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**Becoming-Delsha: A Deleuzo-Guattarian Exploration of Undermining Fixed Identities in Selected Poems by Lukman Mahmoud**

**A B S T R U C T**

This study delves into the nuanced application of the Deleuzoguattarian concept of becoming-minor through process of deterritorialization as a form of literary resistance in the poetry of Syrian Kurdish poet, Lukman Mahmoud. Focusing on Mahmoud's collection Al-Qamaru Al-Baedu Min Hurayti [The Distant Moon of My Freedom], the study explores how Mahmoud subvert the fixed cultural and societal norms of the Arabic majoritarian discourse. Mahmoud's portrayal of becoming-Delsha embodies a journey of resistance against established power structures, particularly in the context of gender roles and Kurdish identity. The paper focuses on the poet's commitment to deterritorialization as a means of breaking free from fixed structures, encouraging diverse self-expression of the marginalized individual and his empowerment, and a shared journey of cultural and social emancipation. This study contributes to understanding deterritorialization as a dynamic and multifaceted process not only in the realm of philosophy and politics but poetry as well, offering insights into its applications for subversion, resistance, cultural exploration, and transformative potential.

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سيرورة-دلشا: قراءة دلوزوغواتارية لتقويض الهويات المركزية في قصائد مختارة للشاعر لقمان محمود

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**الخلاصة:**

تتناول هذه الدراسة التطبيق المعقد والدقيق لمنهج اللارضنة و الصيرورة في فلسفة دلوز وغواتاري بوصفهما نوعا من المقاومة الأدبية في شعر الشاعر الكردي السوري، لقمان محمود. وذلك بالتركيز على مجموعة محمود "القمر البعيد من حرיתי" ومجموعة ناي "19 نوعاً من الغزلان"، تستكشف الدراسة كيفية تقويض هؤلاء الشعراء للقوانين والأعراف الثقافية والاجتماعية الثابتة في الخطاب العربي السائد. يجسد تصوير محمود لسيرورة دلشا بوصفها رمزاً للمقاومة ضد الهياكل السلطوية المتجذرة، خاصة في سياق الأدوار الجنسية والهوية الكردية. يركز الشاعر على التزامه بمنهج اللارضنة بوصفه وسيلة لتقويض البنى والحدود المتجذرة للوصول إلى السيرورة، مؤكداً أهمية تعدد طرق التعبير عن الذات المهمشة وتمكينها نحو التحرر الثقافي والاجتماعي. وتُسهم هذه الدراسة في منهج اللارضنة بوصفها وسيلة ديناميكية متعددة الجوانب ليس فقط في ميدان الفلسفة والسياسة ولكن أيضاً في الشعر، تقدم بذلك أفكاراً عن تطبيقاتها للتقويض والمقاومة والاستكشاف الثقافي وإمكانات السيرورة.

مفاتيح البحث: سيرورة، سيرورة-دلشا، اللارضنة، التقويض، جيل دولوز، فيلكس غواتاري، لقمان

محمود، ادب الهامش

### **Introduction: A Spot of Light on the Poet**

Lukman Mahmoud, the poet and critic, was born in the Syrian city of Amuda in 1966. He is a member of the Kurdistan Journalists Syndicate and he published numerous poetic and critical works ("Poet Book Novel," n.d.). He currently resides in Eskilstuna, Sweden. He is a member of the Swedish Writers' Union and the Kurdish PEN Club. Mahmoud writes in both Kurdish and Arabic and he has published twenty printed books so far. He worked as an editor for the Arabic magazine *Sardam* and the Kurdish magazine *Ishraqat Kurdia*. He also worked as an editor for the cultural newspaper *Al-Ta'akhi*. In his interview with *Al-Ain Al-Ikhbariya*, he reveals his view towards living between two cultures, Arabic, in which he writes, and Kurdish, to which he belongs, and to what extent has this influenced his literary career:

It is a complex issue, but in general, each language is a new door that opens to life and the world. Literature seeks to make the world more beautiful and peaceful, allowing cultures and languages to coexist in harmony and love instead of repression, imprisonment, violence, and eradication. I write in both Arabic and Kurdish, seeking to discover more wings that propel me towards broader horizons ("Poet Book Novel," n.d.).

Amidst being divided between languages and territories, and being tossed around by four countries, the Kurdish mind and consciousness confront the challenge of shaping their identity in the midst of this chaos. According to Mahmoud, despite the fragmentation of language and geography, and despite the torn situation of the Kurds, the Kurdish language has not lost its essential elements to this day. This can be ascribed to various factors, including the fact that the Kurds are ancient people who have grown, flourished, and developed their national consciousness in their homeland through their communication with their natural environment:

From here, I can say that the Kurdish mind and consciousness have always existed, evidenced by the fact that Kurdish literature in all its stages has been written in the Kurdish language. Despite the differences in dialects, communication among Kurds in the four regions has remained relatively strong. Whether in Syria, Iraq, Turkey, or Iran, Kurds have continued to write in their native language, even in the darkest times when the Kurdish language was banned. In such circumstances, my father taught me and all my siblings to read and write in Kurdish before we learned the compulsory Arabic language in schools (Harbi, 2015)

The Kurdish language had been marginalized due to Ba'athist policies. Mahmoud says: "In this oppressed region, Kurdish poetry has been marginalized

due to the Ba'athist policies, leading to a larger number of poets writing in Arabic compared to those writing in Kurdish. The remaining Kurdish poets in exile represent a small and poignant reflection of the challenging reality in the region" (Al-Qadafi, 2013). The Ba'ath regime can be perceived, within Deleuze and Guattari's ontology, as a rigid molar system that marginalizes minor voices.

Some of Mahmoud's published works include *Afraah Hazeenah* [Sad Celebrations] (poetry, 1990), *Khutwat Tastanshi Al-Masafa: 'Indama Kanat Ladam Aqdam* [Steps Inhaling Distance: When Adam Had Feet] (poetry, 1996), *Dilshadstan* (poetry, 2001), *Kurdish Illuminations: Introduction to Poetry in Kurdistan* (criticism, 2009), *Degrees of Beauty: Readings in Modern Kurdish Poetry* (criticism, 2011), *Taming Coincidence* (criticism, 2011), *Al-Qamar Al-Baed Min Hurayti* [The Distant Moon of My Freedom] (poetry, 2012), *The Spark of National Anthems in Kurdish Singing* (criticism, 2012), *Utabi'u Hurayti* [I Follow My Freedom] (poetry, 2013), *Transformations of the Literary Text* (2013), *Al-Bahjah AlSirriyyah* [The Secret Delight] (2013), *Min Al-Sarab Ila Al-Maa* [From Mirage to Water] (poetry, 2013), *The Legend of Sherko Bex's Poetry: Between the Song of the Homeland and the Voice of Freedom* (study, 2014), and *Waseela Lefham Al-Manafi* [A Means to Understand Exile] (poetry, 2014).

### **Becoming-Minor:**

Before delving into the analysis of becoming-minor, it is very essential to explore certain significant Deleuzo-Guattarian concepts such as molar and molecular to avoid confusion and misconceptions in their later analysis. According to Deleuze and Guattari, the molar entity is the one which is defined by the forms and representations of power within each system. The molar is termed by "the political entities or institutions or historical forces" (May, 2005, p. 127) which marginalize the minor entities for the favor of the grand ones. Deleuze and Guattari

define the molar as an entity belongs to the representations of the state and "are affiliated with a governing apparatus" (Conley, 2005, p. 172). Brent Adkins states that the "molar and molecular are the two poles toward which all things tend, stasis and change, extensive and intensive. Becoming becomes through the intensive. Movement away from extension is a movement toward increasing intension" (Adkins, 2015, p.149). Thus, it can perceive the process of becoming as a subversive process of the molar into molecular.

In *A Thousand Plateaus*, Deleuze and Guattari explain that the molecular is composed of "particles that do not divide without changing in nature, and distances that do not vary without entering another multiplicity and that constantly construct and dismantle themselves in the course of their communications" (Deleuze & Guattari, 1987, p. 33). They claim that "the molecular, or microeconomics, micropolitics, is defined not by the smallness of its elements but by the nature of its 'mass' – the quantum flow as opposed to the molar segmented line" (Deleuze & Guattari, 1987, p. 217). From this, it can be observed that what distinguishes the molar from the molecular not only the small particles of the molecular, but its quantum flow which goes against the rigid organized line of the molar. May observes that the "molar segmented lines: given identities with recognizable borders. Quantum flows: fluid identities that arise from a chaotic and often unpredictable folding, unfolding, and refolding of matter" (May, 2005, p. 127).

Sutton and Martin argue that "[t]rue becomings are molecular, since they are made up of elements and characteristics that may at any time change and reform"(Sutton & Martin-Jones, 2008, p. 64). The concepts of contagion and contamination are significant in understanding identity as a contingent form. For instance, when a man transforms into a wolf in horror literature, he does not transform into a real wolf; rather, he is infected by the features and aspects of the wolf. Becoming-wolf means subverting to molar subjects: the wolf and the man.

Hence, the categories of subversion lie within the nature of the molecular fluidity which cannot be structured by the molar. Mahmoud's poetry can be considered as a minor literature which undergoes a similar experimentation within the major cultural contexts of Arab and American cultures.

Deleuze and Guattari perceive man the "molar entity par excellence" and as a majoritarian standard, which refers to the patriarchal hegemony; in contrast, a woman is molecular and perceived as minoritarian. They put an initial step which is "being-minoritarian always passes through a becoming-woman" (Deleuze & Guattari, 1987, p.291).

Deleuze and Guattari maintain becoming-minor within the territory of becoming-woman in the first step and with becoming-imperceptible in the final step. As they perceive the process of becoming as a revolutionary act, becoming-minor is a revolution against the majoritarian rules and representations. Their emphasis on becoming-minor does not mean that their theorizing is regressive transformation from majority to minority but as they state in *A Thousand Plateaus* it is revolutionary (Deleuze & Guattari, 1987, p.238). For that reason, it was necessary to distinguish between becoming and imitation; becoming-minor does not mean a majority imitate a minority. For instance, man who represents the majority does not become minor by imitating a woman nor undergoing sex-change surgery. Rather becoming is an interaction of two different entities to subvert their former beings and to create something in-between which neither major nor minor.

Like becoming-woman, becoming-minor subverts the traditional organized stereotypes structured by the molar phallic politics. Becoming-minor situates "between the two heads of the State ... and that it is necessary to pass from one to the other ... in that instant, even ephemeral, if only a flash, it proclaims its own irreducibility" (Deleuze & Guattari, 1987, p.355). Paul Patton points out that

"becoming-minor or minoritarian is a third process of differentiation alongside the binary opposition majority/minority, 'becoming-minor' or 'minoritarian', by which they mean the creative process of becoming different or diverging from the majority" (Patton, 2005, p.75).

In their *Anti-Oedipus* and its sequel, *A Thousand Plateaus*, Deleuze and Guattari put together their project which offers a way of life disrupting the image of power embodied by the majoritarian molar system. It is an image of a white heterosexual masculine man who speaks a standard language; it is the familiar image which is presented in the literary canons of the Western literature. Deleuze and Guattari theorize an exit from the molar state and its mode of thinking toward a new way of thinking and a new creative molecular image "that break through the conventional schemes of theoretical representation" (Braidotti & Dolphijn, 2014, p.30).

The process of becoming-minor must go through a subversive path to dismantle the major/minor dichotomy which is the general prototype of Western rationality which gives privilege to the major over the minor and renders the minor voiceless. The process of deterritorializing the subject from the chain of the binary opposition requires first subverting the gendered identities. That is why Deleuze and Guattari think of becoming-woman is the door gate to all becomings. Braidotti and Dolphijn think that Deleuze and Guattari's ultimate game is:

[T]o move towards its final overturning. The nomadic or intensive horizon is a sexuality 'beyond gender' in the sense of being dispersed, not binary, multiple, not dualistic, interconnected, not dialectical and in a constant flux, not fixed. This idea is expressed in figurations like: 'polysexuality', the 'molecular woman' and the 'bodies without organs' to which Deleuze's de-phallic style actively contributes. (Braidotti & Dolphijn, 2014, p.30)

Becoming-minor is concordant with becoming-woman as to "becoming-woman inevitably affects men as much as women" (Deleuze & Guattari, 1987, p.291). In a way, the individual who is in the process of becoming is a man; in becoming-minor, he abandons his sexed identity. Assaf Krebs conceives becoming-minor as "a process of ever-changing identities" and a state of "nomadicism", which "functions by way of destabilizing" and decentralizing the identity (Krebs. 2005, p.47). The state apparatus imposes on the subject its dualistic grip of molarity and fixity rather than molecular and flux. As Deleuze and Guattari explain, "there is no becoming-majoritarian; the majority is never becoming"( Deleuze & Guattari, 1987, p.106). In other words, majoritarian carries fixed and molar categories. Thus, subjectivity should transcend its essence to obtain the process of becoming. According to Deleuze as he explains, in his essay "What Is a Dispositif?" (1992) that becoming-minor is the starting point of deterritorialization to subvert the archive of history which designs our beings and forces us to act within its apparatus (Deleuze, 1992, p.164). Deleuze and Guattari argue that becoming-minor "exists only by virtue of a deterritorialized medium and subject that are like its elements" (Deleuze & Guattari, 1987, p.292).

Deleuze and Guattari's theorizing subverts the rigid and fixed essences, including the representational identities of the political and societal structures. They attempt to destabilize the established hierarchies of power and break the prejudiced structures of political, sexual and racial identities. Sutton and Martin understand Deleuze and Guattari's approach of becoming-minor as to "to dismantle and rebuild the hierarchies created by culture's patriarchy, one has not only to confront and pass through the position of the minor, but to appreciate this as a becoming, rather than essential and fixed" (Sutton & Martin-Jones, 2008, p. 64).

The concept of becoming-minor is significant for the study of the poetry of minor literature because it involves a process of deterritorialization and a resistance



to the rules of the dominant language and literature of the majority. In a minor literature, the language is not fully assimilated, but rather used in a way that subverts its dominant form. The poetry of a minor literature, then, is not just a literary genre, but a means of resistance against the oppressive structures of the majority language and literature. Becoming-minor involves a process of breaking down the dominant language and creating new ways of expression that are uniquely minoritarian. In this way, the poetry of a minor literature can be seen as a form of becoming-minor that seeks to challenge and subvert the dominant structures of power and language

### **Becoming-minor in Lukman Mahmoud's poetry:**

Many of the steadfast Kurdish writers have been deprived of land and freedom, and their freedom, dreams, and homeland were sources of inspiration. However, they continued to record their ideas, epics, and heroism in their literary works, along with their unwavering love for their land. Lukeman Mahmoud is no exception of that.

In his collection, *Al-Qamar Al-Baeed Min Hurayti* [The Distant Moon of My Freedom] (2012), Mahmoud portrays his own sufferings and sorrows which reflect the sufferings and sorrows of the Kurds. The poet and the translator, Delsha Yousif (Mahmoud's wife), writes that the poems of *Al-Qamar Al-Baeed Min Hurayti* are characterized by a unique beauty and a language that pushes the sensory dimension to touch reality and penetrate its overflowing details of harsh oppression throughout a life of exile and subjugation. All of this is accomplished through an imagination charged with visions driven by a vivid memory that rises to pursue the past with all its daily concerns (Yusuf, 2013).

Hisham Al-Qaisi explains that Mahmoud, in this collection, profoundly explores valuable levels through the term "Delsha" (Al-Qaisi, 2015, p.28). His wife

Delsha is deterritorialized into a condensed symbol. The symbol addressed is not an isolated entity in itself but rather the woman herself. Delsha is time, the cause, the land, the identity and Kurdistan. According to Khurshid Shouzi, the poems found in *Al-Qamar Al-Baeed Min Hurayti* initially seem to be expressions of love and admiration for female beauty. However, as the poems unfold, it becomes apparent that the subject of these poems is actually the poet's homeland, Kurdistan (Shouzi, 2013). Shouzi argues that the poet, Luqman Mahmoud, perceives his beloved "Delsha" as a representation of Kurdistan. In Shouzi's understanding, Delsha encompasses various roles such as mother, sister, daughter, wife, and even leader, symbolizing the essence of the homeland. Shouzi believes that this association is not surprising, as the Kurdish woman is seen as the nurturer of the Kurdish people, instilling in them a profound love for Kurdistan that is intertwined with her nurturing care and indomitable spirit (Shouzi, 2013). Al-Qaisi posits that Delsha becomes an intertwined poetic space where the bonds of these levels interact, ultimately leading to the stage of self-realization (Al-Qaisi, 2015, p.28).

As a minoritarian writer, Mahmoud employs the Arabic language as a vehicle to express the marginalized Kurdish experiences—a perspective typically associated with the Kurdish language and culture. Mahmoud's poetry engages with the Arabic literary canon, unveiling the "Kurdish" essence embedded within the Arabic language. Through his poems, the Kurdish poet deconstructs the dominance of the Arabic language, ultimately affirming the voice of the Kurdish marginalization within the Arabic landscape.

In his *Al-Qamar Al-Baeed Min Hurayti* (2012), Mahmoud tackles various themes such as longing, loss of identity, love, and exile. He delves into deep emotions and reflects on personal, ethnic, and universal struggles of the minorities through his symbols and imageries. The Kurdish identity is a recurring theme throughout the poems, reflecting Mahmoud's introspection and search for Kurdish

individuality. The poems reveal questions of self-discovery, ethnic history, and the complexities of one's identity within a broader cultural and societal context. The exploration of identity often intertwines with themes of heritage, language, and belonging, as Mahmoud struggles with their sense of self and connection to their roots.

The concept of deterritorialization can be examined through the language and imagery used in the poems to explore the concept of becoming-Delsha as a process of undermining fixed identities. The paper traces instances where traditional forms, cultural references, or linguistic conventions are subverted or reimagined. This can be manifested in the blending of different languages or dialects, the use of experimental or unconventional poetic techniques, or the exploration of non-linear narratives. It also involves exploring how the poems address themes of displacement, exile, and the fragmentation of the Kurdish identity.

In "Ashwaqun muharabah" [Fighting Longings], Mahmoud portrays a sense of longing and struggle, expressed through vivid imagery and emotional intensity. The opening lines reflect a transformation or shift in the speaker's emotional state which can be perceived as a deterritorialization of their inner world, moving from a state of intense sorrow to a more peaceful and elevated state of being:

لقد بكيْتُ كثيراً

لكن دموعي الان باسمة

وقلبي عصفورٌ

يعلو اكثر منك

وأكثر من حقيقة الشجرة

لا أجاملُ فيكُ المستحيلَ

بل أجاملُ حياتي المقيدةً (محمود، 2012، ص/4)

[I have shed many tears/ But now my tears are serene/ And my heart is a bird  
Soaring higher than you/ And higher than the truth of the tree.]<sup>1</sup>

The concept of becoming, as proposed by Deleuze and Guattari, emphasizes the fluidity and continuous transformation of subjectivity. In this stanza, it can be observed that it contains elements that resonate with Deleuze and Guattari's concept of "becoming." The speaker experiences a transformative process, moving from a state of shedding tears to a state of serenity. This transition can be seen as a form of becoming, a deterritorialization of their emotional state. In this stanza, the speaker's emotional condition and his sense of self are in a constant state of becoming, transcending the constraints imposed by external factors.

In the line "وقلبي عصفورٌ" [And my heart is a bird] can be interpreted as a metaphorical expression of transformation and liberation. In Deleuze and Guattari's philosophy, becoming involves surpassing fixed identities and boundaries, allowing for the emergence of new subjectivities. By comparing the heart to a bird, the speaker suggests that his heart has undergone a process of deterritorialization and has become free to explore new territories without being confined to the territory of the molar dominant system. The bird embodies the concepts of freedom, mobility, and the ability to fly above limitations of rigid and fixed rules. It represents a state of becoming, where the heart transcends its previous constraints and embraces a new way of being.

In the midst of his search for liberation, the speaker calls for Dalsh's help:

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<sup>1</sup> Subsequent translation of Arabic texts which appear in the present study is done by the researcher for academic purposes, with the approval of the supervisor, unless otherwise stated.

ساعديني

ساعديني دلشا

كي اتحرّر منك ومني

ومن أشواقِي المحاربة لا تقولي : انتهت الحربُ

: فحياتي جيشٌ

ما زالت تناديك بالقائدة (محمود، 2012، ص/4)

[Help me/ Help me, Delsha/ So I may liberate myself from you and from myself/ And from my warring longings, Do not say the war is over/ For my life is an army/ Still calling you as its commander.]

Delsha signifies a significant figure or force that the speaker seeks assistance from in order to achieve liberation. Delsha can be seen as a catalyst or a symbol of transformation, guiding the speaker through the process of becoming. The plea for help, repeated twice in the poem, emphasizes the speaker's recognition of his own limitations and his desire to break free from the constraints that bind him. By reaching out to Delsha, the speaker acknowledges the need for external assistance in his journey of self-liberation. For Mahmoud, Delsha is not merely a being but a becoming; through her, he can undermine the fixed molar structure that limits his freedom.

The line "ومن أشواقِي المحاربة" [And from my warring longings] indicates the internal conflicts and contradictions within the speaker's self. By seeking liberation from his own warring longings, the speaker strives to move beyond the limitations and conflicts that prevent him from fully embracing their potential for change and transformation.

The final two lines, "لا تقولي إنتهت الحرب: فحياتي جيشٌ ما زالتُ تناديكِ بالقائدةُ" [Do not say the war is over, For my life is an army Still calling you as its commander,] show that the journey of becoming is ongoing fluid process and that the speaker's life is in a constant state of flux and struggle. The army represents the various forces and desires within the speaker, with Delsha being addressed as the commander, symbolizing the continued influence and guidance sought from this transformative entity.

During a telephonic conversation, Mahmoud relayed an intriguing incident wherein he was confronted by a critic's perplexed and scornful inquiry. The critic wonders whether Mahmoud possessed a subject matter of national significance, as opposed to incessantly penning his poetry about his wife, Delsha, whom he regarded as his metaphorical homeland. Perceiving the critic's inability or unwillingness to acknowledge the profound influence that Delsha had on not only his own artistic endeavors, but that of his life in general, Mahmoud passionately retorted, "Indeed, Delsha is my homeland" (Youssef, 2013).

Mahmoud's assertion, "Indeed, Delsha is my homeland," can be analyzed in relation to the process of becoming and deterritorialization. By proclaiming Delsha as his homeland, Mahmoud is engaging in a process of becoming-Delsha, where he transcends traditional notions of national identity and expands the concept of homeland beyond geographical or political boundaries. He considers Delsha, his wife, as a metaphorical homeland, representing a deep emotional and personal connection that influences his artistic literary canon and his sense of belonging.

By embracing Delsha as his homeland, Mahmoud deterritorializes the notion of homeland itself, moving beyond conventional understandings and asserting the transformative power of personal relationships. In his poem "Delshastan", Delsha is deterritorialized into a land which undoubtedly signifies the land of Delsha.

Youssef states that using analogous linguistic constructions, such as "Arabistan" (referring to the land of the Arabs), "Kurdistan" (denoting the land of the Kurds), "Turkestan" (indicating the land of the Turks), and "Uzbekistan" (representing the land of the Uzbeks), significant indications can be inferred that guide us to the homeland of the poet. The underlying connotations of these linguistic sculptures can be explored in order to gain a parallel understanding of the term "Delshastan" (Youssef, 2013).

Mahmoud's poem "Dalshastan" is a poignant and evocative piece that reflects on themes of suffering, sacrifice, and the connection between personal and national identity. The poem opens with a powerful metaphor, describing the cells within the speaker's pores as calling out to the body, emphasizing the intimate connection between the individual and the collective. The imagery of blood and dust suggests the fragility and impermanence of the Kurdish existence, while also symbolizing the intertwined nature of life and death.

زناناتٌ في مساماتي

تهتفُ للجسد:

الله إبرتنا

أيتها الدماء

وما من خيطٍ سوى التراب.

أنام على فخذٍ من الدم

لأحلم بالثوار

وهم يمرّرون نبضي من شريانك (محمود، 2012، ص/7)

[Cells within my pores, Calling out to the body: "God, our needle! O blood, And nothing but threads of dust. I sleep on a thigh made of blood, Dreaming of the revolutionaries As they pass my pulse through your veins.]

The opening lines "زنانا في مساماتي، تهتف للجسد" [Cells within my pores, / Calling out to the body], " expose a sense of fragmentation and dispersal, as if the cells within the speaker's body are seeking connection and unity with the larger body or collective. This can be seen as a deterritorialization of the body, as it disrupts the established boundaries and individuality of the cells. This indicates that the speaker is seeking to deterritorialize the body from its normal state. The body is typically associated with order and stability, but the speaker is calling for it to be transformed into something new.

The speaker then goes on to say that they "أنام على فخذ من الدم لأحلم بالثور" [I sleep on a thigh made of blood, Dreaming of the revolutionaries] which reveal that the speaker is becoming something new. He is becoming a revolutionary, someone who is actively working to change the world. It implies a transformation and a shared intensity of purpose, where the individual's pulse becomes part of a larger, collective pulse. The speaker calls to break away and becoming a revolutionary.

By deterritorializing Delash into becoming-Delah or Delshastan, Mahmoud's poem recognizes the unique experiences and roles that women embody within their cultural and social contexts. It acknowledges that the process of becoming may take different forms and hold different meanings for individuals based on their gendered positions:

حرام يا دلشاستانتي

حرام .. حرام.



جاءت جنتك إلى جنتي

وقالت أم أمت بالطلاقات

متُّ بالحب.

توهمت أن أميرتي عادت

نعم عادت

وتوجهت بجراحها من جديد

لتنزوح الدماء (محمود، 2012، ص/8)

[It's forbidden, O my Dalshastan, Forbidden... forbidden/ Your corpse came to mine, And it said, "Mother, did I die from bullets Or die from love?" I imagined that my princess returned, Yes, she returned, And she directed her wounds anew To marry the blood.]

Delsha's transformation into becoming-Delsh or Dalshastan undermines the preconceived boundaries and power dynamics associated with the majoritarian molar rules, particularly the male standard. In her becoming, becoming-Delsha disrupts the limitations imposed upon her and asserts her own identity and ethnic culture. She represents a break from the norms of the molar standards and embodies a subversion of the dominant power structures which aligns with the notion of becoming-minoritarian and, specifically, becoming-woman. Deleuze and Guattari explain:

[T]he majority in the universe assumes as pre given the right and power of man. In this sense women, children, but also animals, plants, and molecules, are minoritarian. It is perhaps the special situation of women in relation to the man standard that accounts for the fact that becomings, being minoritarian, always pass through a becoming-woman (Deleuze & Guattari, 1987, p.291).

Applying this concept to Delsha in the poem, we can interpret her as a manifestation of becoming-woman. Delsha represents a marginalized subject within the context of the poem. By deterritorializing her into becoming-Delsha, she also transcends and subverts traditional gender boundaries and becomes a symbol of resistance and empowerment.

The division between man and woman serves as the initial boundary that establishes and reinforces the notion of man as the dominant majority. It represents the primary dualistic distinction and creates a separation between what is considered closest. Consequently, it is this division that individuals must traverse in order to embark on various processes of becoming. According to Deleuze and Guattari: "all becomings begin with and pass through becoming-woman. It is the key to all the other becomings" (Deleuze & Guattari, 1987, p.291)

Mahmoud's portrayal of Delsha illustrates the process of challenging cultural fixed boundaries between Kurdish and Arabic traditions. Through the concept of becoming-Delshastan, Delsha experiments a transformative journey that involves transcending societal expectations and norms. By crossing the line between man and woman, she symbolizes a significant turning point in her personal growth and represents a departure from established power structures. Embracing the notion of becoming-woman, Delsha disrupts the dominant male-centered paradigm, creating opportunities for diverse forms of self-expression and empowerment. In doing so, she becomes a powerful symbol of resistance, embodying the key to unlocking further transformative possibilities and transcending the limitations imposed by society.

It is through the process of becoming-Delsha-becoming-minor- the Kurdish can escape the established codes and structures of the majoritarian molar system. Grosz observes: "For women as much as for men, the processes of becoming-woman

involve the destabilization of molar, or feminine, identity. If one is a woman, it remains necessary to become-woman as a way of putting into question the coagulations, rigidifications, and impositions required by patriarchal.. .power relations" (*Grosz, 1994, p.176*). Delsha's transformation and embracing of becoming-Delsh can be seen as a rejection of the coagulated and imposed identities that society imposes on women. By destabilizing molar, or fixed, feminine identities, becoming-Delsha embodies a sense of agency and empowerment, breaking free from the limitations imposed by patriarchal norms and asserting her own individuality. Hence, in his poem "Watanii Dalshastan" [My Homeland Dalshastan], Mahmoud portrays a sense of longing and nostalgia for a homeland that has undergone a profound transformation:

سابقاً كانت الارض

ميدانا للحرث وللزراعة

لذلك كانت تطلع من الارض

وبكل فرح

القمح والشعير و العدس و الاشجار.

سابقا كانت الارض

ميداناً للأعراس و للأفراح

لذلك كانت تطلع من الأرض

وبكل فرح

الأغاني و الرقصات و الحب (محمود، 2012، ص/29)

[In the past, the land used to be/ A field for cultivation and agriculture/  
Therefore, it would sprout from the ground/ With joyfulness/ Wheat, barley,  
lentils, and trees./ In the past, the land used to be/ A field for weddings and  
celebrations/ Therefore, it would bring forth from the earth / With every joy/  
Songs, dances, and love.]

In these lines, Mahmoud depicts the land in its past state of prosperity and celebration. The land is described as a field for cultivation and agriculture, yielding essential crops such as wheat, barley, lentils, and trees. This imagery reflects the harmonious relationship between humans and nature, where the land provides sustenance and prosperity.

The land is also associated with joy, music, dance, and love. This emphasis on the cultural and social significance of the land, where it becomes a gathering place for festivities and communal expression shows that it is part of the Kurdish identity. Mahmoud portrays the fruitful relationship between the land and its people. The land provides for the people, and the people celebrate their prosperity on the land. This relationship is mutually beneficial, and it is a source of pride and joy for both the land and its people.

In the above stanzas, Mahmoud captures the sense of loss and yearning for a homeland that has undergone a terrible change, and since his longing for the restoration of what was once cherished, he turns to Delsha.

دلشا، كم انا بحاجة إلى أن أضع رأسي على صدرك

لأستنشق الحب من أعماقه

كم أنا بحاجة إلى أن أضع رأسي على صدرك

لتنتم في المنافي والآلام و الأحزان

كم أنا بحاجة إلى أن أضع رأسي على صدرك

لأرجع عاشقاً كما كنتُ

كم أنا بحاجة إلى أن أضع رأسي على صدرك

لتعرفت أعلام فرحي في وطني دلشاستان (محمود، 2012، ص29)

[Dalsha, how much I need to place my head on your chest/ To inhale love from its depths./ How much I need to lay my head on your chest/ To sleep in exile, pain, and sorrow./ How much I need to place my head on your chest/ To return as a lover, just as I was./ How much I need to place my head on your chest/ For the flags of my joy to flutter in my homeland, Dalshastan.]

The speaker addresses Dalsha, expressing a deep longing and emotional connection to his homeland. The repeated phrase "How much I need to place my head on your chest" emphasizes the yearning for intimacy and closeness with the land and symbolically represents a desire for a sense of belonging and comfort.

The act of placing one's head on Dalsha's chest signifies a desire to find solace and emotional nourishment. It is a metaphorical gesture of seeking love, support, and a connection to the homeland at a profound level. By inhaling love from Dalsha's depths, the speaker seeks to rekindle their emotional bond with his homeland, suggesting a longing to be embraced and enveloped by its essence.

The final line, "For the flags of my joy to flutter in my homeland, Dalshastan," expresses a longing for the restoration of happiness, celebration, and a sense of pride in the homeland. The flags symbolize the manifestation of joy and represent

a collective expression of the speaker's connection to their cultural heritage and identity.

Deleuze and Guattari argue that becoming-woman is not about imitating or assuming the external appearance of femininity, but rather about emitting transformative particles that influence our movements, rest, and proximity to others. These particles create a molecular womanhood, a fluid and dynamic state of being that transcends fixed gender categories. In their writings, Deleuze and Guattari equate the term "molecular woman" with becoming-woman, and they assert that the girl herself embodies this process of transformation. By stating that "the girl is the becoming-woman of each sex," they suggest that the girl represents a catalyst for the potential of becoming-woman in individuals of any sex (Deleuze & Guattari, 1987, p.277).

The deterritorialization of Delsha as becoming-woman –becoming-Delsha– occurs as she embodies the transformative potential and fluidity of femininity. By transcending her feminine qualities, Mahmoud challenges and disrupts the rigid gender norms and power structures imposed by majoritarian molar codes. Delsha's becoming-woman represents a departure from established norms and opens up new possibilities for self-expression and connection to the homeland. It is observed that the process of deterritorialization" is meant "to free up the fixed relations that contain a body all the while exposing it to new organisations" (Conley, 2005, p.67). Hence, Lukman Mahmoud poetry is consider a break from the fixed roles of the Arabic standard literature when interpreted within the lens of the process of deterritorialization, because he as a representative of postmodern poetry, his poetry signifies a "departure from the overwhelming personal lyricism and overtly subjective lamenting tone sets a course towards a multiplicity of voices, detached objectivity, masks and personas, as well as the introduction of various characters and viewpoints within the poem" (al-Zubbaidi, 2019, p.110).

## Conclusion

Lukman Mahmoud's poetry can be interpreted through the process of deterritorialization as a powerful tool for challenging cultural and societal boundaries imposed on their minor identities to achieve the condition of becoming. His portrayal of his wife in the context of becoming-Delsh or Delshastan reflects the transformative journey of challenging cultural boundaries both between Kurdish and Arabic traditions and male/female binary opposition. Delsha's journey transcends societal expectations and norms, particularly in the context of gender roles. By embracing becoming-woman and crossing the line between man and woman, becoming-Delsha is seen as a symbol of resistance against the majoritarian power structures and a symbol of homeland for the exiled minor individual. Becoming-Delsha is not just an individual shift but a collective act of challenge to the patriarchal power relations imposed by societal and political norms.

Mahmoud's poetry has a common thread of challenging fixed boundaries and codifications imposed by societal norms of the Arabic culture and language. His exploration of cultural heritage amidst displacement and conflict, converge in his commitment to deterritorialization as a process of positive subversion. He emphasizes the importance of destabilizing fixed identities for individuals and cultures and to break free from predetermined paths and opening up multidirectional and unpredictable way of the minoritarian voices. Hence, becoming-Delasha as a process of undermining is a positive act aiming at destroying the binary oppositions imposed by the molar system to bring equality and harmony among different diverse cultures.

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