequent relocation of indigenous people, Harjo asserts that these lands and rivers do not belong to the West and cannot be given away by them. Their intention is not to civilize and educate the inhabitants, but rather the contrary. Harjo demonstrates that they engaged in deception towards indigenous people and only entered into treaties when faced with threats. They did not willingly agree to any terms, but under the influence of weapons and flotilla. In the end, they do not find any peace in these treaties because they are false. Then, Harjo declares that the colonial forces' actions demonstrated cruelty, brutality, and inhumanity toward indigenous in the next lines:

A casino was raised up over the gravesite of
our ancestors. Our own distant cousins pulled
up the bones of grandparents, parents, and
grandchildren from their last sleeping place.
They had forgotten how to be human beings.
Restless winds emerged from the earth when
the graves were open and the winds went look-
ing for justice. (Harjo 8-14)

To show the cruelty, brutality, and inhumaneness of the colonial forces, Harjo speaks that they build a casino on a cemetery containing the bodies of their ancestors, so their cousins pull the remains of their ancestors' bones from

that place. These colonialists reach an unlimited degree of cruelty and, they took over cemeteries and exploited them for their own advantage. they forget that they are human beings because it is not actions to come from human beings! After their graves are opened, uncomfortable winds arise from these graves. The winds are seeking justice. The uncomfortable wind symbolizes the ethereal presence of their ancestors. Their souls are anxious due to their untimely demise, eradication, and the unjust seizure of their territories, therefore fueling their desire for vengeance. Harjo employs this metaphor to convey a universal message to indigenous communities, emphasizing the demand of eradicating colonialism while simultaneously safeguarding their indigenous customs and identity so “they were actors in their own lives, they were not a passive group of people previously frozen in a time warp and now patiently thawing out under coconut trees waiting to be given new directions to the future” (Nakata 208), Although they have passed on, their spirits persist and continue to resist colonization, while advocating for their rights, independence, and freedom therefore, they wouldn’t be passive groups at all. Harjo continuous describing west’s inhumanness and said:

At Sand Creek several hundred women, children,
and men were slaughtered in an unspeakable
massacre, after a white flag was raised. The
American soldiers trampled the white flag in the
blood of the peacemakers. (Harjo 16-19)

In these lines, she displays the violence of the colonial forces in their killing of people. She expresses that in Sand Creek, hundreds of children, women and men are slaughtered, even when some of the inhabitants raise a white flag as a sign that they were peaceful people who have no intention of fighting. However, the American soldiers trample the white flag in the blood of these inhabitants.

It is the actual way that westerners treat indigenous people, despite their excuses, they come to exterminate these people and exploit their lands for imperialist purposes. Harjo continues and says that:

There is a suicide epidemic among native children. It is triple the rate of the rest of America. "It feels like wartime," said a child welfare worker in South Dakota.

If you send your children to our schools we will train them to get along in this changing world.

We will educate them.

We had no choice. They took our children. Some ran away and froze to death. If they were found they were dragged back to the school and punished. They cut their hair, took away their language, until they became as strangers to

themselves even as they became strangers to us. (Harjo 20-31)

The presence of colonialism in the areas of indigenous people is like an epidemic that leads to the destruction of the original identity of indigenous people. Their presence in these territories poses a threat to the existence of the natives and serves as an indication of the irreversible erasure of their cultural heritage. Harjo demonstrates the treatment of indigenous children as they are sent to Western schools to teach them European ideas and the belief in the superiority of the West, asserting that Europeans alone are responsible for the basics of civilizations, sciences, and advancements. The parents are compelled

to relinquish their children, as they have little alternative: either to consent to their children's education or face death. Consequently, several children flee from schools and perish due to severe weather conditions, succumbing to freezing temperatures. Upon discovery by the colonial authority, the individuals are promptly returned to their educational institutions. At school, students are penalized for speaking their native language, in addition to having their hair clipped, which results in them feeling alienated from their own culture and community, ultimately erasing their indigenous identity forever. In the next lines she displays the kindness and humanity of her culture in which they reconcile with their enemy in order to end wars, as Harjo said:

We say, put down your papers, your tools of
coercion, your false promises, your posture
of superiority and sit with us before the fire.

We will share food, songs, and stories. We will
gather beneath starlight and dance, and rise to-
gether at sunrise. (Harjo 38-42)

Although indigenous people are aware of the motives behind the arrival of the West, who employ the tactic of civilization as a means to persuade them. Nevertheless, they inform them to set aside their papers, deceptive commitments, privileged status, and join them by the fire to share food, songs, and stories, while abandoning their deceitful assertions. Subsequently, they will form a brotherly bond and see a promising future, so preventing the annihilation and eradication of the population, as well as the devastation of their territories.

The sun rose over the Potomac this morn-

ing, over the city surrounding the white
house.

It blazed scarlet, a fire opening truth.

White House, or Chogo Hvtke, means the
house of the peacekeeper, the keepers of
justice.

We have crossed this river to speak to the
white leader for peace many times
Since these settlers first arrived in our
territory and made this their place of
governance.

These streets are our old trails, curved to fit
around trees. (Harjo 43-52)

Harjo mentions to the white house called Shugo Hvtka, meaning peacekeepers, which the West used as their headquarters when they invaded indigenous lands. The indigenous people wanted peace with them when they settled in the White House, but they claim that the purpose of coming there is for spreading Christianity. The truth is the opposite, so they killed and exploited their lands for their expansionist colonial purposes. In addition, Harjo's portrayal of the White House as a symbol of hypocrisy suggests that while they reside in a place associated with purity and tranquility, their acts and intentions are wicked, dark, and malevolent. Their sole pursuit is wealth and territory and these are their goals. Accordingly, Harjo in this poem revitalizes indigenous

culture by showing their ordeals when they confront colonization and their resistance to them by all means and lastly they try to reconcile with them in order to end wars but they renege each treaty, so that they are vicious humans that's why Harjo uses the symbol of white house to displays the allegorical meaning of their cruelty, harshness and savagery.

3.2.12 "Sunrise"

In another poem entitled "Sunrise" that published in her collection "Conflict and Resolution for Holy Beings" (2015), it shows the suffering of indigenous people during the time of colonization Harjo writes:

Sunrise, as you enter the houses of every-
one here, find us.

We've been crashing for days, or has it
been years.

Find us, beneath the shadow of this yearn-
ing mountain, crying here.

We have been sick with sour longings, and
the jangling of fears.

Our spirits rise up in the dark, because
they hear,

Doves in cottonwoods calling forth the
Sun.

We struggled with a monster and lost.

Our bodies were to tossed in the pile of kill.

We rotted there. (Harjo 1-10)

In these lines, Harjo depicts the anguish experienced by all indigenous people. Every individual endured significant injustice and torture. Harjo demonstrates the devastation of their lands. When entering each dwelling, one will discover that they have long been in a state of dilapidation and ruin, enduring years of neglect and devastation. Beneath the weight of mountains, they lament and shed tears over the injustice inflicted upon them. She characterized the yearning for past times when they resided harmoniously in their territories as acrimonious, symbolizing the intensity of their sentimentality and their desire to dwell securely in their native places. She demonstrates that as a result of an insufferable catastrophe, they were experiencing injustice, yearning, and dread stemming from their perilous and wretched existence. Their spirits were uplifted in the obscurity as they listened to the doves' cries beckoning the sun. Their struggle with the beast serves as a metaphor for the West, ultimately symbolizing their defeat to Western colonization. Their bodies were left unburied and decayed in the open, further emphasizing their loss. Despite westerners' power but they fight them in order to save their lands. Families, and culture as Nakata stated, "they were actors in their own lives, they were not a passive group of people previously frozen in a time warp and now patiently thawing out under coconut trees waiting to be given new directions to the future" (Nakata 208). despite European's power, indigenous people were looking for freedom that's why they fight to gain their own right. Overall, in this poem, Harjo resurrects the pain and distress experienced by her people during the days of colonialism, as well as their yearning for their regions from which they were forcibly evacuated.

Chapter Four

Intersectionality of
Indigenous and Western
Cultures

4.1 Introduction

In the preceding chapter, we apply Nakata's strategies of the reviving and "corpus of objectified knowledge about us" into Harjo's poetry within the framework of indigenous standpoint theory and we understand how she demarginalizes her indigenous culture despite Euro-American attempts of exterminating them. In this chapter we are going to know how we can find intersectionality of the cultural interface between indigenous and Euro-American cultures. By finding intersecting ground between the two cultures, we can claim that indigenous people are no longer "the other" to westerners at all, but rather the productive people who gain knowledge through experiences of their ancestors as well as theirs. Therefore, this chapter will contain the most important cultural intersections between the two cultures and how these intersections will be shaped through discussion and negotiation to obtain new knowledge that is composed of the foundations of the indigenous people knowledge the knowledge and ideologies of the Europeans as well. These intersections will be on a social and democratic basis, and an ecological basis, in addition to intersections in language in order to raise awareness about indigenous language.

4.2 Discussion

Euro-Americans tried to destroy indigenous culture in order to control those people socially, politically and psychologically. According to their claims, they consider indigenous people as the "other" who are people of less intelligence, understanding and exotic people they are "the artifacts of the past" (Nakata 195). They are regarded as the legitimate and natural subject and source of study economically, politically and socially. Euro-Americans aspired for Indians to

relinquish their "savage" lifestyles and adopt the dominant culture by implementing these radical strategies.

Therefore, there is a need for inventing method to raise voices of indigenous culture. According to Nakata's assumptions, he claims that the conceptual and theoretical distance created by non-indigenous about indigenous as children was much by a very real and tangible distance between Islander and others which resulted in unequal treatment and all the Social and political tension that ensued, therefore, the conceptualization of oppositions such as "Tradition-Western" and "them-us" didn't give us a real understanding of indigenous people because they have their own knowledge, myths, folklore, and understanding. Post-colonial theories of indigenous people as culturally different but equal with Western people respect indigenous' culture, folklore and knowledge. Postcolonial theories especially *indigenous standpoint theory* gives importance to the knowledge of indigenous and non-indigenous people as well. This theory as Nakata states in his book "Disciplining the Savages Savaging the Disciplines" (2007), it "seems to capture the best of the two world" (Nakata, 196). Nakata's *Cultural Interface* as he constituted it by the "*intersecting trajectories*". he describes it as "a multi-layered and multi-dimensional space of dynamic relation constituted by the intersections of time, place, distance, different system of thought ...within and between different knowledge traditions" (Nakata 197). The Cultural Interface is made up of different paths cross. It is a complex and ever-changing space where relationships are formed by the coming together of time, location, distance, various ways of thinking, conflicting viewpoints, and different ways of organizing society.

For instance, Joy Harjo uses English language to find her identity as an indigenous human through the revival of her own indigenous traditions. Though

she considers English language as the language of the colonization but she realizes that it is the best way to gain healing as well as shedding light on the culture of her nation. The truth is that most writers from colonial countries write not in their mother tongue, but in the adopted language, the language of the colonizers. Authors publish the literature of their colonized countries in the language of the colonizer because it is well-known around the world, and thus, such literature has a greater chance of success. Joy Harjo uses the same method through writing poetry in English language for the interest of her nation, English language isn't used by her because she prefers it but as a weapon to show the suffering of her people.

4.3 The Intersectionality of Indigenous and Western Cultures:

4.3.1 Language

Harjo use of English language as a means of resisting and healing for indigenous culture. In "War, Death and What Remains in the Poetry of Joy Harjo" (2014), Sally Michael Hanna claims that according to Dean Rader when it comes to the significance of language in original American writing, "native communities have invested in language the ability to control identity and destiny" since it starts to move and shake reality. Drawing inspiration from autobiographical literature, Harjo embraces conflict in the adversary's language as a means of resolving personal and tribal destruction. She asserts that using this language means rejecting definitions imposed by others. With the power to create, heal, regenerate, and penetrate a spiral of human experience, language becomes a location of human empowerment, speech becomes the means of dispelling fear, and as a result, it becomes a route towards recovery. Identifying and naming pain is a process that helps us break free from its suffocating grip

(Hanna 13). Consequently, indigenous people can gain remedial for their wounds and traumas of their past of suffering.

4.3.1.1 “Exile of Memory”

In her poem “Exile of Memory” that published in her collection “*An American Sunrise*” (2019), Harjo uses the colonizer’s language to recreate indigenous identity, she describes English language as a trade language because it is used to communicate with other people then know much more about their resistance, traditions and dilemmas, as she said:

there is no word in this trade language, no
words with enough power to hold all this we
have become (Harjo 104-106)

Although, it is the colonizer’s language but used to reveal the sufferings of the indigenous people and how they faced genocides, killing scenes and displacement by the western colonization as she called it, “And then what, you with your words/In the enemy’s language”(Harjo 11-12), Roselyn M. Jua and Gespa Nkemze Azekeng in their article “Displacement and Eco-Cultural Identity Dysfunctions in the Poetry of Joy Harjo”(2022) they suggest that due to their forced assimilation, transformation, and imbibition of the settlers' cultural beliefs at the price of their own identity, Native Americans bear a disproportionate amount of shame. Native Americans who speak the settler's foreign language as their own language, lacking the necessary communication skills to engage in dialogue with the ancestors. For Native Americans, memory exacerbates a sense of self-estrangement. The exile is defined not only by their physical relocation from their homelands but also by their effective assimilation into the enemy’s culture (Jua and Azekeng 5). Therefore, it seems like a call to

learn their indigenous language and keep it from one generation to another because it is their tie to their ancestors, without it they are going on the road to fading.

In this case Harjo chooses “the best of both worlds[cultures]” by writing for the sake of showing resistance of her ancestors’ culture and “eliminate any unequal effects of their distances from other” in the language of her ancestors’ enemy (Nakata 196). So the poem looks like an English poem but through a depth analysis we know that it sheds light on the suffering of indigenous people she said that:

there will be no place in memory
for what they see
the highways, the houses, the stores of interlopers
perched over the blood fields
where the dead last stood (Harjo 7-11)

Those indigenous people couldn’t see anything because of the dead bodies of their nation who were killed in the wars against the western. then those people speak “the enemy’s language” so that make her ancestors angry. Also, she describes them as “angry ghosts of history” (Harjo 14) because they became angry of demolishing their nation. Harjo by depicting her nation’s sufferings, she revives their existence, resistance and anguish in which every person either woman or child faced tribulation as she said:

The children were stolen from these beloved
lands by the government.
Their hair was cut, their toys and handmade
clothes ripped from them. (Harjo 30-34)

Euro-Americans try to eliminate indigenous population that is why they eradicate women, as we know they are the responsible for raising generations. So after raping indigenous women they “murdered” them, in this case, there will be no new indigenous generations. Also, children are kidnaped by the government and taken to another land in which the government educated those children according to their own interest beside obliteration of their identity by cutting children’s hair as well as throwing their clothes and toys, all of which are cultural symbols. Harjo continues describing the situation, she writes:

our young men are killed by the police, or killing
themselves and each other (Harjo 37-38)

These men were killed either by the government or because of traumatic experiences so the western try to exterminate the native people of America by all means. Through applying Nakata’s cultural interface in the framework of the theory of Indigenous standpoint, we can find that Harjo uses English language not because the indigenous language is the language of uncivilized people but rather to show how the indigenous community was subjected to persecution, injustice, and displacement because the West believes that these indigenous are pagans and uncivilized, despite the knowledge of the indigenous people being equivalent to the knowledge of Western society because they used to adapt with many places despite bad conditions of weather, crises and disease. They have their own knowledge that based on experiences which evolve and interact with western knowledge so that these people must be respected, they are equal with other people around the world as Nakata stated in his “Disciplining the Savages Savaging the Disciplines”(2007) “While we have maintained continuity with our former knowledge tradition, much of the content of this tradition has been transformed in its interactions with Western knowledge systems and continues

to evolve in interactions with Western knowledge and its institutions, technologies and practices” (Nakata 198). The integration of indigenous knowledge fosters cooperation and alliance with indigenous groups, fostering reciprocal education and joint development of knowledge. This collaboration has the potential to generate groundbreaking research and methodologies that are advantageous to both indigenous communities and the wider scientific community.

4.3.1.2 “For Alva Benson and for those who have Learned to Speak”

We can find the cultural interface in her poem entitled “For Alva Benson and for those who have Learned to Speak” that published in her collection “She Had some Horses” (2008), Alva Benson was a member of Kiva Club which have an interest with indigenous issues, Benson was politically an influential writer because she was half Navajo (native members) till her death that’s why she inspired Harjo to write about her. The poem talks about an indigenous woman who is going to give birth in their indigenous lands which transformed and changed due to Euro-American colonization. When her child grows learn to speak both languages so that she does not lose her connections with their ancestors. In this poem, she talks symbolically about the indigenous people who speak English as well as their original language, Harjo says:

But her body went on

talking and the child was born into their

hands, and the child learned to speak

both voices.

She grew up talking in Navajo, in English

and watched the earth around her shift and change

with the people in the towns and in the cities
learning not to hear the ground as it spun around
beneath them. She learned to speak for the ground,
the voice coming through her like roots that
have long hungered for water. (Harjo 11-19)

Harjo demonstrates that this woman successfully passed down her native language to her child, allowing her to maintain a strong connection to her ancestors. Despite the urbanization and European influence that led many to abandon their indigenous culture and language, this child has managed to preserve her ancestral culture. She learns from her mother the vital practice of listening to and communicating with the land, which is a crucial method employed by indigenous people to maintain their connection to it. Indigenous culture is one of the most important cultures in terms of wisdom, philosophy and knowledge. For gaining a better understanding of science knowledge and perception, indigenous and non-indigenous people should learn about knowledge because indigenous knowledge is much considerable and respected as well as the non-indigenous both cultures are complex and multifaceted realms that encompass various levels and dimensions of time. In this poem, she highlights the significance of language as a means of expressing and preserving cultural identity. The revival of language is an essential component in the safeguarding of heritage. Harjo recognizes the challenges faced by Indigenous peoples in reclaiming their languages and the deep bond that language creates between individuals and their cultural background. In the cultural interface, they cross and encompass language, agendas, aspirations, and responses. It is a place where many different people with diverse backgrounds, experiences, languages, goals, and reactions come together. While it is influenced by different theories

and stories that aim to create a unified and cooperative society, it is also a place filled with disagreements, uncertainties, and conflicts over meanings that arise from these intersections to reach to a certain point.

4.3.1.3. “Mvskoke Mourning Song”

Harjo in her poem entitled “Mvskoke Mourning Song” that published in her collection “*An American Sunrise*” (2019) that carries Cultural Interfaces in which she uses colonizers language to express indigenous’ people suffering of displacement, the poem is about an old grave of an old woman named ‘Sin-e-cha’ who obliged to leave her town to another one while she was on the way, her ship the ‘Monmouth’ sank in the river, Harjo said:

Sin-e-cha had come with
her tribal town of Ke-cho-ba-da-gee during the
removal to the new country. When the events,
with never no more to live in the east, had taken
place, she, too, remembered that she had left
her home and with shattered happiness she
carried a small bundle of her few belongings and
reopening and retying her pitiful bundle she
began a sad song which was later taken up by
the others on board the ship at the time of the
Wreck and the words of her song were:
" I have no more land. I am driven away from
home, driven up the red waters, let us all go,
let us all die together and somewhere upon the
banks we will be there. (Harjo 9-21)

In these lines, Harjo shows how these forced migrations of indigenous people to other places were so miserable. This old woman was in comfort in her home and village, but when the western came they forced her to move. Harjo portrays this woman as a stereotypical image of all the natives who were forced by the European colonial power to migrate and leave their homes for economic and colonial purposes in their favor. Harjo is the best poet to depict the suffering of these indigenous people because she belongs to these people as Nakata stated in his article "*The Cultural Interface*" (2007): "A second useful principle for an Indigenous standpoint theory would recognise Indigenous agency as framed within the limits and the possibilities of what I can know from this constituted position" (Nakata 12)

Accordingly, Nakata's assumes that no one should write about native's dilemma unless he has a genetic lineage belong to the them because the inhabitants are the best in disclose truths because they had experienced the condition. Harjo is the best poet to depict the campaigns of displacement and persecution that these natives were subjected to, and how the Western authorities treated them as uncivilized and pagan peoples. When the lady was on the ship, Harjo describes how she remembered her home and felt 'shattered happiness'. We can consider this poetic image as an expression of sorrow and nostalgia for her homeland, which she will never see it or return to. So she started singing. The song was very sad. Later, the ship's crew started singing with her. It serves as an expression of all the sorrow and sadness that the indigenous people of America were subjected to, so the lady sang: 'I have no more home'. She was deprived of her home and 'driven up the Red water', which is a metaphor for the blood of indigenous who were killed due to wars and its horrible situation or a signal to those indigenous people who died because of the bad weather. For example, millions of natives were killed during

their displacement through the Trail of Tears, and she ended the song with a reference to death and said, 'We all die' she confronts her inevitable death willingly. In this poem, Harjo revives the suffering, displacement and anguish of these indigenous individual during European colonization so that she displays their anguish to the whole world by using colonizer's language.

4.3.1.4 "No"

In her poem entitled "No" that is published in her collection "Conflict and Resolution for Holy Being" (2015) we can find how Harjo uses English language to express the suffering of her people, the title itself is an expressive one that it is the (No) for colonization, genocides and wars. In this poem, Harjo revives her indigenous culture by showing their dilemmas and suffering due to their genocides, she said:

Yes. I smelled the burning grease of
corpses. And like a fool I expected our
words might rise up and jam the artillery
in the hands of dictators.

We had to keep going. We sang our grief to
clean the air of turbulent spirits. (Harjo 20-25)

. In these lines, there is a cultural interface because Harjo uses the English language as a means of explaining the suffering of the original people of America. We can see how Harjo describes the condition of these natives and the brutality of the American authorities towards them. She highlights their suffering and how these intruders kill and displace these innocent people. In these lines, she explains how the speaker thought himself foolish for believing that these Westerners are their friends. He displays that he has not expect that

theses westerners ‘would return to kill the babies and me’ (Harjo 12). After that, they sing their sorrow song to purify the air of the troubled souls in the air. This is considered one of the strongest irony in this poem, as the speaker says because of the war, the cannons, and the fire, he smells the burning grease of these native peoples, or in other words, of his relatives, neighbors, and the rest of his nation. Therefore, because of the shock of these difficult moments, he said that ‘we sang our grief to clean the air’ and continue sing to purify the air of troubled souls, which in reality is a reference to the souls of those who witnessed the death of their friends, children and relatives.

4.3.1.5 “Cehotosakvtes”

In addition, we find in her poems a blend of English words and indigenous songs, for instance, in her poem “Cehotosakvtes” that published in “An American Sunrise” (2019). Harjo mixes English language with the songs of the indigenous people as means of keep fighting for their nation. The poem is about two women who sung a nice song in order to encourage the children who faltered over their walk through the “Trail of Tears” that was one of the cruelest displacement campaign that indigenous people ever seen. Subsequently, she revitalizes her indigenous culture by raising awareness of their original language and use the colonizer’s language to show their displacement to other places. Harjo wrote:

Cehotosakvtes

Chenaorakvtes Momis komet

Awatchken ohapeyakares hvlwen

Do not get tired.

Don't be discouraged. Be determined.

Come. Together let's go toward the highest
place. (Harjo 10-14)

Harjo mixes English language with the songs of the original people, which allows for cultural interface between the two cultures. As we know, if Harjo had written in her mother tongue, no one would have read these poems, and therefore no one would have known about the suffering, persecution, and displacement of the Indigenous people of America. Therefore, Harjo uses English language as a double-edged sword, firstly, is to shed light on the suffering of the original people for all the world and how thousands of indigenous people were displaced to other areas, which resulted in reducing the number of the indigenous population to less than their original number due to bad weather conditions and the frequent clashes between the original people and the colonizer. Secondly, her use of the colonizer's language was like a spiritual healing because she confronted her fears by using the same language for healing. As Sally Michel Hanna in her "War, Death and What Remains in the Poetry of Joy Harjo" (2014) demonstrates that Harjo employs a confrontational approach by using the language of the enemy as a means of resolving personal and tribal destruction. She defies fate by transforming the language that represents the downfall of her people into a force that creates a landscape of liberty. She asserts that using such words indicates a rejection of being constrained by someone else's criteria. Language serves as a platform for empowering humans, enabling healing, regeneration, creation, and the exploration of a continuous cycle of human experiences. Language serves as a means to eliminate fear and thus provides a pathway to healing. Recognizing and accepting pain is the initial step towards freeing oneself from its terrible effect. (Hanna 13). Lastly, through this tension between the two cultures they

can get recognition for their past of tribulations and all the world know about them by using colonizer's language.

So, the intersectionality between the two languages produce new truths about these indigenous people and raise awareness of them as Nakata states in his “Disciplining the Savages Savaging the Disciplines” (2007), “The intersections between all these sets of relations shape the personal and interpersonal, the theoretical and the structural and institutional frameworks through which people are understood, explained and regulated, and through which they understand, contest, resist, explain, self-regulate and uphold themselves.” (Nakata 199). In this case, this intersection provides the space for indigenous people to demonstrate the truths of European colonization to them express, shape and organize themselves by their own standpoint.

4.3.2 Democracy and Independence

Indigenous people possess strong ideals and adhere to both delicate and strict rules. Additionally, they demonstrate reverence towards their elders and leaders. They hold everything in nature as sacred and treat it with great reverence. Their adherence to respecting individuals, their possessions, and their territories ensures their personal liberty without causing harm to others. They adhere to concepts that provide structure to their life and rely on them. One of these ideas is the notion of independence and democracy, which European governments endorsed in past decades, but has been present among indigenous populations for decades.

4.3.2.1 “Advice for Countries, Advanced, Developing and Falling”

In her poem “Advice for Countries, Advanced, Developing and Falling” that is published in her collection “An American Sunrise” (2019), it was just like an advice for all the government around the world, the title itself carries an

allegorical meaning that contain a call for advanced, developed and falling countries to take this advice as she said:

A country is a person.

A country is a noun, to be bought and sold. I have a
deed.

The ruler's disposition and rules determine the
state of being for all constituents.

Each state governs itself without respect for individuals

It's everyone for themselves. (Harjo 1-7)

The poem began by describing countries as if they were human beings. These countries must be respected as human beings are respected. Harjo explains that countries can be bought and sold as if things, and thus these countries are lost, so they must be respected like a human being. Harjo continued in describing the state of the ruler, noting that the state of the people is an indication of the state of the ruler. Whenever people is in a good condition and economic prosperity, this is an indication that the ruler is worthiest of ruling, and every state rules without concerning about individuals it must be an indication that the ruler does not deserve this place. Then she said:

We cannot own anyone else, people, the lands, or

Resources. We are here to care for each other. (12-13)

In these lines we can find cultural interface where no one can control the other or colonizing other people. Harjo claims that no one can seize control over other people, lands or recourses these behaviors are against the actual behavior of good human being. Even if the people are islander or in the eyes of westerners “uncivilized”, no one must colonize them. due to power, resources

and lands many countries seize control over the other and dispossess these people as Nakata said in his book “Disciplining the Savages Savaging the Disciplines” (2007), “disposition these people were still uncivilised” (Nakata 126) because these people are uncivilized. These instructions intersect with western instructions in which “THE INTERNATIONAL BILL OF HUMAN RIGHTS” in article seven of the “Optional Protocols to the International Covenant on Civil and Political Rights” (1960) adopted its landmark Declaration on the Granting of Independence to Colonial Countries and Peoples. The Declaration affirmed the right of all people to self-determination and proclaimed that colonialism should be brought to a speedy and unconditional end (UN 36).

4.3.3 Ecocriticism

Indigenous culture intersects with western culture in terms of Ecocriticism. Nahidh Falih Sulaiman and Alyamama Qais Yousef in her research paper “Memory and Future Generations: An Ecofeminist Study of Joy Harjo’s Poetry” (2020) propose that the exploitation of Native American land and people by European intruders during the colonization of America marked the beginning of the country's environmental problem which includes the exploitation of Native American natural resources and the destruction of their lands for the advantage of western colonizers. It is the outcome of capitalism and the scientific revolution as well. Despite the spread of patriarchal ideologies that associated the earth with femininity, many cultures continue to hold a particular veneration for the ground as our mother and the source of our existence (Yousef 650). Indigenous culture is one of these culture, Joy Harjo pays a massive attention to this crisis and wrote many poems in praise of earth as well as preserving it.

4.3.3.1 “Bless this Land”

In her poem “Bless this Land” that published in her collection “*An American Sunrise*” (2019), she celebrates the land in which she said,

bless the land from the top of its head to the
bottom of its feet (Harjo 1-2)

Harjo is just like her ancestors want to keep earth safe without destroying it. They consider themselves an extension of it that’s why if people want to be in peace they must respect and preserve it by preventing pollution and wars, because they are the main cause of environmental destruction, so Harjo said.

once we heard no gunshot on these lands; the
trees and stones can be heard singing (Harjo 11-12)

Indigenous people celebrate the environment and how to reserve it because it is considered one of the sacred things for the indigenous people. They consider themselves an extension of it. The nature is like a holy mother to them, so it is necessary to reserve it. this quote displayed how rocks can sing when there is no sound of gunfire or wars, these ideas intersect with modern theories that were originally formulated by Western society, where they created the theory of Ecocriticism which seeks preservation on the earth. For instance, Nirmala Khairunnisa Budi and Ali Mustofa in their “Ecological Crisis in Into The Forest by Jean Hegland” (2018) stated that “Ecocriticism is a term first coined by William Rueckert in 1978 addresses issues concerning landscape and the environment that have previously been overlooked by the literary academy” (Budi 3). The content of this theory is how to preserve the environment and how to sustain its resources and keep them without pollution. Harjo continues describing the land through personifying it as if it is a rational entity she wrote:

bless the mouth, lips and speech of this land, for
 the land is a speaker, a keeper of all
 that happens here, on this land
 luminous forests, oceans, and rock cliff sold
 for the trash glut of gold, uranium, or oil bust
 rush yet there are new stories to be made, (Harjo 13-18)

In these lines, the speaker describes the Earth in a very expressive way, as she uses the personification as if Earth is a rational entity, Harjo describes Earth as having a mouth and lips through which it speaks and interacts with living creatures. She also blesses Earth's mouth and lips since through them it speaks and preserves the knowledge of the people lives in it, along with providing them with minerals, gold, forests and oceans on which they live. After that, she continues personifying the lands and its knowledge:

 bless the arms and hands of this land, for they
 Remake and restore beauty in this land
 We were held in the circle around these lands
 by song, and reminded by the knowers that not
 one is over the other, no human above the bird,
 no bird above the insect, no wind above the grass
 Bless the heart of this land on its knees planting
 food beneath the eternal circle of breathing, (Harjo 19-28)

In these lines, Harjo uses the personification again, she depicts the earth as having arms and hands, through which earth keeps the beauty of the lands and regained its attractiveness. Despite wars and destruction, the earth has the ability to restore its beauty. Also, these lines are very important, as they represent the philosophy of the original people of America, their belief that all living beings on Earth are equal in rights and duties and that there is no preference for one being over another because in the end we will return to Earth. For example, in her poem “Exile of Memory”, she said “we who are relatives of panther, raccoon, deer and the other animals” (Harjo 60) obviously these indigenous people think that they are alike with other animals there is superiority of human over animals therefore, all of us must respect earth and its creatures. Actually, this is another intersectionality between the two cultures, many years ago indigenous respected other animals along with their right to live peacefully while westerners set the organizations of rescuing animals right in recent time.

According to indigenous culture, there is no human above other human, there is no human being above the bird, or in other words, there is no superiority of man over birds, superiority of birds over insects, or superiority of wind over grass, because in the end, we are all living beings who live on the earth, and when we die we return to it. Therefore, we are all equal, and there is no superiority for a being over others, and this exactly intersect what western was approved by “THE INTERNATIONAL BILL OF HUMAN RIGHTS” in its declaration of “Universal Declaration of Human Rights” (1948) that claimed in article one that “All human beings are born free and equal in dignity and rights They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood” (UN 2) so there is no difference between one race and another. In this case these intersected and contested knowledge are in a dynamic process to produce new knowledge, as Nakata stated:

“All these sets of understandings may themselves draw from many different and/or contested points of understanding, including those that derive from traditional knowledge, from Western knowledge, from previous experience of the intersections between them and so on. In this process people are constantly producing new ways of understanding and at the same time filtering out elements of all those ways of understanding that prevent them from making sense at a particular point in time and trying in the process to preserve a particular sense of self or, in the case of collective efforts, a particular sense of community, always itself a subject of ongoing discussion and ongoing change” (Nakata 201)

This is of core cultural intersection between the Western and the indigenous cultures, so we find that the knowledge intersected, which means that the sciences, knowledge and philosophy of the indigenous people, despite the campaigns of obliteration, marginalization, and extermination, they are in a process of conflict and contestation to produce new ways that see indigenous people as equal with western people in knowledge and understanding. Also their sciences and knowledge may equal or surpass Western science and knowledge.

4.3.3.2 “For Calling the Spirit Back from Wandering the Earth in its Human Feet”

In her poem entitled “For Calling the Spirit Back from Wandering the Earth in its Human Feet” that is published in her collection “Conflict and Resolution for Holly Bings” (2015), we can find cultural intersection in which the speaker praises the land for its kindness, healing and power, the poem is just like an advice for all people to take off the stress of the living in those weary memory and get spiritual healing through environment, Harjo said:

Let the earth stabilize your postcolonial

insecure jitters.

Be respectful of the small insects, birds and
animal people who accompany you.

Ask their forgiveness for the harm we humans
have brought down upon them. (Harjo 20-25)

In these lines, we can find that there is a cultural intersection between the original people and Western theories, as Harjo shows in these lines that humans must respect other creatures because we are all part of the environmental diversity on this earth, when losing one of its species will lead to environmental imbalance, for example, Jiahui Zou in his article “What if the World without Bees” (2022), he stated, “Bee is the most important pollinator of food crops in the world. Two-thirds of the food that people consume each day mainly relies on pollination by bees” (Zou 1). If bees extinct, this will lead to a disaster because bees are one of the most important insects responsible for pollinating plants and vegetables, and without these insects, there will be a great loss of these plants and thus human famines will occur. Harjo said that all people should ask insects, birds, and animals, for forgiveness because humans are the only creature that has caused wars and destruction to the environment and other living creatures. Indigenous conception about nature intersect with western conception in this case because western society discovered many ways to sustain the resources of earth lately while indigenous people knew how to keep lands in a safe manner thousands years ago as Nakata assumed in his book “Disciplining the Savages Savaging the Disciplines” (2007), “Islanders have their language and conversation shaped and constituted by the conditions of the Cultural Interface, positioned as they are by these myriad intersections, even though their understandings of themselves and their position within these sets

of relations may be quite different from those of others and at times from one another” (Nakata 200).

Subsequently, asking forgiveness from these creatures is equivalent to asking forgiveness from the environment because it is the only thing that can provide spiritual healing for humans. Therefore, Harjo said, ‘let the earth stabilize your postcolonial insecure jitters’ (Harjo 18-19). Therefore, people must preserve the environment and its creatures because it is one of the most important things to heal the traumas of wars and the destruction they left behind. This idea intersects with Western theories. Modern researches discover that the environment is one of the most important things for obtaining recovery from various stressful experiences. She said:

Do not hold regrets.

When you find your way to the circle, to
the fire kept burning by the keepers of your
soul, you will be welcomed.

You must clean yourself with cedar, sage,
or other healing plant.

Cut the ties you have to failure and shame.

Let go the pain you are holding in your
mind, your shoulders, your heart, all the
way to your feet. Let go the pain of your
ancestors to make way for those who are
heading in our direction.

Ask for forgiveness. (39-51)

In these lines, the speaker tells people not to feel guilty because this remorse will not be able to heal their wounds. On the contrary, they will not be able to forget the wars and destruction they experienced. Therefore, Harjo advises people to forget their wounds by finding healing from nature. She tells the reader to use Sage and natural herbs to cleanse himself of the effects of wars and destruction because it is the only way to purify himself. Harjo refers to the fire that is inside a person, which is the soul that he can heal through nature.

4.3.3.3 “Once the World was Perfect”

In another poem entitled “Once the World was Perfect” that is published in her “Conflict and Resolution for Holy Being” (2015) we can find cultural interface which is how humans are the only consumer of the earth and many polluted event caused by human and this idea intersect with western thoughts in which human is polluting earth and therefore, we must find ways to keep our environment safe, Harjo said:

We destroyed the world we had been given
For inspiration, for life-
Each stone of jealousy, each stone
Of fear, greed, envy, and hatred, put out
the light.
No one was without a stone in his or her
hand.
There we were,
Right back where we had started.
We were bumping into each other
In the dark.

And now we had no place to live, since we
didn't know

How to live with each other. (Harjo 11-18)

In these lines, Harjo demonstrates how man desolate environment and consume its resources. She claims that We are destroying this land that was given to us instead of enjoying and draw inspiration from it we are bumping each other. She assumes every one of us carry a stone of jealousy, fear, greed, and hatred, and every stone extinguished the light of this earth and destroyed it, as we explode and kill each other, either because of hatred, fear, jealousy, or greed. Therefore, we no longer have a place to live in because we do not know how to adapt with each other. This idea intersects with Western ideas on how to preserve the environment because man is the only being that consumes the resources of the environment and pollutes it, an example of which is factory waste, composites, plastic materials...etc.

4.3.3.4 “Remember”

In her poem “Remember” that published in her collection “She had Some Horses” (2008), it is one of the most beautiful poems that written by Harjo to praise the kindness of earth she said:

Remember the sky that you were born under,

know each of the star's stories.

Remember the moon, know who she is

Remember the sun's birth at dawn, that is

the strongest point of time. (Harjo1-5)

In these lines, along with all the lines of the poem, Harjo celebrates nature, repeating the word “remember” which is a message for all people to remember

the blessings of nature and the necessity of preserving it. All the poetic images in the poem are taken from nature, such as the stars, the moon, the sunset, the sky, and birth. Then she continues and stated:

Remember the earth whose skin you are:
red earth, black earth, yellow earth, white earth
brown earth, we are earth.

Remember the plants, trees, animal life who all have
Their tribes, their families, their histories, too. Talk to
them, listen to them. They are alive poems (Harjo 13-19)

These lines are full of images taken from nature, and she repeats the word “remember” in most of the lines, stressing the necessity of contemplating and remembering all the blessings of nature through which we must learn how to live and adapt to each other. Harjo mentions that the earth is the color of your “*skin*” so there is Red, black, yellow and white earth. Each of these colors represents a specific race of people. There is yellow, white, black, and brown skin. All of these lands were created in beautiful harmony, so all people should live in peace, love, and harmony. Also, she continues to mention the creatures, trees and animals, that have tribes and families like us. We should “Remember” all these creatures and think about the way they live in peace. She ended the stanza by describing them as if they were poems, Metaphorically, all creatures are complex beings that we can analyze and draw lessons from. She stresses to Remember again and said:

Remember the wind. Remember her voice. She
knows the origin of this universe.

Remember you are all people and all people
are you Remember you are this universe and this
universe is you

Remember all is in motion, is growing, is you (Harjo 17-22)

Through remembering, she stresses the necessity of contemplating all of this natural elements in which we should listen to the winds and its voice, in order to know the origin of this complex world. And she declares that you should remember you are the whole world and the whole world is you. Actually, this line is one of the most important lines in the poem. This line is a call to all people to take care of nature and preserve it, because when it becomes in a good condition, all people will be in peace, and vice versa. In another line, she emphasized that you are the universe and the universe is you. This line reinforced the above claim, indicating the necessity of concerning for the universe. When the universe (earth) is in a well case, all people will be fine and live in a good manner.

All of these poetic images are a call to preserve and sustain the environment. This idea intersects with the ideas and theories of the Western people and the nowadays theories of how to sustain the earth. So these ideas are intersected between the two cultures and then produces new way of thinking. These indigenous people are no longer savages or uncivilized at all. The intersections between these different sets of relationships shape how people are understood and regulated, as well as how they understand and express themselves. These relationships influence how we think, understand, and identify ourselves in an ever-changing process. Importantly, they determine how we communicate and relate to one another, and how we describe our experiences. The elements in this space create the conditions that affect the

conversations and interactions that take place. These elements both come from and shape the relationships Islanders have with others in their daily lives, within institutions, and in theoretical terms. When others talk about Islanders, they are actively shaping the understanding of who Islanders are and how they should be perceived.

4.3.3.5. “She Had Some Horses”

Harjo’s poem “She Had Some Horses” that published in her collection “*She had Some Horses*” (2008), is another example of her concern toward lands. It is a very musical poem full of repetitions to enhance the chief idea which is “Horses” that is a symbol of her nation. usually, horses are associated with indigenous culture that is why she repeats it in each line. According to Katia Ait Medjber and Zahia Fahem in their thesis “Eco-Marxism, Deep Ecology and Wilderness in Joy Harjo’s Selected Poems: An Ecocritical Reading” (2022), they assumed Harjo consistently makes this analogy between animals and people, especially horses, which are frequently thought of as belonging to the same species. She also employs them as emblems of anti-colonialist and anti-capitalist beliefs in other words, they served as symbols of resistance to the adversary. These creatures were essential to the tribe's ability to survive European colonization. Horses are also associated with spirituality and beauty, as well as with frustration and fear. Harjo also provides names to plants, animals, and even rocks, as well as human traits that represent Native-American culture, which is in harmony with the natural world and believes that all living things are interconnected. Harjo said:

She had horses with full, brown thighs.

She had horses who laughed too much. (Harjo 11-12)

She described the horses as if they were human, saying that they laughed a lot and had brown thighs. Although there are brown horses, Harjo's emphasizes on the brown color which is a metaphor for the American Indians due to their brown skin, so these horses were the embodiment of the American Indians. In addition, she personifies them as dancing just like human's dance in which:

She had horses who danced in their mothers' arms.

She had horses who waltzed nightly on the moon.

She had horses who were much too shy, and kept

quiet

in stalls of their own making.

She had some horses.

She had horses who liked Creek Stomp Dance songs.

She had horses who cried in their beer. (Harjo 19-22)

We can see repetition in every line, in addition to the use of personification to describe these horses. They danced at night, were shy, cried, and loved songs. All of these behaviors are done by humans. Therefore, these identifies support the assumption that horses are a metaphor for the indigenous people of America. Through a deep reading of the poem, we find that Harjo uses a strange contrast throughout the lines of the poem. This technique motivates the reader to search for the meaning behind it, Harjo said: "She had horses who lied. /She had horses who told the truth, who were stripped bare of their tongues" (Harjo 26-27), "She had horses who had no names. / She had horses who had books of names." (Harjo 33-34), and "She had horses who said they weren't afraid." (Harjo 26) "She had horses who whispered in the dark, who were afraid to speak." (Harjo

36) all these contradictions are the previous condition of indigenous people; they were brave people telling truths whereas some of them were liars because some of them were allying European. Contradictions are used to give the poetry depth and complexity. In order to illustrate the speaker's experiences and feelings which reflects the intricacies of identity, trauma, and resilience. Also, Harjo uses paradoxes for example, the poem contrasts pictures of beauty and suffering, strength and fragility, and freedom with restraint. The speaker's internal conflicts and struggles are highlighted by these contrasts, which also illustrate the difficulties in handling life's obstacles. Harjo asks readers to consider the complexities of the speaker's experiences and the inconsistencies that are a part of all human existence by introducing contradictions. This approach deepens the poem's significance and invites readers to consider the themes of transformation, power, and survival from a deeper perspective.

4.3.3.6 “Talking with the Sun”

In another poem entitled “Talking with the Sun” published in her “Conflict and Resolution for Holy Beings” (2015), we can find indigenous appreciation for nature. In this poem, we find natural elements, such as the sun which Harjo uses in many of her poems due to its importance to the indigenous people. Harjo writes an entire volume of poetry called “An American Sunrise”, because the sun is one of the sacred environmental elements for indigenous people. The sun was one of the most important natural means that contributed to building the civilization of the indigenous people. They cultivated the lands, produced crops, and raised animals. They had their own methods of agriculture. Through the use of the sun and the moon, they determined the appropriate seasons for agriculture. The poem began as follows:

I believe in the sun.

In the tangle of human failures of fear,
greed, and forgetfulness, the sun gives
me clarity.

When explorers first encountered my
people, they called us heathens, sun
worshippers.

They didn't understand that the sun is a
relative, and illuminates our path on this
earth. (Harjo 1-7)

Harjo begins her opening poem with her belief and love for the sun, like the rest of her people. The sun is an important source for their survival. It is a source of continuity and tranquility for the indigenous people, so European explorers described them as sun worshippers. Their description was tantamount to condemning and belittling American Indian culture, so Harjo defended her nation's culture, pointing out that they do not understand that all creatures are an extension of nature, so all humans, animals, and plants are in a kinship with nature. They live on its land, drink its waters, enjoy the light of its sun and moon, and when they die, they will return to it. This poem reflects the indigenous people's ecological ideas about nature and the need to preserve it

After dancing all night in a circle we
realize that we are a part of a larger sense
of stars and planets dancing with us

overhead.

When the sun rises at the apex of the ceremony, we are renewed. (Harjo 8-11)

Their singing rituals are a spiritual healing, Harjo demonstrates that after their dancing all night, they realize that they are renewed. Their dances with the sun, stars, and sky were a cure for their soul. Therefore, they are an integral part of nature that is why she said, “we exist together in a sacred field of meaning.” (Harjo 17) After that, she claims that nowadays physicists suggest that earth is going to be polluted as Harjo said:

The quantum physicists have it right; they are beginning to think like Indians: everything is connected dynamically at an intimate level.

When you remember this, then the current wobble of the earth makes sense.

How much more oil can be drained,

Without replacement; without reciprocity? (Harjo 23-29)

In these lines, we see the extent of the progress of the American Indians. Although they are described as pagans, sun worshipers, and uncivilized, their sciences are advanced, equal or superior to those of the West. Even quantum physicists have admitted that American Indian sciences are right and that if they do not preserve it, Earth will be a wasteland. If people continue to cut down trees and green spaces for industrial and commercial purposes, such as building

factories, machines, cars and throwing factory waste into rivers, they will become polluted and the living creatures in them will die. So that Earth will be completely destroyed and thus death will come for all living creatures. Therefore, the current fluctuation of the Earth is a result of the pollution that occurred after the industrial revolution and is happening now. Harjo demonstrates how much oil will be taken for industrial purposes and in return there is no compensation for it by increasing green spaces. Therefore, the American Indians are right, everything in the universe is linked in transcendence and dynamism, which means that any imbalance in a specific part will lead to the destruction of the entire universe. That's why Harjo said:

Our earth is shifting. We can all see it.

I hear from my Inuit and Yupik relatives

up north that everything has changed.

It's so hot; there is not enough winter.

Animals are confused. Ice is melting. (Harjo 17-21)

Because of the environmental pollution made by humans on the earth, it is heading toward deterioration. Harjo said that her relatives from the Inuit and Yupik tribes told her about the bad change in the north. Everything has changed for the worse. The weather has become very hot due to chemical waste and the cutting of trees. The ice has begun to melt. Animals can no longer tolerate the weather conditions. All of these disadvantages are due to environmental pollution by humans. Consequently, indigenous are the only tribes in America who know how to preserve earth, because they sanctify earth as their relatives as Harjo said: "It was the fourth morning since the birth /of my fourth granddaughter. This was the morning I was to present /her to the sun, as a

relative, as one of us” (Harjo 32-36), so that These tribes revere nature and believe that they are related, for this reason Harjo presented her granddaughter to the sun So that *she* “won't forget this connection, /this promise, /So that we all remember, the sacredness of life.” (Harjo 48-49). so that she would recognize her as one of the indigenous people and thus she would recognize and sanctify her as the rest of the indigenous people do. In any case, the indigenous people of America are the best people in preserving the environment. If we want to develop plans that limit environmental pollution on land and rivers, we are supposed to rely on their excellent ideas and methods to eliminate this ecological problem. As Nakata Martin suggested in the cultural interface theory in terms of the overlap between Western and indigenous sciences, the West must rely on Indigenous methods as a basis and then applied on the ground. Thus we will get an ideal, balanced environment.

4.3.3.7 “Praise the Rain”

In another poem entitled “Praise the Rain” that published in her “Conflict and Resolutions for Holy Beings” (2015), the whole poem is in praise of nature and its power. This poem is full of repetition and natural images such as seagulls, crows, trees, the moon, fish and many more natural images. In addition, the repetition of the word “Praise” in most of the lines creates a beautiful tone, so the poem becomes like a song in praise of nature. Harjo said:

Praise the rain, the seagull dive

The curl of plant, the raven talk-

The stand of trees, the dignity-

Praise the dark, the moon cradle (Harjo 1-5)

This excerpt of the poem focuses on nature and emphasizes the importance of its preservation. The entire poem consists of a recurring use of the word "praise," which is directed towards both the rain and the darkness. Furthermore, the poem incorporates other natural aspects such as crows, seagulls, the moon, trees, and plants. Every poem incorporates natural components because indigenous people believe that nature possesses healing and spiritual power to address the wounds caused by colonization such as indigenous identity problem. Regardless, the sciences and knowledge of indigenous populations overlap with the knowledge and sciences of the Western world in various domains of existence. This junction fosters a fresh comprehension of the indigenous people's culture, acknowledging the value and deserving respect of their sciences and knowledge, which are on par with the sciences of the Western world. The convergence of cultures had a role in dismantling Western dominance and the marginalization of indigenous peoples.

Chapter Five

Conclusion

5.1 Conclusion

The concept of Cultural Interface first originated by Nakata Martin as a means to address the arrogance exhibited by powerful nations. European nations perceive indigenous populations in America, Australia, and other locations colonized by white settlers as being of lower status, lacking in civilization, and belonging to primitive tribes. Although indigenous sciences hold significant value and offer several benefits, they are often perceived as inferior by white individuals due to their reliance on personal and past experiences. Thus, Nakata introduced the concept of "Cultural Interface" to refer to a disputed area of knowledge where discourse and discussion occur, resulting in a cultural intersection between different cultures. These intersections create an amalgamation of indigenous and Western knowledge, while also acknowledging traditional knowledge as esteemed, progressive, and ever-evolving. This process leads to the decolonization of indigenous peoples.

Thus, through the utilization of the cultural interface in Joy Harjo's poetry, we can observe her endeavor to revitalize indigenous people's culture by incorporating songs, rituals, and customs. Moreover, she emphasizes their conviction in the necessity of conserving the land as they saw themselves as an integral part of it. She effectively portrays the indigenous people's resistance against the Western genocide through her incorporation of the indigenous language and its integration into her poetry, which are primarily written in English but also include expressions from the indigenous language. Through these methods, she is able to restore the native culture, sciences, and their practical knowledge that is rooted on their own experiences.

Chapter one starts with the background of the study that shapes the basic views about the ordeals indigenous people culture along with Harjo's major

contributions to American literature. The problem of the study is identified to recognize the gap in the earlier studies which is the cultural interface in Harjo's poetry. The objectives of the study are listed grounded on the recognized gap. Additionally, Indigenous Standpoint Theory is selected as the theoretical framework for the present study because it was not conducted previously. Chapter two presents a survey of the previous studies about Harjo selected poems, Nakata's Cultural Interface as well as the theory of the Indigenous Standpoint. This chapter provides a setting for the study within the previously existing studies and displays the gap which the present study aims to investigate.

Chapter three is intended to inspect the demarginalization of indigenous culture of Harjo's poems in light of Indigenous Standpoint Theory. By Nakata's strategies of indigenous standpoint theory of reviving indigenous people by giving them the position and "corpus of objectified knowledge about us" we can see Joy Harjo's revitalizing of indigenous culture that Europeans attempt to eradicate and her depiction of indigenous people. The European rulers set campaigns of ethnic genocide against indigenous people in order to exploit their territories for imperial and commercial gains. They justify their actions by portraying indigenous people as savage tribes in need of civilization and education, and then conquered these countries. Consequently, a significant number of indigenous individuals perished, either due to their defiance against the colonial powers or as a result of the adverse climatic circumstances encountered during their migration to different regions. As a result, indigenous nation faced the threat of extinction and marginalization. In response, Harjo and numerous American-Indian writers have created a multitude of stories and poems to resuscitate the indigenous culture and challenge the attempts of Europeans to marginalize and eliminate them. In "How to Write a Poem in a Time of War" Harjo demarginalizes her indigenous people by eliminate the

objectified knowledge placed on them by Europeans by showing that they are not slaves at all, along with reviving her culture by immortalizing their resistance to colonization. In “New Orleans” Harjo gives the position by reviving the heroism of her people through remembering so that all the world can know about indigenous people’s ordeals when they confronted colonization. “The Road to Disappearance” talks about the extermination of indigenous people due to ethnic genocides against them that’s why it is a call to keep their language, traditions and ceremonies in order to avoid extermination, Harjo metaphorically repeats “disappearance” to highlight the importance of keeping their indigenous culture from extermination.

In “Grace”, Harjo revives them by showing their misery, anguish and their resistance to Europeans colonizers. Additionally, Harjo in her “We must Call a Meeting” revives indigenous people through their strong resistance to colonizers even their lands resist colonizers that’s why she displays that they confronted them with nature’s language, meaning that they are outsiders to their lands therefore, people along with nature struggle with them so that they will decolonize themselves from colonization. Harjo in her “Mercy” shows the importance of forgiveness to get rid of traumas as well as showing a glimpse of hope to decolonize themselves from other’s control as it provides some metaphors of freedom and good future in which their nation will get freedom and prosperity. In “An American Sunrise” she displays the propagandas of Europeans to bring civilization to indigenous people and her people’s resistance to them. Besides, reviving her indigenous culture by songs, jazz and dances which are the very important traditional rituals to keep their traditional behaviors to the next generations.

Also, Harjo in her “By the Way” gives position to her indigenous culture by recalling memory of her ancestors’ resistance and traditions especially music

as it has the power of healing to forget the horrible moments of wars and its consequences. In “Goin Home” Harjo blends indigenous and English languages in order to revitalize her culture by their traditional music as it has the power to heal their traumas of wars, genocides and sufferings. In addition, Harjo in her “In Mystic” revitalizes indigenous people by showing their misery through ironies and metaphors to depict their ordeals. In “Conflict and Resolution for Holy Beings” Harjo revitalizes her people by showing their sufferings as well as their kindness with their adversary. Lastly, in her “Sunrise” she revives them by showing their resistance as well as their anguish during colonization.

Chapter four is devoted to inspect the intersectionality between indigenous and western cultures in light of Indigenous Standpoint Theory. As previously mentioned, Europeans attempt to depict indigenous people as uncivilized, heathen, and primitive, whereas in fact the contrary is true. Indigenous people possess a highly sophisticated and refined culture, which is rooted on the wisdom passed down from their ancestors and their own lived experiences. Their sciences, knowledge, and principles are on par with those of the Europeans. Through exploring the intersectionality of the cultural interface between the two cultures, we can identify the commonalities and the overlaps between the two. This recognition highlights the indigenous culture as a highly esteemed, progressive, and sophisticated culture, leading to the process of decolonization. In her poem “Exile of Memory”, Harjo uses English (colonizer’s language) to show the anguish of indigenous people when they resisted European colonization. The cultural intersection in this poem is Harjo's use of the colonizer’s language to show the hardships and suffering of her colonized and marginalized peoples. While in “For Alva Benson and for those who have Learned to speak” we can find the cultural intersection between them when Harjo indicates the importance of the sciences and knowledge of the

indigenous people and their special ways of dealing with nature. Therefore, they should learn the language of each other as well as there must be a mutual exchange of experiences between the indigenous and non-indigenous people in many fields, especially in ecological issues.

Additionally, Harjo in her “Mvskok Mourning Song” uses English to describe the suffering and hardships of indigenous people when they displaced and exterminated, so the language of the enemy is used to show their disasters to the whole world. Also, in her poem “No” Harjo uses English language as a weapon against the Europeans and expresses their inhumaneness and brutality when they invaded the cities of the indigenous people and exterminated as well as displaced their inhabitants. In Harjo’s poem “Cehotosakvtes” we can find cultural intersection in Harjo's use of English as a double-edged sword. The first is to show the cruelty and inhumaneness of the European colonizers, and the second is to use the colonizer's language to confront their fears and thus seek healing from those wounds. Moreover, Harjo has included words from their native language in this poem in order to revive their culture and language from extinction and marginalization.

Harjo in her “Advice for Countries, Advanced, Developing and Falling” clarifies some indigenous people’s conceptions about democracy, respect and independence so we can find the cultural intersection in it. The poem contains indigenous philosophies regarding the fair ruling. Harjo shows that it is not permissible to colonize other peoples and exploit their resources, in addition to the fact that the state of the people under an authority reveals the state of the ruler or president, which means that whenever the people are in a good social and economic situation, it is an indication of the righteousness of their ruler and vice versa. In any case, these ideas intersect culturally with modern European ideas regarding justice, independence and democracy.

Furthermore, Harjo in “Bless this Land” shows the extent of the indigenous people’s reverence for nature. She displays the respect of her people for every creature and element in nature and the necessity of preserving them to sustain them for the rest of the generations. The name of the poem symbolizes the extent of their respect and love for the land. Thus, these ideas intersect culturally with the modern theories of environmental criticism that are created by European society. Also, in “For calling the spirit back from wandering the earth in its Human Feet” There is a cultural intersection between the two cultures in the importance of preserving the environment and protecting it from pollution because it is a source of spiritual healing for humans, in addition to herbs and plants that are used to heal human diseases. In addition, in “Once the world was perfect” Harjo depicts the preservation of the environment by indigenous people and not destroying it because it is the only place that if humans do not preserve it using sustainability plans to keep the environment’s resources, there will be no healthy and safe place to live on this earth. Consequently, these ideas intersect culturally with modern European ecological theories.

In Harjo’s poem “Remember” there is also a cultural intersection between the two cultures in which they try to preserve nature from pollution and destruction. Harjo repeats the word “remember” several times, indicating the need to contemplate of nature and preserve it, because it is the basic source for the continuity of all living beings. In “She Had Some Horses” In this poem, Harjo uses many images that taken from nature, along with animals. This poem reflects the interest of the indigenous people in nature and their reverence for it, so the culture of the indigenous people intersects with the culture of the Europeans in this regard. Consequently, Harjo in “Talking with the Sun” Harjo displays the extent of the progress and development of the indigenous people’s

knowledge, especially in the area of environmental conservation. Harjo said that physicists declare that the Indian Americans are right to sanctify and preserve environment, because if humans continue consuming Earth's resources and destroy its green spaces, this will lead to the destruction of all the components of life on Earth. Lastly, Harjo's "Praise the Rain" contains ecological ideas about the necessity of preserving earth and sanctifying its components, for example rain. The name of the poem symbolizes the sanctification and glorification of rain or nature in general because it has a spiritual healing power for humans.

5.2 Contributions

The current study gives more explanation to the poetry of Joy Harjo. The first contribution is to demarginalize indigenous culture, beliefs, and values through the revival of the indigenous people in Joy Harjo's poems as well as demolishing stereotypes placed on them by Europeans. Therefore, these tribes are no longer excluded inside Western civilization due to the fact that their culture is now globally recognized. The second contribution is the demonstration of the equivalence between the knowledge and sciences of indigenous people and those of Europeans, emphasizing the cultural intersectionality. Consequently, they are not uncivilized individuals in any way, and their scientific expertise and knowledge have been highly regarded and incorporated into Western science. Consequently, the mainstream of Euro-American society will undergo a process of decolonization.

5.3 Recommendations

This thesis delves deeply into the themes and motives behind Harjo's revitalizing of indigenous culture in her poetry in order to demarginalize indigenous culture and presenting their productive knowledge. Therefore, it is recommended to take conduct comparative studies between Harjo's poetry and works by Palestinian poets because dominant powers try to demolish these two nations in light of Reader-Response theory to explore power of discourse.

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المستخلص

تعرضت الشعوب الأصلية للمحو والإبادة الجماعية والاستيعاب والتشريد من أراضيها الأصلية من قبل الأوروبيين لأسباب استعمارية. وبالتالي، فقد طمست هويتهم الأصلية، واجهت مجتمعات السكان الأصليين هذه الحملات التوسعية بهدف حماية أسرهم وأقاليمهم، ولهذا السبب قد قُتل الآلاف منهم. تناولت العديد من الدراسات محن السكان الأصليين من زوايا عديدة. ومع ذلك، تم التغاضي عن الواجهة الثقافية لمارتين ناكاتا في هذه الدراسات. لذا، تهدف هذه الدراسة إلى التحقيق في الواجهة الثقافية لناكاتا في قصائد الشاعر الأمريكي الهندي جوي هارجو في ضوء نظرية وجهة نظر السكان الأصليين من خلال استخدام كتاب ناكاتا «تأديب المتوحشين، تخريب التخصصات» (2007). وبالتالي، فإن الهدف الأول من هذه الأطروحة هو التحقيق في الطرق التي استخدمتها هارجو للحيلولة دون تهميش ثقافتها الأصلية من خلال مجموعة مختارة من قصائدها في ضوء نظرية وجهة نظر السكان الأصليين. الهدف الثاني هو اكتشاف تضمين هارجو لمعارف السكان الأصليين للدعاء بأنهم ليسوا أمة متخلفة من خلال تقاطع ناكاتا للتفاعل الثقافي في ضوء نظرية وجهة نظر السكان الأصليين. "شروق الشمس الأمريكي" (2019)، "الصراع والحل للكائنات المقدسة" (2015)، "كان لديها بعض الخيول" (2008) و "في جنون الحب والحرب" (1990) هي مجموعات مختارة للدراسة الحالية، هذه المجموعات تعرض تصوير هارجو لمقاومة السكان الأصليين "والتقاليد والثقافة والمعرفة من أجل إحياء شعبها. تخلص الأطروحة إلى أن تطبيق الواجهة الثقافية لناكاتا في قصائد هارجو المختارة يستخدم للوقوف ضد تهميش ثقافة السكان الأصليين، ومن خلال هذه النظرية يمكننا أن نعتبر أن السكان الأصليين يحظون بالاحترام ولديهم معرفة منتجة موازية للمعرفة الأوروبية بحيث يتحدون التيار الأوروبي الأمريكي السائد الذي يقلل من قيمة السكان الأصليين في أمريكا.



جمهورية العراق

وزارة التعليم العالي والبحث العلمي

جامعة الانبار - كلية الآداب

قسم اللغة الإنكليزية

الواجهة الثقافية في قصائد مختارة لجوي هارجو

المختارة: دراسة وجهة نظر السكان الأصليين

رسالة مقدمة الى مجلس كلية الآداب-جامعة الانبار كجزء من متطلبات نيل

شهادة الماجستير في الادب الإنكليزي

تقدمت بها

تبارك كرجي علي الجميلي

بإشراف

الأستاذ المساعد عمر سعدون عايد

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