

## The Map as a Conceit for the Mother Land and Its Tragic History in Joy Harjo's "A Map to the Next World"

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### ABSTRACT:

This research paper examines the interconnectedness of the land and history of the Native Americans as delineated in the poem "A Map to the Next World" (2000) by Joy Harjo (1951-). The poem skillfully comes in the form of an extended metaphor "conceit" as the poet elaborates in describing a map, she plans to draw for the motherland of her nation, the Creek tribe which is one of the main tribes of the indigenous people of America, along with their devastating history. The poem is fertile with signs, symbols, images and metaphors that intensify the deep historical and cultural connotations. Furthermore, this research paper endeavors to discuss significant questions like; how Harjo employs the figure of speech "conceit" in her poem to communicate meanings related to the Native American tragic history and their deep connection to their land. Other important questions the research paper seeks to find answers to is how does the poet delineate the devastating impact of modern urban life on the rich heritage of the Creek tribes, and to which extent the poet is successful in adopting the myths of the Native Americans to communicate the core meaning of the poem which is the deep connection between the Native Americans and their motherland. The methodological approach utilized in this research is an in-depth literary analysis. This method dexterously employs close reading strategies of certain lines and stanzas in this poem to probe through their rhetorical aspects and to simultaneously, carefully examine the explicit and implicit historical and cultural references of the poem.

**KEYWORDS:** Joy Harjo, "A Map to the Next World", conceit, Native Americans, the motherland.

### 1. Introduction

In Joy Harjo's poems, the land, both as a natural scenery and the mother land, is a kernel theme that is dexterously expressed figuratively and metaphorically. In these poems, the poet excels in incorporating images related to natural landscape, history and the ancestors' mythologies (O'Mahony, 2013, p. 244). Relentlessly, the poet seeks to connect the Native Americans to nature since the latter is their mother land, the place where the ancestors used to live in harmony with naming every single star and every bird (Mancelos, 2017, 249). Utilizing literary tropes is the key means through which the poet highlights the profound bond between the indigenous American tribes and nature. (Harjo & Winder, 2011, p. 24). "A Map to the Next World" skillfully utilizes the figure of speech conceit.

### 2. The Map as a Metaphor for the Mother Land and Its Tragic History in Joy Harjo's "A Map to the Next World"

The poem is divided into seven parts; each is between four to five stanzas. In the first stanzas, the poet speaks in a subjective manner by employing the first personal pronoun "I" unveiling her intention to draw a map of the next world:

In the last days of the fourth world, I wished to make a map for those who would climb through the hole in the sky.

The poet explicitly describes, throughout all the poem, a map she intends to draw for the indigenous Native Americans. The use of conceit genuinely aids in fortifying references to the land as the terrains of the ancestors' tribes and as a record of an appalling history of wars and displacement.

The poem shows an unsystematic structure in the sense that some stanzas are of five lines while others are couplets or even single lines. The reason is that Harjo constantly tends to experiment with varying styles and verse forms incorporating elements from songs, storytelling and chants from the Native American oral tradition. This might be owing to the fact that Harjo is a musician herself and a jazz singer. Hence, she has developed a skill for the use of varying sounds, meter and rhymes in her lyrics and poems (Scarry, 1992, p. 287).

My only tools were the desires of humans as they emerged from the killing fields, from the bedrooms and the kitchens.

For the soul is a wanderer with many hands and feet.  
The map must be of sand and can't be read by ordinary light. It must carry

fire to the next tribal town, for renewal of spirit  
In the legend are instructions on the language of the land, how it was we

forgot to acknowledge the gift, as if we were not in it or of it (Harjo, 2001, p. 3).

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At the beginning, the poet utilizes the adverb of time “last days” to indicate an ending, an apocalyptic state as the “fourth world” has come to an end. The “fourth world” is a reference to the Native American tribes which were shattered and dispersed. According to the legends of the Navajo tribes, one of the main Native American tribes, number four has a special significance for them. These legends relate stories of the four brothers, the fathers of humanity, each travelled in a different direction, settled down there and re-produced (Brinton, 2006, p. 78).

The poet expresses her wish to make a map to this dying world. The map here is not literary, but rather figuratively, as it implicitly refers to the act of composing a poem that functions as a historical record about the indigenous Americans who once lived in their homeland and cherished it. The expression “who would climb through a hole in the sky”, is a reference to the Native Americans who would die and ascend into the sky. The sky is considered, by the Creek tribes, as a sacred place since it is the sphere to which the spirits of the dead ascend to. On the other hand, earth is regarded equally holy since it is the birth place. This asserts the belief of the indigenous people of the cycle of birth and death and their sacred locations; earth and heaven (Goeman, 2012, p. 96).

The use of the sound device “assonances” in the vowels (a and o) as in; ‘last’, ‘days’, ‘make’, ‘map’, ‘who’, ‘would’ and ‘through’ establish a melodic tone. This rhythm-making has a flow-on effect as it emphasizes specific idea in the verse line. The immediate meaning is the need to draw a map about the land and history of the Native Americans tribes. While the figurative meaning is that the poem Harjo is composing here functions as a historical registry about the devastated past, legacy and mythologies of the Native Americans. In the second stanza, ‘For the soul is a wanderer...’, the image portrayed here is of the soul as a traveler with many feet and hands. The meaning implicitly expressed is about the souls of the ancestors, the indigenous tribes, who are still wandering on their tribal grounds.

In the third stanza, the poem reveals her motives behind drawing that map, these incentives are metaphorically expressed as ‘tools’ for map making, they are the “desires of humans as they emerged from the killing fields”. The poet is sincerely fulfilling the dreams of the dead farmers of the indigenous tribes who in defense of their fields were ruthlessly killed. Harjo emphasizes as well that these desires are also of the wives and daughters of fighters who sacrificed their lives in the brutal wars. The poet indicates this connotation through the use of the literary trope “metaphor” since the places “bedrooms” and the “kitchens” have an apparent connection to wives and mothers. Furthermore, Harjo remaps gendered spaces by juxtaposing typically male-associated spaces of war “the killing fields” with spaces associated with women “the bedroom” and “the kitchen”. Thus, the poet makes her image inclusive to all the members of the ingenious tribes (Goeman, 2012, pp. 98-99).

In the fourth stanza, the poet moves to the practical steps to fulfill that plan, drawing the map. When the poet asserts that the map is drawn by sand, she alludes to the feature of flexibility of the sand whose elements are

loose and flowable (Standish, 1997, p. 101). Hence, the poet seeks to draw a map for the territory which the Native American tribes once occupied before the arrival of the white immigrants who brutally displaced them. This map should be drawn by sand because the borderlines are vast and twisty as they can go along the river banks, through the valleys and up to the peaks of the mountains.

The poet emphatically states a condition for this map “it must carry fire to the next tribal town”. Traditionally the image of “fire” is intensively utilized in the works of literature to refer to positive feelings like love emotions, passion or negative ones as rage and anger (Ferber, 2007, p. 74). However, the image of the fire here is deep rooted in the Creek’s mythologies. For the ancient indigenous people, fire is originated in the sun, one day a spark of the sun fire was sent to earth as a gift from the gods. The indigenous people believe that the flame of this fire can never be extinguished. It is sacred, everlasting and never changing, therefore, they used it for religious ceremonies and rituals. On another level of interpretation, this ever-burning fire can be a representation of the Native American people who, despite the calamities they passed through of brutal wars and displacement, they remain the same while the souls of their ancestors are still dwelling in them. Hence, the fire symbolizes the survival of the native tribes along with their legends (Dunn, 2010, pp. 3-4).

In the fifth stanza and through the use of the sound device “alliteration”, the letter “l” is repeated in words like “legend”, “language” and “land”, the musical aspect of the line is evidently enhanced. Further, the use of “alliteration” here genuinely aids in accentuating the thematic connection between “legend”, “language” and “land”. The well-known Native American novelist Navarre Scott Momaday (1934-) asserts in his collection of essays *The Man Made of Words: Essays, Stories, Passages* (1997) through the use of the mother language, one is capable of creating a powerful and sacred connection to land along with its heritage and culture (Momaday, 1997, p. 124).

In this stanza, the poet adopts the pronoun “we” while in the previous stanzas, the first-person pronoun was recurrently used. Craig Womack, while commenting on the alternating use of first-person pronoun “I” to first person pluralistic pronoun “we”, clarifies that such alternation is meant to imitate the tradition of storytelling by the ancient Native Americans. As the oral narration alternates among a variety of pronouns creating a feeling of unity; a unity which continues as long as the members of the tribe follow their tribal traditions. With the use of “we”, the poet includes herself with the whole community while narrating to them the legend of the fire, thus, maintaining the oral tradition of storytelling vivid and alive. (1999, p. 249).

The poem gradually develops to surprise the reader with a genuine transformation in the description of the landscape. The ancestors’ land where the tribesmen used to live peacefully and in a total harmony with nature, now is an urban land caught in the grip of industrialization and modern age materialism:

Take note of the proliferation of supermarkets and malls,  
the altars of  
money. They best describe the detour from grace.  
Keep track of the errors of our forgetfulness; the fog  
steals our children  
while we sleep.  
Flowers of rage spring up in the depression. Monsters are  
born there of  
nuclear anger.  
Trees of ashes wave good-bye to good-bye and the map  
appears to  
disappear.  
We no longer know the names of the birds here, how to  
speak to them by  
their personal names.  
Once we knew everything in this lush promise (Harjo,  
2001, p. 3).

The poet is openly inviting her community, of indigenous tribes, to “take note” and “keep track” of the horrid scenes around them. The lands where the great-grandfathers used to live and know “everything in this lush promise”, the names of birds, trees and mountains tracks. Now, these lands are converted into cities caught in the rigid grip of industrialization and materialism. The rapid fleeting images in pluralistic forms of; “supermarkets”, “malls” and “altars of money”, the latter being a reference to banks, all scenes of destruction to the land, a detour from graceful mother earth. In a similar way, flowers, which often come as symbols of love, beauty are withering while “trees of ashes wave good-bye to good-bye”. The repetition of “good-bye” enhances the reference to death as the trees, which were once hold as sacred by the ancestors, are burnt and turn into ashes (De Sousa Guedes, 2013, pp. 101-102).

As the Native Americans now are city dwellers, they are estranged from their land while the roots that used to firmly bind them to nature are brutally severed. The poet dexterously employs the literary trope “personification” to portray stifling city scenes amid which the native Americans are living. The fog is a reference to the air pollution which ultimately killing the future generation “steal our children”, while the parents are oblivious “while we sleep” (Çubukçu, 2015, pp. 56-57). Hence, after directing her community members, Native Americans, to closely observe the deteriorating landscape around, she reminds them of her first intention which is to draw a map for this new world they are living in.

The metaphor of the “monsters” successes in enhancing the references to the destructive impacts of factories, industries on the new generations. The poet senses her feebleness to create the map for the terrains, of the land once the ancestors inhabited, since the grotesque modern scenery makes her memory fade away. Through dexterously utilizing “irony”, the poet expresses her bitter disappointment as the “map appears to disappear” (Goeman, 2012, pp. 106-107).

Nevertheless, Harjo proceeds with her map-making shifting now to a number of warning signs she intends to highlight on this map:

What I am telling you is real and is printed in a warning  
on the map. Our

forgetfulness stalks us, walks the earth behind us, leaving  
a trail of paper  
diapers, needles and wasted blood.  
An imperfect map will have to do, little one.  
The place of entry is the sea of your mother’s blood, your  
father’s small  
death as he longs to know himself in another.  
There is no exit (Harjo, 2001, p. 4).

Harjo warns about a hazardous location in this map which is “forgetfulness”. The poet skillfully personifies “forgetfulness” picturing him as a stalker who is constantly following the Native Americans camouflaging himself with “paper” and “diapers”, a reference to being swept away by the modern way of living. The definite consequence of this is the loss of the cultural identity while the sacrifice of the great-grandfathers goes in vain “wasted blood”.

The implicit connotation of the word “trail” which refers to the Trail of Tears; the painful displacement of the Native Americans in 1830. In that year, The Indian Removal Act was issued which was a treaty to exchange lands with natives involving the forceful relocation of thousands of tribespeople from Southeast America to the West of the Mississippi River. Thus, it is remembered as the “Trail of Tears”; not only had they lost their lands but were often attacked by military forces that caused the death of ten thousand natives (Ross, 2016, p. 16).

Owing to these tragic historical events, the map is far from being perfect. However, the poet asserts, “will have to do” since it is the only means through which the historical memory is maintained (Montgomery, 2009, p. 73). Through the skillful use of concise images, the poet states a condition for the use “entry” of this map. It is to vividly maintain the memories of “father’s small death”. The description of the father’s death comes sharp and protestive to indicate that the death of the ancestors in defense of their lands, was regarded, by the white immigrants, as insignificant and trivial. In a depressive mood, the poet confirms that the map “has no exit” as the Native Americans are doomed to dwell on the thin line between the danger of forgetting their history and the risk of being engulfed by modernity.

A twist in the mood and atmosphere of the poem is caught in the following stanza prompting the reader of the possible gains which will be obtained after drawing this map:

The map can be interpreted through the wall of the  
intestine—a spiral on  
the road of knowledge.  
You will travel through the membrane of death, smell  
cooking from the  
encampment where our relatives make a feast of fresh  
deer meat and corn  
soup, in the Milky Way (Harjo, 2001, p. 4).

In her thesis “Round the Kitchen Table: The poetic work of Joy Harjo” (2013), Maria De Sousa Guedes explains how the poet adroitly uses the metaphor of human body to speak about the map the poet is assiduously drawing. The spiral cord of human body becomes a suggestive representation of the road in this map, it is the “road of knowledge”, the poet clarifies. Hence, the implied

meaning becomes that the Native Americans have to sustain a knowledge about their history (2013, p. 103-104). To fully remember all the brutal events “membrane of death”, the joyful tribal activities “a feast of fresh deer meat and corn soup” and the special connection the tribes used to have with the stars “Milky Way” knowing their names and discovering paths with their lights. (Madjidi, 2021, 2021, p. 15). Many indigenous tribes regarded the Milky Way as a bridge spanning across the night sky from the west, linking sky and earth. This bridge is for the deceased’s souls to travel to the sky, to the afterworld (Grantham, 2002, pp. 39-40).

The memory of the courageous ancestors with their valuable cultural heritage are ever present within the natives, but it is the lure of modernity “science” that makes them oblivious. The poet directly states:

They have never left us; we abandoned them for science.  
And when you take your next breath as we enter the fifth world, there will

be no X, no guidebook with words you can carry.

You will have to navigate by your mother’s voice, renew the song she is

singing (Harjo, 2001, p. 4).

Harjo dexterously portrays an image of the one who “enter[s] the fifth world”. In a metaphoric sense the poet describes the user of this map who needs it to navigate into this new world of the indigenous people. A world where modern rules and ways of living dissolve and fade away “no X signs no guidebooks”. Nevertheless, there is only one vital condition for the conducive use of this map which is to sustain a vivid cultural legacy. This idea is dexterously expressed when the poet affirms that the user has to learn his “mother’s voice” and “renew the song she is singing”.

The poem shifts to a positive tone with a description of the glimmering courage of the stars and the planets:

Fresh courage glimmers from planets.

And lights the map printed with the blood of history, a map you will have to

know by your intention, by the language of suns.

When you emerge note the tracks of the monster slayers where they entered

the cities of artificial light and killed what was killing us.  
You will see red cliffs. They are the heart, contain the ladder.

A white deer will come to greet you when the last human climbs from the

destruction (Harjo, 2001, pp. 4-5).

The map is drawn with the blood of the innocent lives of the Native Americans who were victims of ferocious battles. These mascaras cannot be erased from the historical records; they are “printed” forever on the map. The poet elucidates that the language by which the map is written is “the language of the sun”. The implicit reference here is to the indigenous’ ancient mythologies about the sun. In a collection of myths entitled *American Indian Myths and Legends* (1984), the sun is considered as a living being with a male gender, but he is more powerful than human being. His might, force and vigor make him easily communicate among universes, stars and orbits, long before “he” created earth and humans (Erdoes& Ortiz, 1984, p. 129).

According to the Navajo mythology, the Hero Twins, named ‘Monster Slayer’ and ‘Born of Water’, were both born to liberate people on earth from monsters that have been ruthlessly killing and endangering them (Six, 1998, p. 166). For this reason, Harjo is indicating a metaphor of these “monster slayers” to modern day “monsters”; the people who had “killed” innocent Native Americans. Consequently, the reader must acknowledge the sufferings of their ancestors yet remain hopeful that their “monster slayers” will forever protect them from any potential harm.

Harjo further encourages the addressees that after creating the map, one will be in harmony with nature and then climb the “ladder” of the “red cliffs”. The reference here is to the poet’s tribe the Muscogee, a land that is dotted by red cliffs, these mountainy slopes are daintily described as the “heart” of her ancestors. In these red rocks, the future generation of the indigenous people will be born.

In the last stanza of the poem, the poet employs plural first-person pronoun “we” in order to create a sense of commonality with the reader or the addressee, the Native Americans in specific. Further, the pronoun “we” firmly establishes significant levels of emotional plane carrying social functions and conveying powerful feelings on the reader's behalf (Jeffries, 2013, p. 178). The poet closes the poem with antithesis images of imperfect acts versus perfect:

Remember the hole of our shame marking the act of abandoning our tribal grounds.

We were never perfect.

Yet, the journey we make together is perfect on this earth who was once a

star and made the same mistakes as humans.

We might make them again, she said.

Crucial to finding the way is this: there is no beginning or end

You must make your own map (Harjo, 2001, p. 5).

The closing stanza is a direct reminder to the native Americans about the ill-fated act once committed when the Muskogee/Creek tribes yielded to the deceitful pacts, of the white, to leave the land of birth “abandoned our tribal grounds”. Eloisa Valenzuela-Mendoza affirms in her thesis “Tending to the past”: The Historical Poetics of Joy Harjo and Natasha Trethewey”, that Harjo alerts her lands people to create their “own map”, whose main constituents are memories and legacies of the past which include all the exalted deeds along with the shameful ones. Though Harjo passes a judgment on the ancestors being faulty and “imperfect” for betraying their land, the stanza turns to offer glimpses of hopes (2014, pp. 39-40). The poet dexterously portrays the indigenous people of America on a promising journey “perfect” to retrieve the bond with their mother earth land. While past mistakes are viewed as a tendency in human nature, such faults were committed once and “we might make them again”. Hence, the meaning becomes inclusive and general applied on all humanity revealing the cycle of history “no beginning or end”. Still, the indigenous nation should find its way to survive and to retrieve its cultural legacy

“you must make your own map”. Accordingly, the existence of the dynamic interdependence is contributing to the preservation of the olden days into the present and the hereafter (Tripathy, 2009, p. 44). Joy Harjo, at last, emphasizes on the unity of the Native Americans, thereby comparing all generations to an infinite “journey” in which everyone contributes in his and her own way.

### Conclusion

In “A Map for the Next World”, Harjo skillfully connects the mother land of the Creek tribes to their appalling history along with its mythologies and cultural values. The mother land is a core theme in this poem as the poet relentlessly emphasis the value the land of the ancestors once had and the profound bound that connects it to the indigenous tribes (naming every single star and knowing every river). That connection is lost now amid the chaos and noise of modern life. Hence, the poem, with the aid of the literary trope “conceit”, intends to revive the memory of the land reminding the Native Americans of their troubled past as well as their fertile cultural heritage. In this sense the map, Harjo claims to draw becomes the poem itself being a storage for significant historical events and cultural values of the indigenous tribes.

Hence, the poem attest to the notion that Native American literature and poetry in specific is a medium for expressing the cultural memory of the indigenous nation. All the stories and the mythologies of the ancestors can be revived and renewed through varying literary genres including verse forms. (Rainwater, 2013, p. 9). Further, in this poem, Harjo. Lastly, the map serves as a depiction of a mutual memory. Mutual to mean for both; the reader who is the Native Americans and the poet, thereby asserting the history of a community via attentive formed narration of their land (Mallot, 2007, p. 261).

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### الخريطة كاستعارة مطولة للأرض الام و تاريخها المأساوي في قصيدة جو هارجو " خريطة للعالم الجديد "

#### الملخص:

يدرس هذا البحث العلاقات المترابطة لأرض و تاريخ الأمريكيين الأصليين كما تصوره قصيدة " خريطة للعالم الجديد " (2000) للشاعرة جو هارجو (-1951) بطريقة محكمة تأخذ القصيدة شكل الاستعارة المطولة " كونسيت " وذلك عندما تسهب الشاعرة في وصف خريطة تعتمز ان ترسمها للأرض الام و لشعبها ، قبيلة الكريك والتي هيا احد القبائل الرئيسية للسكان الأصليين لأمريكا ، وتصوير تاريخهم المفجع . تأتي القصيدة غنية بالإشارات، والرموز، والصور، والاستعارات الشعرية التي تعمق الدلالات التاريخية والحضارية الضمنية للقصيدة. بالإضافة لهذا فأن البحث يحاول ان يجيب على أسئلة مهمة مثل: كيف وظفت الشاعرة الاستعارة المطولة " كونسيت " في قصيدتها من اجل توصيل معاني متعلقة بالتاريخ المأساوي للأمريكيين الأصليين وكذلك تبيان علاقتهم العميقة مع أرضهم. ومن الإساءة المهمة الأخرى التي يحاول البحث الإجابة عليها هي كيف تصف الشاعرة التأثير المدمر للحياة المدنية المعاصرة على الميراث الغني لقبائل الكريك والى أي مدى تنجح الشاعرة في استخدام اساطير الأمريكيين الأصليين من اجل توصيل المغزى الرئيسي للقصيدة الذي يتركز حول العلاقة العميقة بين الأمريكيين الأصليين والأرض الام.  
 ان المنهج التحليلي المستخدم في هذا البحث هو اجراء التحليل الادبي المعمق حيث تتضمن هذه الطريقة توظيف إستراتيجيات القراءة المعمقة لبعض الاسطر والمقاطع الشعرية في القصيدة من اجل فهم العناصر البلاغية فيها وكذلك وفي نفس الوقت معالجة الإشارات التاريخية والثقافية الواضحة والضمنية في القصيدة.  
 الكلمات الدالة: جو هارجو ، خريطة للعالم الجديد ، استعارة مطولة ، الأمريكيين الأصليين ، الأرض الام ، التاريخ .

نه خشه وهك ميتافوروي وولاتي وميتروويا وي يا خه مناك دههلبهستا جوي هارجوي دا ياب ناقي `` نه خشه يهك بو جيهانانكا دي ``

#### پوخته:

نه فه كولينه نه وي په يوه نديبي شلوفه دكت نهوا گردياي ب ولات وخه لكي نهامريكي اي ره سهن فه د هوزانا `` نه خشه يهك بو جيهانانكا دي `` (2000) يا هه لبه ستقان جوي هارجو (-1951) نه ههلبهسته ب شيوه يهكي زيبره كانه و ب كارثينا (ميتافورا بهرفره) نه خشى نه وي په يوه نديبي ددته كيشاندان. هوزانقاي دقيت نه خشا وولاتي خوه بو ده يكا خوه بكيشيت، كو نه و هوزا يوناني دببت خه لكي ره سه نين نه مريكا. نه هوزانه تزيه ژ وان سيمبول، و وينان نه وين ب شيوه يهكي بهرچاف وي په ويوه نيا ب بهيز يا چفاكي و ميترووي دديته نيشاندان. نه فه كولينه هه ولدت بهرسيقا هندهك پرسيارين گرنج بدت هه روهكو چاوا هارجو ب ريكا (ميتافورا بهرفره) و نامرازين ناخفتني بكار دثينيت د هه لبه ستا خوه دا كو نه وي واتايي بگه هينيت نهوا كو گردياي ب ميتروويا خه مناك يا نه مريكي و گرديانا خه لي نه مريكا ب ناخا وولاتي وان فه. زندهباري في چهندي نه فه كولينه هه ولدت بهرسيقا هندهك پرسيارين دي ين گرنج په دابكت هه روهكو چاوا هوزانقان نهوي كارتينكرنا خراب يا ژيانا باژيران ل سهركه له پووري زهنگين بين هوزين يوناني دديت نيشاندان. هه روهسان نه فه كولينه وي چهندي دثينته پيش چاف تا ج راده نفيسر سهركه فتيه بو بكارثينا وان نه فسانه بين ره سهنين نه مريكي داكوبشيت وي واته يي بگه هينت نه وا د هوزاني دا هاتيه گه هاندن. هه روهسان نه فه واتيه گردياييه ب وي په يوه نديا ب هيژ نهوا دنافه را خه لكي نهامريكا يي ره سهن و ناخاوانفه

ريبارا ``خواندنا كويره `` يي هاتي ب كارثينا بو شلوفه كرريز و ستانزاين هوزاني، له ورا نه فه ستراتييجا خاندني گه لهك ب كاريگه ره بو شلوفكرنا بابهت و كهره ستين ويژهي. سهره راي في چهندي ب ريكا كار ثينا في ريبارا خواندني نهو رويديا نين ميترووي و كه لتوري بين ديار و فهشارتي دي نينه فهكولين

په يقين سهرهكي: جوي هارجو، نه خشه يهك بو جيهانانكا دي، ميتافور، خه لكي نهامريكا، دهيك و وولات، ميتروو.