

## Hybridity and Ambivalence Issues in Natalie Diaz's Selected Poems: A Postcolonial Study

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### ABSTRACT

*This study aims to analyze issues of hybridity and ambivalence that occur among Native Americans. The object of this research is Natalie Diaz's (2020) selected poems. The theory used to analyze this issue is taken from the theory of postcolonialism by Homi K. Bhabha (1994). This study uses a qualitative method because the analysis is presented in the form of an essay and the data collected is in the form of text and paragraphs. The results of this study indicate that the subject of the poet and the people around him as Native Americans show a picture of hybridity issues in the form of social status, morals, language, education, art, lifestyle, perspective, and buildings. Furthermore, the issue of ambivalence is found in the form of work, life behavior, use of language, security systems, and civilization.*

*Keywords: ambivalence, culture, hybridity, postcolonialism, qualitative.*

### A. Introduction

Culture comes from the Latin word *colere*, which means to process or work on. Can also be interpreted as cultivating land or farming. Tylor (1871) defines culture as that complex whole that includes knowledge, belief, art, morals, scholarship, customs, and any other capabilities and habits acquired by man as a member of society.

In the practice of colonialism, Cabral (1979, p.73) reveals that culture is identity and acts as an ideological or idealistic manifestation of the historical and physical reality of a society (nation) that experiences domination. The imperialists tried to suppress or hinder the development of indigenous culture to continue to dominate the colonized culture. Postcolonialism pays attention to the culture of people who have experienced colonialism (Gilbert, 1997). Postcolonial studies study the influence of culture in the creation of literary works, especially poetry. His field of study includes literary works which contain stories of colonial rule from the beginning of colonialism to the present (Nugraheni and Widyahening, 2020).

Homi Bhabha (1994) takes his view from the perspective of colonial and colonized identity politics which will always produce space. It is in this space that the colonized nation discovers a strategy of resistance against the domination of colonial discourse. Not fighting frontally, but with cultural "affairs", that is by taking over the signs of colonial culture, but being filled and sued to produce a new identity and outlook on life, this is what is called hybridity. Furthermore, post-colonial Bhabha also shows the cunning of the colonized in fending off colonial cultural domination which had the effect of disrupting the dominant discourse and at the same time, this cultural product also showed ambivalence and double-mindedness.

This study aims to analyze issues of hybridity and ambivalence that occur in Native Americans through Natalie Diaz's selected poems in her second book entitled *Postcolonial Love Poem* (2020). Through this book, Natalie Diaz won the Pulitzer Prize for Poetry in 2021 for declaring that her book of poetry is about the anxiety and anger of indigenous people in a landscape that is still being colonized. In a postcolonial world, Natalie Diaz makes it clear that her poetry on love and intimacy is not an adequate medicine, but a sure bulwark against the malignance of racial oppression and the eradication of colonial culture. Of course, everyone's memories are still fresh of the killing of George Floyd, making old Native American wounds bloom again which later became mass protests led by the Black Lives Matter movement.

The reason for choosing Natalie Diaz's poems related to postcolonialism is that poets whose collections of poetry combine political and personal elements under the influence of cultural domination and pressure in the form of power policies in the fields of law, security, economy, and bureaucracy as well as the inherent character or attitude to the American political elite. The poet displays what can be seen as competing emotions. Natalie Diaz in "Postcolonial Love Poems" also describes the current state of affairs and celebrates being a Native American, while exploring — through wanting or lacking what it means to be a part of America. From a collection of Diaz's poems, the objects of research chosen include: *Postcolonial love poem*, *Catching Copper*, *American Arithmetic*, *Manhattan Is a Lenape Word* and *They Don't Love You Like I Love You*.

## **B. Method**

### **1. Approach of the Study**

This study was designed using a qualitative-interpretative method commonly used in the study of literary texts. The object of research is the selected poems of Natalie Diaz (2020). The qualitative approach focuses on identifying and analyzing research subjects. Through identifying and analyzing the subject, the meaning behind the data will be discovered and interpreted. The data taken is based on contextual interpretation of issues that are reflected in the community.

Qualitative research involves an interpretive and naturalistic approach: This means that qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meanings people bring to them. (Denzin & Lincoln, 2000, p. 3)

Based on the above definition, a qualitative approach is used to analyze real-life situations or phenomena that occur in society. The data collection for this research is from the selected poems of Natalie Diaz (2020) which explain based on phenomena that occur in life and how these issues are presented in this study.

### **2. Data Source**

The data were taken from the selected poems of Natalie Diaz entitled *Postcolonial Love Poem* (2020). This book was published in 2020, then in 2021 managed to deliver the poet as a Pulitzer Prize winner in the poetry category. There are 31 poems in this book, 5 of which were selected as the material for analysis related to the topic of this research. These poems strongly illustrate hybridity and ambivalence issues created by the poet, and the people around him as a Native American by using the fundamental theory of Homi K. Bhabha in *Location of Culture* (1994).

### 3. Data Collection

In analyzing the object, this study used some steps. The first step was reading the anthology several times to understand the main issue that happened. Second, the writer was identifying the issue before marking the data. Third, the writer was marking the selected poems to be analyzed and classified the data into some groups. Last, the writer was developing the data based on the theories of the issue of the study.

### 4. Data Analysis

The data collected from Natalie Diaz's selected poems were analyzed using descriptive analysis of postcolonial studies from the perspective of Homi K. Bhabha to describe issues of hybridity and issues of ambivalence. The analysis was carried out by analyzing the structure of the poem, starting by finding the poetic diction, stanza, speaker, setting, theme, tone, atmosphere, and message/purpose of Natalie Diaz's selected poems.

## C. Findings and Analysis

### 1 Hybridity and Ambivalence Issues in Natalie Diaz's Selected Poems

This subchapter contains a study of postcolonialism with the main focus on analyzing the hybridity and ambivalence issues which are represented through selected poems by Natalie Diaz in her second poetry book entitled *Postcolonial Love Poem* (2020). To provide a clear picture of the problem, an in-depth analysis of five poems entitled: "*Postcolonial Love Poem*", "*Catching Copper*", "*Manhattan is Lenape Word*", "*American Arithmetic*", and "*They Don't Love You Like I love you*". The poet is Mojave and an enrolled member of the Gila River Indian Tribe which is located in the American West, the Mojave tribe is located around the Colorado river, known to have a rich culture. Through his poems, the poet issues a sharp literary criticism of the suffering experienced by Native Americans to this day and how the efforts made by Native Americans to maintain their existence (culture, politics, security, gender, and minorities) amidst the pressures of the colonialists. America, which incidentally comes from various parts of the world with the aim of mastery, has immediately brought their respective cultures as tools of life that have value, influence, and strength. The encounter and fusion of colonial culture with Native American culture is unavoidable.

In connection with the study of postcolonialism from the perspective of Homi K. Bhabha in his book entitled *The Location of Cultural* (1994), he introduces the terms hybridity and ambivalence, where these issues are seen as revealing cultural interactions between colonizers and colonized. The process of rewriting the identity of the colonized in the third space then gives birth to a new identity or hybrid identity as an effort to survive and at the same time fight against colonialism, then hybridity is a strategy of resistance against the domination of colonial discourse with cultural infidelity, namely by taking over the colonial cultural signs, but given content and used to produce a new identity and way of life which in the end gave rise to a phenomenon of an ambiguous heart, namely living two contradictory conditions (love and hate) resulting from the fusion of cultural products known as ambivalence.

#### 1.1 Hybridity and Ambivalence Issues in "*Postcolonial Love Poem*"

The first poem is entitled *Postcolonial Love Poem* (2020), which is also the title of Natalie Diaz's second book. This poem uses figurative language and metaphor which is intended as a critique of colonialism. At first, glance reading the title, there is controversy and makes one curious, how can postcolonialism which is synonymous with colonialism exist in love?, where is the location of the act of love? In this poem, the poet criticizes what he loves to make changes for the better, and this is what is called an act of love. This poem is a free poem consisting of 41 lines. Use the constant use of "*I*" in the poem is spoken from Natalie Diaz's point of view as the subject of the poem.

This poem clearly describes the postcolonial studies that occurred in America. The poet as a Native American through his poetry collection expresses his criticism of the oppression that the natives received from immigrants (colonizers) as a consequence of the never-ending practice of colonization as in this poem in line 44 “*war never ends*”. This poem opens up hidden aspects of domination over Native Americans as expressed by Ratna (2011, p. 210) that postcolonialist discourse analysis is commonly used in literary works to explore hidden or intentionally hidden aspects so that it can be seen how power works, the other hand dismantles the disciplines, institutions, and ideologies that underlie them.

All cultural systems, built in a space called the “third space”, cross-culture between the colonized and the colonizers resulting in what is called hybridity (Bhabha, 1994a: 1-3).

*I was built by wage. So I wage Love and worse—  
always another campaign to march across  
a desert night for the cannon flash of your pale skin  
settling in a silver lagoon of smoke at your breast.  
I dismount my dark horse, bend to you there, deliver you  
the hard pull of all my thirsts—  
I learned to Drink in a country of drought.  
We pleasure to hurt, leave marks  
the size of stones—each a cabochon polished  
by our mouths. I, your lapidary, your lapidary wheel  
turning—green mottled red—  
the jaspers of our desires.*

From this data, it is found hybridity when the poet states that he was built by wages, desert nights for the flash of pale skin cannons, learning to drink in a drought country which is the original nature of the invaders, and recognition as a warrior from the colonizers, in this case, the “lapidary” is the formation of the invaders as a tool or bodyguard. The quote shows that there is a change in social status from being the colonized to be a warrior. Hybridity in the form of social status and behavior is found in the quote.

Furthermore, in Homi Bhabha's post-colonial theory, along with the term hybridity, ambivalence is a feature that speakers of colonial, anti-colonial, and post-colonial identities often refer to. The term ambivalence is derived from the realm of psychoanalysis, which describes the continuous fluctuation between wanting something and wanting the opposite (Williams & Chrisman in Mifftah 2016: 20).

*Arise the wild heliotrope, scorpion weed,  
blue phacelia which hold purple the way a throat can hold  
the shape of any great hand—  
Great hands is what she called mine.  
The rain will eventually come, or not.  
Until then, we touch our bodies like wounds—  
the belled bruises fingers ring  
against the skin are another way to bloom.  
The war never ended and somehow begins again.*

From this quote, there is a stark contrast to the conditions of the previous hybrid attitude, on the one hand, the poet admits to being part of the invaders, but on the other hand, the poet loudly ignites the spirit to rise against the oppression that never ends. Ambivalence is also seen in “*I was built by wage. So I wage Love and worse— / always another campaign to march across*” (lines 8-9). The poet gives means that they getting a job to produce the expected rewards, but on the other hand the poet also reveals that he sacrifices love and worse campaigns for another, in this case, there are two opposite sides, between expecting at the same time. This unwillingness to sacrifice is evidenced. This shows that there is an ambivalence regarding the work in the quote.

## 1.2 Hybridity and Ambivalence Issues in “*Catching Copper*”

In the second poem entitled “*Catching Copper*” the use of the word “*bullet*” is a figurative amination of the life of the poet's brothers, this “*bullet*” is a personal urge to commit violence against the people around the poet. This melancholy poem is a long, loosely written poem consisting of 91 lines. The poet places the people around him, this refers to himself, the community, people of Native American descent, and people in the minority whom he refers to as his “*brothers*” as the subject of his poetry.

The practice of colonialism has had a lasting psychological and mental impact on colonized people such as eternal grudges, trauma, acts of verbal violence, scolding/humiliation, harassment, and threats (Srabstain, 2010). In line with the content of the poem “*catching cooper*” is a personification poem about the destructive threat of violence in Native American communities. The poet writes about his brother having a pet-like bullet, which they walk on a leash. This poem is a review of the devastating long-term effects of the murder of her brother. America as a country that has experienced long colonization has had an impact on all aspects of life for its native people. Postcolonial, which provides an overview of the occupiers' domination practices against the colonized, both physically and psychologically, leaves the characters and attitudes inherent in the colonized.

Homi K. Bhabha (1994) states that postcolonialism creates hybrid conditions and mimicry actions that are at the same time ambivalent attitudes.

*My brothers say they would die  
for their bullet. If my brothers die,  
their bullets would be lost.  
If my brothers die,  
there's no bullet, to begin with—  
the bullet is for living brothers.  
My brothers feed their bullet  
the way the bulls fed Zeus—  
burning, on a pyre, their own  
thigh bones wrapped in fat.  
My brothers take a knee, bow  
against the asphalt, prostrate  
on the concrete for their bullet.  
(Diaz, 2020, pp. 9-13)*

Hybridity is discovered when self-destructive behavior develops in the people around the poet. As in lines 72-78, “My brothers fed their bullets / the way the bulls fed Zeus— / burned, on a pyre, their own / femur wrapped in fat. / My brothers kneel, bow / against the asphalt, bow down / in the concrete for their bullets”. Hybridity in the moral form is found in the line of the poem.

*We wouldn't go so far  
as to call our bullet  
a prophet, my brothers say.  
But my brothers' bullet  
is always lit like a night-church.  
It makes my brothers holy.  
You could say my brothers' bullet  
cleans them—the way red ants  
wash the empty white bowl  
of a dead coyote's eye socket.  
Yes, my brothers' bullet 89*

*cleans them, makes them  
ready for god.*

(Diaz, 2020, pp. 9-13)

The act of owning a “bullet” which is an act of imitating colonial behavior, ultimately creates ambivalent feelings for the poet, the bullet as intended is a means of self-defense but instead becomes a detrimental threat due to self-destructive behavior due to the mental pressure faced by siblings his brother. This was at the same time a bitter experience for the poet, namely in the case of the death of his brother. This shows the poet's ambivalence regarding this self-destructive behavior.

### **1.3 Hybridity and Ambivalence Issues in “*Manhattan is Lenape Word*”**

The next poem is entitled “*Manhattan Is a Lenape Word*”. The word “*Manhattan*” which we know is the name of a strategic city today in America has its impression on Native Americans. The creation of this poem is the result of reflections that suddenly appeared in the poet's mind when he was in a hotel, then he realized that he was the only Native American in the hotel located in the city of Manhattan, the poet grieved the reality of the existence of natives America. This poem consists of 12 stanzas and 65 lines and each stanza has a different number of lines before the first stanza begins with an opening line of the poem with the words “*It is December and we must be brave*” as the opening sentence while inviting to voice courage and awakening. The 1st, 4th, 5th and 10th stanzas each have 5 lines, then the 2nd, 3rd and 8th stanzas each have 6 lines, the 11th stanza has 7 lines, and the 7th, 9<sup>th</sup>, and 8th stanzas 12 each consist of 4 lines. None of the rhymes rhyme consistently throughout the poem.

Postcolonial as a tool to challenge cultural issues, hybridity, and ambivalence, as the “*beyond*” paradigm put forward by Bhabha (1994a: 1-2) Bhabha positions “culture” as a process in the space-between where it is in collaboration as well as a contestation between the present and the past. Language consisting of words is a product of culture. Ferdinand (1987) mentions that language is the most prominent distinguishing feature because with language every social group feels like a unit that is different from other groups.

*Her, come—in the green night, a lion.  
I sleep her bees with my mouth of smoke,  
dip honey with my hands stung sweet  
on the darksome hive.  
Out of the eater I eat. Meaning,  
She is mine, colony.*

*The things I know aren't easy:  
I'm the only Native American  
on the 8th floor of this hotel or any,  
looking out any window  
of a turn-of-the-century building  
in Manhattan.*

(Diaz, 2020, pp. 14-16)

Manhattan, which is one of the smallest cities in New York, United States, has now become a world business city. In Manhattan, there are towering skyscrapers, world business centers, and offices of global business centers and international organizations. The use of the word “*Manhattan*” with its current function as a modern city is a process of fusion of contrasting cultures resulting in conditions that seem hybrid.

*Manhattan is a Lenape word.  
Even a watch must be wound.*

*How can a century or a heart turn  
if nobody asks, Where have all  
the natives gone?*

*If you are where you are, then where  
are those who are not here? Not here.  
Which is why in this city I have  
many lovers. All my loves  
are reparations loves.*

(Diaz, 2020, pp. 14-16)

Furthermore, the feeling of ambivalence is seen when the poet tells that in a place that previously belonged to the natives, now no one cares about the existence of these natives, so his love for the city of Manhattan is only a reparation. The use of the word “*Manhattan*” as the language of the indigenous people and the progress of the city of Manhattan as a world business center is a matter of pride for the poet, but on the other hand, the poet tells of his sadness because no one cares about the existence of the natives as outlined by the poet in lines 21-22 “*How can a century or a change of heart / if no one asks, Where have all the natives gone?*” The poet presents his critique of the existence of Native Americans who are not considered even forgotten.

#### **1.4 Hybridity and Ambivalence Issues in “*American Arithmetic*”**

Natalie Diaz's next poem is entitled “*American Arithmetic*”. If you examine the title, “*Arithmetic*” in mathematics means a number line that has a difference or difference between two successive syllables. The poet creates with his diction as if he is calculating mathematically the ratio of the number of Native Americans to immigrants. This poem is free, consisting of 33 lines. The poet is again the subject of poetry, as was his first poem entitled “*Postcolonial Love Poem*”, this can be seen from the repeated use of the word “*me*”. In terms of its meaning, line after line of this poem reflects a tone that is caught between lamentations and conveys without preamble to tell the reader about his feelings of loneliness and sadness when contemplating the lives of Native Americans lost due to genocide and ongoing violence and marginalization. against indigenous peoples by the United States government.

Bhabha (1994) reveals that colonialism works through fantasy, which then gives birth to two things, namely cultural hybridity as well as ambivalence. Ashcroft, 1995: 183 adds that in postcolonial societies, hybridity colonizes to consolidate political and economic control, or when colonial settlers control indigenous people and force them to “assimilate” into new patterns of society.

*I'm not good at math—can you blame me?  
I've had an American education.  
We are Americans, and we are less than 1 percent  
of Americans. We do a better job of dying  
by police than we do existing.*

*When we are dying, who should we call?  
The police? Or our senators?*

(Diaz, 2020, pp. 17-18)

In line 18 “*I have received an American education*” the poet says that he received an American education which means following the lifestyle of the colonialists who carry out school education, but in the previous line, namely line 17 the poet states in advance that “*I am not good at math - can you blame I?*” which means even though he has attended lessons but he is not good

at math, this is a hybrid condition as well as ambivalence where one is educated but still not smart, another ambivalence attitude is also shown by the poet as a critique of the injustices received by the natives as the poet expresses, “*When we are dying, who should we call? / Police? Or our senator?*” (lines 22-23). The police whose duty is to protect all the people, but in this condition, the police are more likely to kill Native Americans.

*68 percent of the collection is from the U.S.  
I am doing my best to not become a museum  
of myself. I am doing my best to breathe in and out.  
I am begging: Let me be lonely but not invisible.*

*In an American city of one hundred people,  
I am Native American—less than one, less than  
whole—I am less than myself. Only a fraction  
of a body, let's say I am only a hand—  
and when I slip it beneath the shirt of my lover,  
I disappear completely.*

(Diaz, 2020, pp. 17-18)

Ambivalence is also evident in the existence of the National Museum of the American Indian, where 68 percent of the collection comes from the US, but he chose not to be part of the museum and chose to live freely.

This poem is in line with Bhabha's thoughts in his book *The Location of Culture* (1994. P. 70), Bhabha writes, “Colonial discourse aims to construe the colonized as a population of degenerate types based on racial origin, to justify conquest and to establish administration and instruction system”. Through the narrative in this poem, the poet reveals the facts of violence and genocide experienced by the Native American race causing tension and in this poem, the poet expresses his criticism of an oppressed race.

### **1.5 Hybridity and Ambivalence Issues in “*They Don't Love You Like I Love You*”**

The fifth poem as the object of analysis, entitled “*They Don't Love You Like I Love You*” reminds the poet of his mother's advice that forbade him to get romantically involved with white people, using this memory as a metaphor for the marginalization and discrimination that Native Americans experienced in societies dominated by skin color. white. The poem has 14 stanzas, 42 lines, most of the verse in each stanza is ABC, stanzas 3, 5 and 11 are AAB, then stanza 8 is ABB. The words in this poem are woven by speakers using popular cultural references or what is known as pop culture, Beyonce's song lyrics (*Yeah, Yeah, Yeahs “Maps”*), this makes this poem very interesting and easy to understand. The poet is also the main object in this poem, this can be seen in the mention of the name “*Natalie*” in line 41.

Homi Bhabha (1994) says that culture is not singular or does not create a single effect but includes various impressions of colonial customs and practices that create mimicry. Changes in the cultural system that occur after the colonial period of a nation will always be both hybrid and ambivalent. Homi Bhabha also adds that the term “hybridity” describes the mixing of colonial and colonized cultures. As a result of mixing and movement, new identities emerge. A person's hybrid identity is formed by combining two different cultures. However, hybridity involves cultural and political interactions between conquerors and colonized. This also affects the lack of colonized culture [6 p.112].

Cultural hybridization creates an ambivalent condition, a condition in which people feel their culture and customs belong to no one. Postcolonial ambivalence is a result of colonialism. It is concerned with the relationship between the colonizers and the colonized. Colonizers seem to

reflect colonized peoples. They thought they would have a better life if they followed the colonialist's example. In this way, the other colonial parties lose their social relations and personality and the colonizers lose their social character [6 p.22]. Furthermore, he claims that ambivalence refers to a simultaneous attraction to an item, individual, or activity, as well as a rejection of it [6 p.80].

*My mother said this to me  
long before Beyoncé lifted the lyrics  
from the Yeah Yeah Yeahs,*

*and what my mother meant by  
Don't stray was that she knew  
all about it—the way it feels to need*

*someone to love you, someone  
not your kind, someone white,  
someone some many who live*

(Diaz, 2020, pp. 19-20)

The poet shows in lines 2-3, “*long before Beyoncé raised the lyrics / of Yeah Yeah Yeahs*” in this line are fragments of pop song lyrics popularized by Beyoncé which are very fond of young people in America, the love of American youth, in this case, the poet was dissolved in modern euphoria without realizing it which then gave birth to a hybrid condition, namely the poet idolizes pop culture as in line 22 “*knows that I have begged for them*”, in this case, the poet has fallen under the influence of colonial culture.

This condition produces cultural hybridity and ambivalence at the same time. On the one hand, the natives could not reject modern civilization as a result of the culture brought by the colonialists as progress, but on the other hand, the poet's parents did not want their children to forget the experience of discrimination experienced by the Native Americans, leaving trauma, anger, and deep hatred so that the mother trying to tell his son to realize that white people never loved him the way his mother loved him, as lines 37-39,  
*for the yoke of myself,  
the beast of my country's burdens,  
which is less worse than  
my country's plow. yes,  
when my mother said,  
They don't love you like I love you,  
she meant,  
Natalie, that doesn't mean  
you aren't good.*

(Diaz, 2020, pp. 19-20)

as per the title of this poem, the poet's ambivalence arises as he remembers his mother's warning, “*he meant, / Natalie, that doesn't mean / you're no good*” (40-42), meaning don't exalt people of other cultures, because your own culture has the potential to be proud of.

## **2 Speaker's Attitude Towards Hybridity and Ambivalence Issues Revealed in Natalie Diaz's Selected Poems**

The concept of “beyond” proposed by Homi K. Bhabha in his magnum opus, *The Location of Culture* (1994) underlies the theoretical construction of hybridity intermediary and ambivalence which is essential as a context of deviation from a traditional culture which then results in identity

conflicts because the rejection of the colonized who saw the subject of hybridity and ambivalence as unusual, different or even immoral which gave rise to new signs of identity and innovative sites of collaboration and contestation in defining ideas about society (Bhabha, 1994, p. 1-2).

It is at this point that Bhabha then bases his theory on postculturalist thoughts by calling it two consciousnesses, namely theoretical and historical consciousness. Theoretical awareness discusses the issue of the formation of “subjects” (individual/human, discourse/knowledge, and culture), while historical awareness encourages them to operate these thoughts in colonial and post-colonial settings where cultural issues and discourses that construct them are binary placing subordinate or minority subjects into unequal social and political structures.

The speaker in her poetry collection expresses that the closeness between the colonizer and the colonized subject cannot erase the memory and reality of oppression in colonialization and domination. Speaker awareness of hybridity and ambivalence itself has been discussed in the previous section. It is explained that the hybridity and ambivalence of speakers are the results of the speaker's unfriendliness which develops theoretical awareness.

Regarding the attitude received by the speaker, the discussion in this section begins with the poem “*Postcolonial love poem*” (Diaz, 2020, p. 5). As discussed in the previous section, in this poem, the speaker describes himself as a “culebra” or bodyguard known as hybridity in the form of social status, and the use of the word “*built by wages*” means getting a job which means an ambivalence.

In the second poem “*Catching Copper*”, the attitude of the speaker who describes himself and the people around him shows Hybridity in the form of behavior patterns as in line 76 “*My brothers take a knee, bow*”. Furthermore, the act of possession of bullets by his brothers then gives birth to ambivalent attitudes/feelings because this behavior is a harmful threat to himself and his siblings.

In the “*Manhattan is Lenape Word*”, as discussed in the previous section, the issue of hybridity is shown by the speaker in the use of the word “Manhattan” which is hybridity in the form of language. Furthermore, the ambivalent attitude shown by speakers is still from the use of the word “*Manhattan*” which is the native language but in reality, they are not considered even forgotten.

In the fourth poem entitled “*American Arithmetic*” the speaker shows the hybrid condition on line 18, “*I've had an American education*” and in the American museum, “*68 percent of the collection is from the U.S.*” (line 25), this is hybridity in the form of lifestyle. Along with this, the poet does not want to be part of the museum, this is where his ambivalence is found. Likewise in the fifth poem entitled “*They Don't Love You Like I Love You*”, hybridity issues are shown by the poet in the form of song lyrics actions are found in body shape and lifestyle which at the same time show the ambivalence of the speaker.

In terms of historical awareness, the speaker realizes that as a Native American, he or she has lived and grown up between two different cultures. In that regard, he demonstrated defiance aimed not only at the values of the colonizers but also at the values of his nation. This is seen as the speaker in his poetry collection, is a form of criticism of the oppression that the indigenous population received from the immigrants (colonizers) as a consequence of the practice of colonization that never ended.

With these two realizations, the speaker's attitude can be seen when discovers how issues of discourse/knowledge and power relations take place in the process of hybridity actions and ambivalent attitudes, there is a very complex process related to how the dominant looks at the subordinate, and vice versa and how the subordinate interfere with discriminatory knowledge as the basis of power relations.

## **D. Conclusion**

From chapter four it can be concluded that the issue of hybridity and ambivalence as a postcolonial theory initiated by Homi K. Bhabha is relevant to Natalie Diaz's selected poems. The issue of hybridity and ambivalence in Natalie Diaz's selected poems is described through the main subject of the author, namely the poet and the people around her who call herself, the community, people of Native American descent, minority people whom she calls "brothers", her sister and mother. Overview of hybridity issues in the form of social status, morals, language, education, arts, lifestyle, perspective, and buildings. Furthermore, the issue of ambivalence is found in the form of work, life behavior, language use, security systems, and civilization.

The speaker's attitude towards issues of hybridity and ambivalence revealed in Natalie Diaz's selected poems is based on two concepts of consciousness proposed by Homi K. Bhabha, namely theoretical awareness and historical awareness. From theoretical awareness, the speaker shows his attitude on issues of hybridity and ambivalence over unfriendly conditions, then about historical awareness, it shows that awareness of the closeness between colonizers and colonized subjects cannot erase the memory and reality of oppression in colonialization and domination.

Natalie Diaz's selection of poems is a sharp critique of the violence she endured, social injustice, and racism against non-white bodies in America's never-ending war. Other sufferings include the threat of destructive violence in Native American communities, the loneliness and sadness the poet feels when contemplating the Native American lives lost to genocide, and the marginalization and discrimination experienced by Native Americans in predominantly white societies.

This study comes with the hope of educating readers more deeply about postcolonial studies through an analysis of hybridity and ambivalence issues. Therefore, those who are interested in analyzing the same topic should be able to explore the idea of mimicry to see how the colonized people adapt through an identity, behavior, and colonial culture. Hopefully, this research is sufficient to describe the problem of hybridity and ambivalence that occurred among Native Americans.

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