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Resistance Against Colonial Modes of Objectification of Mojaves in Natalie Diaz's *Postcolonial Love Poems* and *When My Brother Was an Aztec*

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ABSTRACT

In Natalie Diaz's anthologies *Postcolonial Love Poem* and *When My Brother Was an Aztec*, the theme of Native American's objectification of body echoes Frantz Fanon's theory of object-hood. Fanon argues that colonized are always objectified by the colonizers with Us and Them considerations. This objectification of natives leads to identity crisis since the formers start looking themselves from colonizers' perspectives after the entrenching internalization of the colonial culture. This crises of identity have been profoundly reflected in Diaz's poetry by entailing a menace of erasure in native Americans' imagination. Diaz documents the history of Native Americans' objectification along with questioning the racial bias which construes the historical discourse of discrimination. A deep sense of alienation, identity loss, and

fragmentation of the native cultural strands lead towards self-objectification. Furthermore, Diaz's poetry offers an alternative and subversive reading; a way to resist the colonial norm of the perpetuation of native objectification. that can be observed in the poetic imagery of physical and psychological marginalization of colonized. By drawing on Fanon's psychological notion of objectification, the current study accomplishes that in modern Native American poetry, Fanon's challenges the myths of objectification of Native Americans. To that end, the present study creates a dialogic space for reclamation of their bodies and their identities buried under historical versions of colonial cultural subjugation

INTRODUCTION

Native American writer Natalie Diaz's poetry collections *Postcolonial Love Poem* and *When My Brother Was an Aztec* strongly depict how natives are objectified by colonizers. This phenomenon of objectification is not limited to the objectification of the body, but rather encompasses all areas such as and the erasure of indigenous culture, the indigenous language of the Mojave. Her poetry is a constant resistance to this forced erasure of her identity; sheds a sharp light on the quietly prevalent hybrid culture.

The body is viewed in the perspective of post-colonialism as a site of conflict where the consequences of colonialism manifest themselves. It is a way of understanding how people experience and embody power relations and how historical and cultural elements influence these experiences. This is because the body is a physical space that is subject to the power of the colonizer. The colonizer can use the body to control, discipline, and exploit the colonized.

Natalie Diaz is a Mojave American poet, language activist and educator. She was born in

1978 in Needles, California on the Fort Mojave Indian Reservation. Diaz's work explores themes of identity, language, and the intersection of indigenous culture and contemporary society. Diaz's poetry is characterized by vivid imagery, rich language, and a deep engagement with the natural world. Majority of her poems draw on her experiences while growing up on the Fort Mojave Indian Reservation and explore the complex relationship between Native people and the land they inhabit. Her work also reflects her deep commitment to preserving and revitalizing the Mojave language, which is currently endangered. She has taught creative writing and literature at a number of universities and colleges in United States. Diaz's first poetry collection, *When My Brother Was an Aztec*, was published in 2012 to critical acclaim. The collection explores themes of addiction, violence and loss, drawing on Diaz's experiences growing up on the Fort Mojave Indian Reservation. The collection was a finalist for the 2012 Los Angeles Times Book Prize and was also named a finalist for the 2013 PEN/Open Book Award.

Diaz's second collection of poetry, *A Postcolonial Love Poem*, was published in 2020. The collection explores themes of love, desire, and the legacy of colonialism, drawing on Diaz's experiences as a Mojave American woman living in contemporary society. The collection has been widely praised for its lyrical language, its powerful imagery and its unflinching exploration of the complexities of identity and belongings. Diaz's work has been recognized with numerous awards and honors, including a MacArthur Fellowship, a Lannan Literary Fellowship, and a Native Arts and Cultures Foundation Artist Fellowship. She has also been awarded a Pushcart Prize, a Bread Loaf Fellowship, and a Hodder Fellowship from Princeton University.

Background of the study

'Object-hood' is a concept which means neglecting one's self or character as an individual

rather perceiving it as an object who never occupies any conscience. The word object-hood is derived from the step word 'Object' a thing which can be seen or touched. A thing which does not have the faculty of reasoning. The last word which is 'Hood' is typically used for sex, state, or condition. So, the word Object-hood means, the state of being an object.

The concept of Object-hood has been taken from the work of the great theorist Frantz Omar Fanon "*Black Skin, White Masks*", written in 1952, remains crucial and essential in the effort to comprehend the psychology of the natives and psychological violence inflicted upon them, the racialized "native" subject, as well as the body itself, in colonial times, and its legacy. With its unwavering impact, relevance, and authority, spanning over half a century from an era of explicit and unashamed racial oppression, it is still relevant today. A period thought to be imbued and instilled with the incandescent sense of togetherness and optimism, of the shared inalienable virtues and rights of "freedom, justice, and equality" among all humans, with race being a moot aspect.

Fanon argues how the white gaze leads the colonized subject to "break apart" since they are only able to begin to understand and gain an indication of their reality—their inherent inferiority—as well as their place through the white colonial world. The black subject erupts, leaving his or her mind in ashes as a result of known reality, identity, and autonomous self-identification. This psychological wreckage and racial ruinous shrapnel are salvaged and reconfigured into a new black subject with a provided black reality under the domineering manipulation of the white gaze, which is to say, under the constant supervision of, and suffering from, the discriminating scrutiny of, "fixed" white eyes. According to this gaze, which Fanon claims is entirely one-sided and devoid of an equivalent authoritative response or reverse, the

black colonized subject is made up of and elicited through his or her inherent inferiorities, and the colonialist who performs the violent act of looking: "battered down by tom, and then reformed by tom."

Statement of the problem

The colonizers take the concept of the body of the colonized people as an instrument to provide a fabricated cultural reality since it is an appropriation of non-human nature with the "properly" human society. This research is expanding upon "Object-hood" of the colonized bodies by the Colonizer in the poetry of Natalie Diaz's *Postcolonial Love Poems*. and *When My Brother was an Aztec*. This study expands upon Fanon concept of Crushing the Object-hood which he mentioned in his very first book *Black Skin White Masks*.

Objective of Study:

Following are the major objectives of the study:

- 1) To investigate the resistance against erasure of Mojave culture in the works of Natalie Diaz.
- 2) To explore commodification and objectification of the colonized bodies as a non-living object without its recognition.
- 3) To examine how Natalie Diaz has transfigured the harsh reality of the genocide of Native Americans into her poetry.

Research Questions:

This research project focuses primarily on the following questions;

- 1) How does Natalie Diaz resist against erasure of Mojave community?
- 2) How indigenous people are seen as part, extension, and annexure of non-human category

other crushing objects?

3) How Natalie's poetic voice transformed from the third-person- consciousness of a colonized mind and body into the first-person post-colonial utterance of resistance?

Significance of the Study:

This study is significant as it is a critical issue in colonialism which seeks to erase the cultures and identities of colonized peoples. Postcolonial writers use their work to highlight this violence, and to show how it continues to impact the lives of colonized peoples today and it helps to understand that postcolonial writing is throwing the sharp light on the haunting realities of colonial scars. Writer has transfigured colonial body into postcolonial narrative and has tried to show case the colonial violence of erasing the native's identity and recognition of herself. This study will also highlight the important role that postcolonial writing plays in understanding the lasting impact of colonialism. It will give voice to the experiences of colonized peoples, to challenge the dominant narratives of colonialism, and to showcase the violence of colonialism.

LITERATURE REVIEW

The study of postcolonial writings is considered essential for development of understanding in the fields of literature, theory, philosophy, and psychology. This chapter will include previous works on primary texts *Post-Colonial Love Poems* and *When My Brother Was an Aztec*, review of primary texts, interviews with Natalie about her works and other literature containing the main themes of primary texts, for instance body politics, body aesthetics, and postcolonial objectivity,

Duncan and Cumpsty's article "The Body in Postcolonial Fiction after the Millennium" explores the relationship between the colonized body and the colonizer in postcolonial literature. The authors argue that the colonized body is often objectified and dehumanized by the colonizer

and reduced to an object. This objectification is evident in colonial discourse, which depicted colonized peoples as primitive and irrational, justifying colonial violence and exploitation. Postcolonial literature challenges this objectification by giving voice and freedom to colonized subjects. By presenting the colonized body as a site of resistance, postcolonial literature demonstrates that the colonized subject is capable of thought, action, and resistance. In doing so, he questions the colonial discourse that reduced the colonized body to an object without consciousness and thought.

In *The Empire Writes Back: Theory and Practice in Postcolonial Literature* 1989 by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, Hybridity appears in the context of a futile attempt by colonial authority to change the identity of the other within a "singular universal framework" that ultimately creates something new but "acquaintance". Hybridity is proactively inventive and enables the creation of new transcultural forms in colonial contact zones. It is opposed to essentialism, or the belief in unchanging and fixed features that characterize the "quality" of a particular item. Cultural contact zones are sites of asymmetric and complex acts that push and extend others into the useful realm of assimilation and resistance.

In *Culture and Imperialism* 1993 by Edward Said, Said argues that the historical fact of the rebirth of general population nationalism, their assertion of identity abandoning new cultural practices as a collective political force that formed and then sparked a struggle against authority in the non-European world.

In Frantz Fanon's 1961 *The Wretched of The Earth*, the Oppressor and the oppressed are "two different species", most readily apparent as its inhabitants in the colonial world. According to Fanon, it is a divided universe with a series of barracks and police stations as borders. The

zone inhabited by natives is not complementary to the zone inhabited by settlers. Despite this, the two opposing sides seem to coexist on the same planet. The opposition between these two zones is not in favor of greater unity. There can be no compromise because one of these two terms is unnecessary. In this world of black and white, there is some gray area, as in every aspect of life. Fanon provides a psychoanalysis of the dehumanizing effects of colonialism on the individual and the nation, and discusses the broader social, cultural, and political implications of establishing a social movement for the decolonization of man and nation.

In *The Empire Writes Back: Theory and Practice in Postcolonial Literature* 1989 by Bill Ashcroft, Gareth Griffiths and Helen Tiffin, Hybridity appears in the context of a futile attempt by colonial authority to change the identity of the other within a "singular universal framework" that ultimately creates something new but "acquaintance". Hybridity is proactively inventive and enables the creation of new transcultural forms in colonial contact zones. It is opposed to essentialism, or the belief in unchanging and fixed features that characterize the "quality" of a particular item. Cultural contact zones are sites of asymmetric and complex acts that push and extend others into the useful realm of assimilation and resistance.

In *The Location Of The Culture* by Homi K. Bhabha these contact zones bring together several components that enable and stimulate the engagement of cultural translation, resulting in boundary influences the identifications. Contact zones, the crucible of cultural transactions and translations, are periods of attack from which the positive and constructive instability that carries hybrid identities drips. According to Bhabha, one possibility is exotic multiculturalism, which prepares to bring together cultural splinters participating in impressions of subversive

hybrid identities. Rutherford recognizes the importance of the process of hybridity in not being able to identify the two original moments from which the third originates; rather, for me, hybridity is a "third space" that enables the emergence of alternative positions. The "third space" is a hybrid stance of the core, essentially unrepresentable in itself, even as it assumes and assesses the fluidity of culture and binary oppositions within this powerful process that visualizes and alerts discursive and hierarchical contexts. One may also argue that hybridity, as the result of procedures of specific and indeterminate but malleable relations, are not two distinct imaginative moments from which a third emerges, but that hybridity itself is a "third space" that allows different positions to be seen. We can feel the very strong impact of this phenomenon of hybridity in the works of Natalie Diaz, she herself is greatly influenced by the culture of the colonizers. Moreover, one of her fears is that her native culture will be slowly and quietly erased. In both of her poetry books, she has a strong desire to remain attached to her culture, and so her struggle is against the hybrid self of indigenous people, which she believes will lead to the erasure of self, culture, and identity.

Natalie Diaz explored various post-colonial themes in her works, which she later discussed on various platforms. It mainly focuses on how the body is objectified and their identities are not indigenous but rather they are now hybrid with so many layers of identities and unable to hold on to any of them. Their native language, culture and identity are polluted by the so-called reformers. And these are the basic themes that Natalie encountered in her books.

Theoretical Framework

Object is a philosophical term often used in contrast to the term subject. The subject is the observer and the object is the thing observed. John Locke (1632-1704) used the term "object" to

refer to anything perceived by the senses. He argued that objects are composed of simple ideas, which are the basic building blocks of our knowledge. David Hume (1711-1776) also used the term "object" to refer to anything perceived by the senses.

The theory of Object-hood o Frantz Fanon has been taken as the theoretical framework for the present study who used the term " object-hood " in his book *Black Skin, White Masks*, which was published in 1952. In this book, Fanon explored the psychological effects of colonialism on black people and argued that colonialism reduced black people to objects, denying them their human rights and subjectivities. He explains the term " Objecthood " to describe this process of dehumanization and argued that overcoming it, was a necessary step in the process of decolonization. The term " objecthood " is not used by Frantz Fanon in the same way that art critics use it.

Frantz Fanon was a thinker who wrote about the experience of colonialism and its effects on the psyche of colonized people. In his work, Fanon used the term " objecthood " to describe the way colonialism reduces colonized people to mere objects, denying them their humanity and subjectivity. For Fanon, the process of decolonization involves regaining one's subjectivity and overcoming the sense of objecthood that was imposed on man by colonialism. He argued that this process required a radical rethinking of oneself and a rejection of the values and norms of the colonizing society.

In his book *Black Skin, White Masks*, Fanon introduces the concept of objecthood as a central theme of postcolonial theory. He argues that colonialism objectifies the colonized subject and reduces it to a mere object of study or exploitation. Fanon explores the psychological effects of colonialism on the colonized subject, arguing that it leads to feelings of inferiority and self-

loathing. Fanon begins his analysis of objecthood by examining the psychological effects of colonialism on the colonized subject. He argues that colonialism creates a binary opposition between the colonizer and the colonized, in which the colonized is always constructed as the inferior other. The colonizer is constructed as the norm, while the colonized is constructed as deviant, abnormal, other. This binary opposition creates feelings of inferiority and self-loathing in the colonized subject as they internalize the negative stereotypes and images projected onto them by the colonizer.

Fanon argues that this process of objectification leads to a sense of alienation and dislocation among the colonized subject. They are cut off from their own culture and history and are forced to accept the cultural norms and values of the colonizer. This process of cultural assimilation is often accompanied by feelings of shame and self-loathing, as the colonized subject internalizes the negative stereotypes and images projected onto him by the colonizer. Fanon writes, “The black man is a plaything in the hands of the white man, and as long as he remains so he will be nothing but a plaything” (Fanon, 1952, p. 113).

In conclusion, Fanon's concept of objecthood can be seen as a form of resistance against the erasure of colonized cultures and identities. By highlighting the ways in which colonialism objectifies and dehumanizes the colonized subject, Fanon seeks to empower colonized peoples to resist this process and reclaim their freedom and autonomy. By refusing cultural assimilation, reclaiming language, and asserting their own agency and autonomy, colonized peoples can resist the erasure of their culture and identity. Fanon's concept of objecthood can be applied to Natalie Diaz's poetry in several ways. Diaz's poetry often explores the ways in which Native Americans were objectified and dehumanized by colonialism and how they can reclaim their agency and

autonomy.

Analysis and Discussion

Natalie Diaz's poetry is a strong reflection of her personal experiences as a Mojave American poet, and her work is a form of resistance against the erasure and objectification of Native American culture by colonizers. Her poetry explores themes such as identity, language, and the complexities of living in a world that has historically oppressed and marginalized Native American communities. Through her work, Diaz seeks to challenge and subvert these dominant narratives and create space for the voices and experiences of marginalized communities to be heard and celebrated.

Diaz's poetry deals with issues of genocide and violence against Native American communities. It examines the ways in which Native American communities have been affected by colonization, forced assimilation, and the lingering legacies of systemic oppression. She also draws on the stories and experiences of her ancestors and represents a strong sense of continuity and resilience in the face of oppression. One of the key ways in which Diaz's poetry addresses the issue of genocide is through the manipulation of language. Diaz incorporates elements of the Mojave language into her work, combining English and Mojave words to create a hybrid form of expression that reflects the complexity of Native American identity. In doing so, Diaz celebrates the language and culture of her community and challenges dominant narratives that have sought to erase and marginalize these traditions

American Arithmetic is a powerful poem that challenges the reader to think about the

ways in which Native Americans are marginalized in American society. The poem's speaker states that she had an "American education" (Diaz, line 16) that taught them to be ashamed of their Native heritage. This education also taught them to be "good at math"(Diaz, line 15) which the speaker interprets as being good at being invisible. Diaz allows herself a lyrical directness in her attention to the line, relying on narrative moments of anchoring in the poem. "Police kill Native Americans more than any other race" (Line 7). Diaz writes in "*American Arithmetic*," adding, "Native Americans make up less than 1 percent of America. /0.8 percent of 100 percent."(Line1-2). The depiction of violence against indigenous people is a driving force in Diaz's poetry. Fanon also argues that colonialism is a form of violence that is both physical and psychological. This violence is used to subjugate the indigenous people and make them feel inferior to the colonizers.

The theme of genocide is central to the poem *Manhattan is a Lenape Word* by Natalie Diaz. The poem *Manhattan is a Lenape Word* is a powerful and poignant exploration of the postcolonial experience. Diaz's poem is a reminder of the violence and displacement the natives faced. The poem begins with the line *Manhattan is a Lenape word*. This line reminds the reader that the island was originally inhabited by the Lenape. However, the Lenape were forced to leave their homeland after the arrival of European settlers who brought disease, violence and displacement. This history of genocide is central to the poem, and Diaz does not shy away from it. The line "If you are where you are, then where/are those who are not here? Not here,"(Line 24-25) she asks pointedly about the fate of the Lenape. The speaker of the poem knows that the Lenape were once mostly in Manhattan but are now gone. This line emphasizes the fact that the

Lenape were victims of genocide and their disappearance is a tragedy.

In her poem *American Arithmetic* she writes "But in n an American room of a hundred people / I'm a Native American - less than one, less than / whole - I'm less than myself. Only a fraction / of a body, let's say I'm only a hand -" (Line28-31) In the above lines, the author repeats the words "less than" to emphasize that the Native Americans are not living their lives as they should. These lines are used to express the author's disappointment at being forced to live a life below what she should have. They compare their existence to a hand, while they should be a whole body. When the author says that there are less than one in a town of a hundred Americans, she implies non-existence. How come Native Americans don't look like that?

Like the cake in *No More Cake Here*, the raisins in *Why I Hate Raisins* also represent a complex psychological hunger over physical hunger. It is easier to understand how exactly the raisins represent psychological hunger because in line 13 the speaker says, "I just wanted a sandwich like the other kids." (Line 14) Her mother then replies, "What other kids? / Everyone but me, I told her / She said, You mean the white kids / you want to be a white kid?" (Diaz 15, 17-18) While it may seem that the speaker's desire is to be a white child, what she really desires is the privilege that white children have. When the speaker says he wants a sandwich, on a physical level he wants a sandwich, but psychologically he wants the stability that a sandwich represents.

Another key insight from Fanon's theory of racism is that the psychological effects of racism can be profound, leading to feelings of inferiority, self-loathing, and internalized oppression. Diaz's poems often reflect this idea as they explore the ways in which Native

Americans internalized messages of racism and oppression. For example, in her poem *American Arithmetic*, Diaz writes about the ways Native Americans were affected by violence and oppression, including the forced sterilization of Native American women. The poem highlights the ways in which these experiences can lead to feelings of shame and self-loathing. Fanon's theory of racism can help us understand and analyze the themes and messages in Diaz's poems. Diaz's work reflects many of Fanon's key insights about the ways in which racism is embedded in social structures and institutions, and about the profound psychological effects of racism on those who experience it. For example, in her poem *Cloud Watching*, Diaz writes about the ways in which violence is inscribed on the bodies of indigenous peoples. She uses the metaphor of "bullet holes"(Line 4) to describe the scars left by centuries of colonialism and oppression, and shows us how these scars continue to shape the Native American experience today. Through this metaphor, Diaz is able to convey the idea that the body is not only a physical object, but also a site of historical and cultural memory. In the poem *Postcolonial Love Poem*, Diaz discusses how her body was seen as a "thing" to be owned by white men. In her writing, she states: "Until then we touch our bodies Like wounds - the war never ended and somehow begins again". (Line40-41) This poem is a powerful exploration of the ways in which the colonized subject can establish his or her own subjectivity despite objectification.

The Last Mojave Indian Barbie by Natalie Diaz is a poignant allegorical flash fiction that shows the struggles Native Americans face through Barbie products. Our main character is a Mojave Indian Barbie who is purposely given no name because Native Americans are generally considered their culture first, not a person. The struggles Indian Barbie faces are the

appropriation and over sexualization of her culture. In *The Last Mojave Indian*, Barbie Diaz uses the image of the Barbie doll to explore the ways in which Native Americans have been commodified and objectified by the dominant culture and how their original culture is being erased. The first sign of Barbie's appropriation of Mojave Culture is in the first paragraph, where Diaz describes what's in her box: "Stiletto moccasins, faux turquoise earrings, a dream catcher, a copy / of Indian Country Today, erasable markers for chin and forehead / tattoos, and two six-packs of mini magic beer bottles—when tilted, / up, the bottles turned clear, when turned right side up, the bottles refilled." (Line2-6). Her clipboard is full of bits and pieces of what a white man would call Indian culture. These bits and pieces of Indian culture are taken and twisted for money and public entertainment. They name Barbie "Mojave Indian", but there is nothing directly related to the Mojave Indian tribe. They bring together different Native American cultures and portray it as a whole.

In *The Beauty of a Busted Fruit*, Natalie Diaz uses the image of a pomegranate to explore the theme of body politics. The poem is written in the second person, which creates a sense of intimacy and immediacy between the speaker and the reader. The poem begins with the image of a "broken" pomegranate—a metaphor for the ways in which the body can be "broken" by violence or trauma. The speaker describes the beauty of the inside of the pomegranate with its "ruby seeds shining like jewels." This image can be seen as a metaphor for the resilience of the body and the ways in which beauty can emerge from pain and trauma.

In her poem *The First Water Is the Body*, Natalie Diaz depicts the river from a postcolonial perspective in many ways. First, she describes the river as a sacred body of water

that is essential to the identity and way of life of the Mojave people. The river is a source of life, sustenance and spirituality for the Mojave people. It is also a place of cultural and historical importance. The damming of the river by the United States government is a symbol of the colonial violence that was inflicted on the Mojave people. Second, Diaz describes the river as a place of trauma and loss. The damming of the river led to the destruction of the traditional way of life of the Mojave people. The river is no longer a free-flowing body of water, but a series of stagnant reservoirs. The Mojave people lost access to their traditional fishing and hunting grounds. They have also lost a sense of connection to their ancestral homeland. Third, Diaz describes the river as a symbol of hope and resilience. Despite the trauma and loss they have experienced, the Mojaves continue to fight to protect their river. They believe that the river is a sacred gift from their Creator. They also believe that the river is essential to their survival as a people. In the poem, Diaz challenges the reader not to see the river as a natural resource to be exploited, but as a living entity with its own sanctity and importance. It also challenges the reader to see the Mojave people not as victims of colonialism, but as survivors fighting for their right to self-determination.

. Natalie Diaz has used her poetry to promote the Mojave language and culture in a variety of ways. By incorporating Mojave words and phrases, exploring the complexities of language and identity, and creating a sense of community among Mojave speakers and students, Diaz has helped keep the language alive and raise awareness of its importance. Language is an essential part of a person's identity, and for colonized people it is a vital element of their heritage that has been threatened or lost due to colonization. The preservation

and promotion of native languages is therefore essential for colonized people to preserve their cultural identity and sense of self and to promote greater understanding and respect between different cultures. Natalie Diaz has spoken extensively about the importance of Native languages, saying in her poetry that Native languages are "the foundation of America's poetic lexicon" and that they "contain the stories of our ancestors, our cultures, and our ways of being." She also said indigenous languages were "threatened" and that it was an "important and dangerous time for language".

Diaz's poetry can be seen as a powerful response to Fanon's ideas about language and oppression. Through her language, Diaz is able to resist the erasure of her culture and identity and confront the power imbalance between the colonizer and the colonized. Her poetry is a form of decolonization and a celebration of the resilience and strength of the human spirit in the face of oppression. Frantz Fanon has written extensively on the concept of hybridity in the context of colonialism and decolonization. In *Black Skin, White Mask* Fanon argues that the colonized subject is often caught between two cultures and experiences a sense of hybridity as a result. Fanon describes this experience as a form of hybridity in which the colonized subject is caught between two cultures and unable to fully identify with either. This sense of hybridity can be seen as the result of colonization's attempt to erase the culture and identity of the colonized and impose its own culture and values on the colonized. Fanon argues that the process of decolonization involves the rejection of the culture and values of the colonizer and the recultivation of the colonized subject's own culture and identity. This process of decolonization can be understood as a form of resistance to the structures of colonialism and a

way to regain agency and power in the face of oppression. Fanon's discussions of hybridity highlight the complex and often painful experiences of the colonized subject and the importance of reclaiming one's own culture and identity in the process of decolonization.

Natalie Diaz's poetry is a poetry of desire against erasure. In her poems, she discusses how the prevailing culture has distorted her identity as a Mojave woman. She discusses how her body has been fetishized and objectified in her writing, as well as how her language and culture have been marginalized. But Diaz's poetry goes beyond lamenting what has been lost. She also honors what is still there. In her poems, she discusses the strength of the body, the beauty of the environment and the strength of the spirit. She explores the strategies people used to succeed despite the hardships they experienced. Diaz's poetry is a stirring example of the resilience of the human spirit. It is poetry that is not forgotten. This poetry cries out to be heard. The two main themes of Diaz's poetry are body politics and body aesthetics. She discusses how the body can serve as a site for both colonization and resistance. In her writing, she discusses how the body can be fetishized and objectified, but also how the body can be a source of strength and power. Diaz's poetry is a powerful and significant piece of literature. It is poetry that forces us to think about identity, belonging, and the influence of language and culture in new ways. This poetry cries out to be heard.

CHAPTER FIVE: CONCLUSION

Natalie Diaz is a Mojave American poet who uses her poetry to reflect her personal experiences and challenge dominant narratives about Native American culture. Her work explores themes of identity, language, and the complexities of living in a world that has

historically oppressed and marginalized Native American communities. Diaz's poetry is a form of resistance against the erasure and objectification of Native American culture by the colonizers. It seeks to create a space for the voices and experiences of marginalized communities to be heard and celebrated.

Natalie Diaz's poetry is characterized by her use of language and imagery to explore the complexities of Native American identity and culture. Her work often draws from the natural world, combining images of desert, river and land to create a sense of connection and belonging. At the same time, Diaz's poetry is deeply rooted in the history and traditions of her community, drawing on the stories and experiences of her ancestors to create a strong sense of continuity and resilience.

One of the key ways in which Diaz's poetry resists erasure and objectification is through its use of language. Her work often incorporates elements of the Mojave language, combining English and Mojave words to create a hybrid form of expression that reflects the complexity of Native American identity. In doing so, Diaz celebrates the language and culture of her community and challenges dominant narratives that have sought to erase and marginalize these traditions.

Diaz's poetry is a powerful and important voice for Native American communities. Her work challenges dominant narratives that have sought to erase and marginalize Native American culture and gives voice to the Native American experience. Diaz's poetry is a celebration of Native American culture and a testament to the resilience of Native American communities. Her work often deals with the issue of genocide and violence against Native

American communities. Her poetry explores the ways in which Native American communities have been affected by colonization, forced assimilation, and the lingering legacy of systemic oppression. She also draws on the stories and experiences of her ancestors and represents a strong sense of continuity and resilience in the face of oppression.

Natalie Diaz's work is a major contribution to the field of postcolonial literature because it challenges the dominant narrative that indigenous peoples are objects to be conquered and exploited. Her poetry reclaims the voices and experiences of indigenous peoples and champions the beauty and power of indigenous cultures. Diaz's work is an important contribution to the struggle for indigenous rights and is a powerful reminder that indigenous people are not objects to be erased or forgotten.

Diaz's work also raises awareness of Native American rights in many ways. First, her poetry gives voice to the experiences of indigenous peoples and helps bring these experiences to the wider public. Second, Diaz's work challenges dominant narratives about indigenous peoples and helps counter stereotypes that are often perpetuated about indigenous cultures. Third, Diaz's work is a powerful tool of decolonization, helping indigenous peoples reclaim their identities and cultures. Diaz's work is a major contribution to the field of postcolonial literature and is also a powerful tool for raising awareness of Native American rights. Her work is a reminder that Indigenous peoples are not objects to be erased or forgotten, and a

call to action for all of us to work towards a fairer and more just world for Indigenous peoples. In addition to her poetry, Diaz has also written essays and articles on Native American identity and postcolonialism. In these essays, she discussed the way in which indigenous

peoples were forced to assimilate into the dominant culture, as well as how indigenous peoples can reclaim their identities and cultures. Diaz's work on Native American identity and postcolonialism is an important contribution to the field of Native American studies. It is a powerful reminder that indigenous peoples are not defined by a dominant culture. They have their own identities, their own cultures and their own stories. Diaz's work is a valuable resource for anyone interested in learning more about Native American identity and postcolonialism.

Diaz's work is a powerful tool for decolonization and raising awareness of Native American rights. Her work is a reminder that Indigenous peoples are not objects to be erased or forgotten, and a call to action for all of us to work towards a fairer and more just world for Indigenous people.

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