

## Nomadism and Deterritorialization in Junot Diaz's *Drown* 1996

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### ABSTRACT:

Nomadic culture is a new way to express reality of non-settled type of people who continuously moves and changes geographically and metaphorically. This paper aims to explore the politics of the Dominican nomads and how they are deterritorialized in light of Deleuze and Guattaris' philosophy in their book *A Thousand Plateaus: Capitalism and Schizophrenia*. The significance of this paper is to highlight the ways those nomads coexist in this changeable life over time. The main objective of this study is to offer new psychological social solutions for the multiplicities the contemporary man suffers. The methodology of the study is summarizing the story and textually analyzing it accordingly. The theoretical framework is to apply the concepts of nomadism and deterritorialization of Deleuze and Guattari on selected short stories of Junot Diaz's collection of Short Stories *Drown* 1996. This paper concludes that a nomad is an interchangeable character continuously and the deterritorialization he adopts builds world multiplicities.

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### Introduction:

Renowned French philosophers and theorists Gilles Deleuze and Félix Guattari are well-known for their joint work in literary theory, philosophy, and other areas.

Gilles Deleuze (1925–1995) was a well-known post-structuralist philosopher and a key figure in 20th-century philosophy. His writings include a wide range of subjects, such as ethics, philosophy, and aesthetics. "The Logic of Sense," "Difference and Repetition," and "Anti-Oedipus" (co-authored with Guattari) are a few of his noteworthy works.

Félix Guattari was an activist, psychotherapist, and philosopher who lived from 1930 until

1992. His partnership with Deleuze is his most well-known achievement. The pieces they collaborated on, particularly "Anti-Oedipus" and "A Thousand Plateaus," are a part of a larger conceptual framework known as "schizoanalysis," which questions social systems and conventional psychoanalytic theory. Deleuze and Guattari collaborated to investigate ideas of subjectivity, desire, and social formation. Their goal was to deviate from traditional ways of thinking and highlight the plurality, diversity, and fluidity of the human experience and society.

Born in 1968, Junot Díaz is a well-known author of stories that captivate readers and frequently tackle identity, immigration, and the intricacies of blending cultures. His best-known piece, "The Brief Wondrous Life of Oscar Wao," which was awarded the Pulitzer Prize for Fiction in 2008, narrates the tale of a Dominican family over several generations while incorporating aspects of magical realism and the Dominican Republic's historical background. The vivid vocabulary, cultural allusions, and examination of the immigrant experience in America are characteristics of Díaz's writing. In addition, he has authored short stories *Drown* 1996.

In *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity* (2001), Patricia Fernandez-Kelly and Nikos Papastergiadis examine the concept of nomads as new identities that challenge deterritorialization and create new territories. Nomads, like Junot Díaz, are seen as the new identities that take the world off deterritorialization and create new exciting territories. Gilles Deleuze and Pierre-Felix Guattari argue that the world is not everlasting, as it can be changed and developed over time. This deterritorialization of a man leads to a deterritorialized nomad. The case study of nomadism and deterritorialization is exemplified by the personal lives of Iraqi people and Dominican immigrants. After the assassination of dictator Rafael Trujillo in 1961, many Dominicans immigrated to the United States, settling in New Jersey and New York. Díaz, a novelist, reflects the deterritorialization of Dominican immigrants, who were spread out in a completely new culture, place, and language. His characters represent his life, constantly changing their attitudes towards and backwards of his mother nation and the new ones. Díaz's work reflects the constant changeable actions, responses, and consciousness of nomads from the beginning.

**Problem statement:** In an increasingly globalized world, the experiences and identities of nomadic communities often remain marginalized and underexplored within the context of contemporary socio-political dynamics. This paper investigates the complexities of Dominican nomads as they navigate the challenges of deterritorialization, drawing upon the philosophical insights of Gilles Deleuze and Félix Guattari in *A Thousand Plateaus: Capitalism and Schizophrenia*. The study tries to address the critical gap in understanding how these nomadic individuals adapt to a fluid and non-linear existence, reflecting on their psychological and social experiences amidst constant geographical and metaphorical shifts.

Studies on Junot Díaz's literary works have explored the relationship between artistic expression, heritage, and American identity. Silvio Torres-Saillant in "Artistry, Ancestry, and Americanness in the Works of Junot Díaz" (2016) argues that Díaz's success as an American writer has transcended conventional notions of minority voices in literature due to his Dominican origin, Caribbean diasporic identity, and deft use of language and genre. He believes that Díaz's work addresses complexities of belonging in both his chosen nation and his ancestral homeland from a diasporic observer's perspective. Beatrice Mendez Newman's "Pulling off the Mask: Junot Díaz's Yuniore and Reconstructions of Adolescence" (2016)

explores how Díaz uses the character Yunior to represent puberty, symbolizing curiosity and vulnerability. Luis Fernando Marin's "The Stories of Junot Díaz: Genre and Narrative in *Drown* and *This Is How You Lose Her*" (2016) examines how Yunior's identity is influenced by social and cultural factors like gender, race, and ethnicity.

Simone Aurora's "Territory and Subjectivity: The Philosophical Nomadism of Deleuze and Canetti" (2014) introduces the terms territorialization, deterritorialization, and reterritorialization. Deleuze highlights difference as an essential idea, while Canetti discusses territory as a dynamic force that molds interpersonal relationships. Aitor Ibarrola-Armendariz's "Dominican-American Auto-Ethnographies: Considering the Boundaries of Self-Representation in Julia Álvarez and Junot Díaz" (2010) explores the intricacies of self-representation in the autobiographical genre, focusing on Dominican-American writers Julia Álvarez and Junot Díaz. They blur the conventional lines between self-representation and cultural criticism by fusing personal stories with it.

Daniel Arrieta Domínguez's "Language and Race in Junot Diaz's Literature" (2008) investigates the relationship between language, race, and identity, focusing on the experiences of Dominican immigrants in the US. The Dominican Republic's migration to the US has significantly impacted society and culture, particularly in terms of racial identity and assimilation. The US racial classification system, based on hypodescent, forces Dominicans into predominantly African-American communities with limited possibilities. Junot Diaz's works portray the real-life struggles, racial conflicts, and attempts to preserve their cultural identity faced by Dominican immigrants in the US. His works highlight the shifting household patterns among Dominican immigrants, highlighting the nuanced and internalized racial consciousness within the Dominican population. John Riofrio explores the psychological effects of immigration on working-class males, highlighting the trauma brought on by uprooting due to immigration. Diaz's novel, *The Brief Wondrous Life of Oscar Wao*, explores the fukú curse as connected to the historical trauma of colonization and Columbus's arrival. The novel's genre-bending, fusing together science fiction, fantasy, and realism, reflects Diaz's aim to interact with underrepresented voices and provide fresh perspectives on the realities of Caribbean diasporic populations. Jason Frydman's essay "Violence, Masculinity, and Upward Mobility in the Dominican Diaspora: Junot Díaz, the Media, and *Drown*" (1998) explores the ways in which Díaz's collection of tales captures the intricacies of manhood in the Dominican diaspora, focusing on "Media Representation and Stereotypes".

*Drown* is a collection of diverse work that aims to reveal the policies of nomadism and deterritorialization of the Dominican diaspora in that period of time. It reveals a contemporary societal reality and actual contemporary matters. This paper explores the concepts of intellectual, societal and familial diaspora. In a critical reading view, nomadism and deterritorialization are clearly indicated in the first page of the collection. Junot Diaz initiates his stories with the following poem:

My subject:  
how to explain to you that I  
don't belong to English

though I belong nowhere else  
Gustavo Pérez Firmat (Goodreads)

This has diversified its individuals and social classes because it aims to create a collective awareness for travelers and immigrants around the world to correct everything negative, influential, and harmful to the traveling group. Diaz is considered as one of the immigrant travelers who lived a period of suffering, capitalism, diaspora, and split personality within the self and in society externally, and the embodiment of the traveler in his characters expresses a lot about his countrymen in various forms.

Deleuze and Guattari emphasize the concept of nomadism as an integral part of the universe, and that it can have a positive or negative impact on every part of the globe or every human being. It is necessary to shed light on a selection of short stories that navigate a category of characters, and this is done through literary studies and applied analysis.

## Discussion

### 1. Nomadism and Deterritorialization in *Ysrael*

#### *Synopsis*

The Dominican Republic is the setting for *Ysrael*. While their mother works in the city, Yuniior, the narrator, and his brother Rafa are spending the summer in the campo, or the countryside, with their uncle. Yuniior and the other residents of the community are enthralled with *Ysrael* throughout the entire narrative. A pig got into *Ysrael*'s house while he was a newborn and started eating the skin off of his face. He always wears a mask as a result. One day, Rafa and Yuniior make the decision to find *Ysrael*. They soon discover him flying a kite, and after a brief conversation, Rafa smashes a glass bottle over his head. Rafa kicks *Ysrael* after he hits the ground and takes off his mask. Yuniior wails in need of Rafa to stop, but before the lads depart, Rafa examines *Ysrael*'s scarred face. (Diaz, 14-24, 1996).

#### *Analysis*

This short story clearly refers to the politics of nomadism on two young boys, Rafa and Yuniior. They are considered nomads due to the unsettlement they have as a lifestyle, the story begins with the bold phrase "**We were on our way**" (Diaz b, 14). Rafa and Junior's frequent travels between Ocoa and Santo Domingo are indicative of their nomadic way of life. They don't have a permanent residence, and they don't feel like they belong. *Ysrael* also embodies nomadism. Because of his deformities, he feels alone and alienated in both communities. He is never really tethered as he wanders the countryside.

The summertime setting of the story is the Dominican Republic. In the countryside close to the town of Ocoa, Yuniior and his elder brother, Rafa, reside with their aunt and uncle. While in the United States, their father is organizing the family's relocation. Moving back and forth between Santo Domingo and Ocoa, the lads' nomadic lifestyle conveys a sense of dislocation and impermanence. They lack a strong sense of location, akin to nomads who travel without a permanent residence. Their lifestyle is closely reflected by Deleuze and Guattari's claim:

One travels by intensity; displacements and spatial figures depend on intensive thresholds of nomadic deterritorialization (and thus on differential relations) that

simultaneously define complementary, sedentary reterritorializations (Deleuze and Guattari 54, 1980)

The young with the deformed face, Ysrael, is another example of a nomad. Because of his mask, which hides his identity, he is an outcast in both groups. Their surroundings become unstable in his presence. Ysrael was attacked by a pig as a newborn, which is why he is disfigured. It appears as if his face had been eaten off making him unique. His mask turns into a physical barrier that separates him from the outside world and serves as a territorial boundary. A line is crossed when Yunior and Rafa take off Ysrael's mask. They breach his personal space, making him look weak. This deterritorialization action upends the current system. They are forced to reevaluate their beliefs regarding identity, looks, and belonging after meeting Ysrael. It draws attention to how brittle social constructions are and how arbitrary boundaries can be. "It is true that Artaud still presents the identity of the One and the Multiple as a dialectical unity, one that reduces the multiple by gathering it into the One." (Deleuze and Guattari 532)

Díaz gently interweaves notions of deterritorialization and nomadism throughout the narrative. Ysrael deftly examines deterritorialization through the taking off of Ysrael's mask and nomadism through the boys' nomadic lifestyles. Díaz highlights the intricacies of human existence and challenges the fixed ideas of identity and location.

Junot Díaz uses symbolism extensively in his short story Ysrael to communicate deeper meanings. Those who are persecuted for their differences are represented by Ysrael. He stands out due to his severely scarred face from a pig attack. Ysrael's mask transforms into a potent emblem. It keeps his wounds hidden, but it also keeps him alone. The mask stands for privacy, independence, and the line separating oneself from others. Díaz adeptly employs these emblems to delve into topics of identity, susceptibility, and the influence of outward appearance on interpersonal relationships. Being a nomad is not only about traveling; it also represents the identity's flexibility. Rafa and Yunior's incessant moving is a reflection of their elusive sense of self. This flexibility is embodied by Ysrael as well. Because of his deformities, he is perceived as an outsider and challenges accepted ideas about who he is. His mask turns into a barrier as well as a shield. There are significant issues in this regard:

The first issue is (Boundaries and Vulnerability): When Yunior and Rafa take off Ysrael's mask, deterritorialization takes place. This conduct exposes weakness by stepping over a line. An illustration of their inability to settle is the nomadic identity they inhabit, the short story concludes the story with the state where Rafa tells Yunior to have another way to go "Get ready to run, he whispered" (Diaz, 24, 1996) The narrative implies that boundaries—whether they be cultural, emotional, or physical—shape our relationships. Pushing past such limits can bring about disturbance as well as connection.

Empathy and Acceptance: Yunior and Rafa face their prejudices by interacting with Ysrael. As people perceive past outward appearances, their empathy increases. The lesson is about acknowledging common humanity, accepting others for who they are, and challenging the set boundaries. *Ysrael* asks to think about how the ideas of place and identity affect relationships with other people.

The narrative and thematic ties between *Ysrael* and *No Face* are very close. They delve into the lives of Ysrael, a young child whose face was mutilated at birth by a pig. The principles of nomadism and deterritorialization proposed by Deleuze and Guattari can be applied to an analysis of these stories. Ysrael's social and bodily relocation serves as an embodiment of this

idea. He is always moving, both literally and figuratively, as he makes his way through a society that rejects and marginalizes him. Ysrael's everyday activities and interactions with the people around him in *No Face* reveal his attempt to restore a sense of belonging or stability while yet being an outsider.

The battle for identification and belonging in a society that continuously pushes Ysrael to the periphery is highlighted thematically in both stories. The deterritorialization of his identity and his wandering lifestyle highlights the larger themes of alienation and exile that run throughout *Drown*. Díaz investigates, via Ysrael's experiences, how people negotiate and defy social limits. These themes speak to the larger immigrant experience that is portrayed in *Drown*, as characters frequently find themselves navigating their identities in a world that is both new and familiar.

## 2 Nomadism and Deterritorialization in *Drown* the short story

### *Synopsis*

*Drown* takes place when Yunior is living alone with his mother after graduating from high school. In the beginning of the chapter, she informs him that Yunior's old friend Beto is returning to town. As they cohabit, Yunior shares his daily routine with his mother. She occasionally begs Yunior to take her to the mall, but first they walk around the house making sure all the windows are closed. When Yunior gets to the mall, he reflects on his past stealing experiences and tells how he and Beto used to rob different mall stores. Yunior searches the pool and Beto's house but is unable to locate him. Yunior finds his home when he gets back he discovers his father, who resides in Florida with another lady, talking on the phone with his mother. Before Beto left for college, Yunior had a sexual encounter with him, which he discloses to the reader. (Diaz, 65-76, 1996)

### *Analysis*

This story carries the best core of what nomadism and deterritorialization in oneself due to its significance of how a nomad is drawn into territories and hesitation through instability. The family of Yunior reflects the idea of a shattered-displaced and schizophrenic nomadic society. They are immigrants from the Dominican Republic who reside in America. Yunior is a shattered personage who lives multiple identities with his family on the one hand and another personage with his friend, Beto on the other hand. And despite his leaving his friend due to the wrong pathways his friend used to take, but Yunior likewise feels unsettled emotionally and economically with his mother. His life is characterized by mobility, flexibility, and cross-cultural blending. Yunior's friend Beto can be considered as a nomad. He rejects set positions and floats between relationships, occupations, and locations. A sharp reference for Diaz's short story collection is when Yunior remembers how he and his friends used to dumb around the neighborhood and how they used to run away from officers. The following quote refers to how Yunior feels the instability of water makes him feel ok to drown into a mutual features of the water as a shattered territory and himself as a shattered deterritorialized nomad:

The water feels good. Starting at the deep end I glide over the slick-tiled bottom without kicking up a spume or making a splash. Sometimes another swimmer churns past me, more a disturbance of water than a body. I can still go far without coming up. While everything above is loud and bright, everything below is whispers. And always the risk

of coming up to find the cops stabbing their searchlights out across the water. And then everyone running, wet feet slapping against the concrete. (Diaz, 67, 1996)

Moving and fluidity are metaphorically represented by the remark "The water feels good" in the context of nomadism and deterritorialization. The term "nomadism" refers to a manner of life that is defined by frequent travel and absence of permanent habitation. The sensation of the water and the act of sliding across the bottom without making a splash can represent the freedom to move among many areas and domains as easily as nomads do. For the matter of deterritorialization the act of eroding established boundaries or regions, might be related to the statement that the protagonist can travel great distances without encountering obstacles. One can experience a state of deterritorialization when they are able to move freely without being constrained by surface interruptions or limitations, which is when they surpass social standards and physical or physical bounds.

The idea of deterritorialization can also be understood in relation to the difference between the hushed whispers below and the loud and dazzling world above. Deterritorialization frequently entails upending long-standing conventions and systems to make room for fresh relationships and viewpoints. This difference may represent the transition from rigid, old systems to more flexible, adaptive ways of being and thinking.

From the perspectives of nomadism and deterritorialization, the remark of the possibility of running into the police and the ensuing commotion can also be understood. When traveling through new areas, nomads frequently meet difficulties and barriers. Sudden changes in their surroundings, such as coming into law enforcement or other authority people, can cause disruptions to their routine and push them to adjust to unfamiliar situations.

Adding to the character analysis, the act of drowning in Junot Díaz's short tale *Drown* might be interpreted as a symbolic portrayal of the ideas of deterritorialization and nomadism that run throughout the novel. Drowning the chosen title for the stories and the act of drowning can represent the experience of being overtaken or absorbed by life's difficulties and complexities, much like nomads may have when hopping from place to place or navigating through uncharted territory. Being submerged in water might symbolize the confusion, loss, or hardship nomads can feel when adjusting to new surroundings or running across unforeseen challenges. One way to compare the protagonist's emotional and psychological journey in the novel to that of a nomad continuously searching for a sense of place and purpose in a changing and unstable environment is through his struggles with identity, belonging, and relationships. Yuniors takes his mother to the mall and despite they are heading to a familiar territory but he feels deterritorialized and does not belong to the whole situation "I keep my head buried in my cap, praying that nobody tries to score". (Diaz, 69, 1996)

Another meaning of drowning is the loss of limits, restrictions, or stable identities—all of which are essential to the deterritorialization idea. Familiar structures and standards may dissolve as a result of the protagonist's internal turmoil and outside forces, leaving the viewer feeling disconnected or dislocated. A break from established borders or norms might be symbolized by the act of drowning, as the protagonist traverses diverse social, cultural, and personal landscapes in pursuit of a feeling of self and belonging. The protagonist's quest for identity in the face of changing relationships, surroundings, and expectations is a reflection of the deterritorialization process—the act of severing ties with the past and forging new relationships and opportunities. Yuniors tries hard to fix his relationship with his mother after departing Beto though he does not go along with her in reality.

Ultimately, *Drown's* symbolism of drowning can be read as a metaphor for the protagonist's path of self-awareness, adjustment, and metamorphosis; it reflects themes of deterritorialization and nomadism in his search for meaning, identity, and belonging in a complex and constantly shifting world. Nomadism is referred further through the territorial changes that are reflected in the story's settings: New Jersey, New Brunswick, and the Dominican Republic. The characters negotiate linguistic and cultural barriers as well as identification. "Some nights me and the boys drive to New Brunswick. A nice city..." (Diaz, 73, 1996).

When new territories are developed, reterritorialization takes place, whereas deterritorialization disturbs. The tension between deterritorialization and reterritorialization is exemplified by Yuniior's experiences in the United States and his relationship with his family. Being a nomad can be unstable and confusing at times; it's not always a freeing experience. Individuals such as Yuniior struggle with the absence of a solid foundation. Yuniior used to rob due to his friend Beto, although he rejects such doings. His family does not offer enough living. The following conversation Yuniior tries to stop his friend Beto and describes how his family wasn't solid but shattered:

"You got to stop that messing around, I told him. I'm not going to jail for ...that" Yuniior said "You don't go to jail for shoplifting. They just turn you over to your old man" Beto said. Yuniior narrates "My mother never suspected, even when my clothes couldn't all fit in my closet, but my father wasn't that easy. He knew what things cost and knew that I didn't have a regular job". (Diaz, 70, 1996)

*Drown* shows how characters negotiate changing environments and identities by embodying the interaction between nomadism and deterritorialization. The narrative pushes us to think about the difficulties that come with movement as well as its transformative potential. ("Authority" The Oxford Illustrated History of the World) The narrative emphasizes the chaotic, complex subjectivity of nomadic subjectivity in *Drown*. As Deleuze and Guattari clearly, develop by "lines of flight," the characters in *Drown* forge their routes by dodging set conventions and expectations. These flight paths result in change and fresh development. (Territory and Territoriality). The line of flight is explained by Deleuze and Guattari as follows:

In a book, as in all things, there are lines of articulation or segmentarity, strata and territories; but also, lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds, constitutes an *assemblage*. A book is an assemblage of this kind, and as such is unattributable. (Deleuze and Guattari 3-4, 1980)

Deleuze and Guattari examine the concept of assemblages and the intricate relationships that exist within them using the metaphor of a book. Let us assume Yuniior is the referred book for the theorists. They propose that a book, like everything else, can be understood as having various elements, such as strata and territories (boundaries and specificities), lines of articulation or segmentary (structured elements), but also lines of flight (escape or deterritorialization), and movements of destratification (breaking away from fixed structures). The book's dynamic system is the result of the interactions between these various components. Throughout the book, the authors go into further detail about how these various elements interact at various speeds of flow, resulting in either slowness and viscosity or acceleration

and rupture. Together, these various components—lines, speeds, and other features—create an assemblage, a sophisticated whole that is more than the sum of its parts. They contend that because a book is an amalgam of numerous different forces and aspects, it is a complex entity that is difficult to define and cannot be simply traced back to a single origin or meaning. And Yuniór is several and a sophisticated whole, just like the book.

For this short tale *Drown* utilizes this statement to explore themes of mobility, flexibility, adaptation, and the ongoing negotiation of limits and structures in an ever-changing and uncertain world. Díaz does not get enough with the memories of Yuniór and his friend Beto, but concludes the story with the depart of their friendship clearing out that those who are nomads are in no way in no matter fixed or settled. "You can't be anywhere forever, was what Beto used to say, what he said to me the day I went to see him off. He handed me a gift, a book, and after he was gone I threw it away, didn't even bother to open it and read what he'd written." (Díaz, 76, 1996)

### 3. Nomadism and Deterritorialization in *Fiesta, 1980*

#### *Synopsis*

Yuniór opens *Fiesta 1980* by stating that his aunt and uncle have relocated to the US and the family is having a celebration to honor their new life. When Yuniór's father finds out that Yuniór ate dinner as the family starts to leave for the party, he gets unhappy since Yuniór always gets car sick and spits up. After making a vow not to throw up, Yuniór quickly throws up out of the car window while they are driving. After arriving at the aunt and uncle's home, the family is given a tour. While the parents are in different parts of the house cooking and conversing, the kids go to sit with the kids. Yuniór keeps thinking about his father's lover throughout the narrative. When the food is ready to be taken away, Yuniór's father intervenes, threatening to hit him if he eats anything before they head home. Later, Yuniór's aunt invites him to go get ice with her, and she gives him some food to eat as soon as they enter the corridor. Yuniór predicts that his parents will soon be separating at this point, saying that in a few years his father would have moved out and left his mother by herself once more. The narrative concludes with his parents sitting still in their seats as the family drives home in the dark. Yuniór shouts out to his mother as he is going to get sick while keeping an eye on his family. (Díaz, 25-38)

#### *Analysis*

Nomadism here is not general perspective but rather, within daily life routine which means the two children Rafa and Yuniór they both have different trips overtime due to some reasons and these small trips cause some different things to change their lives and awareness and even their attitude towards their parents. Like the above-mentioned stories, this story also begins with a trip, traveling to make a yearly festival of san Juan together with their relatives. In the previous chapter nomadism took place to overtake the overall view of the politics of an actual total nomadic lifestyle. This story with yuniór and rafa takes a different spot of nomadic life where the nomadism is not an overall overview but rather a specific routinic issue they live on.

Junot Díaz uses the Fiesta de San Juan as a rich backdrop in *Fiesta, 1980*, where the ideas of nomadism and deterritorialization are interwoven:

**1. Nomadism: Cultural event:** Fiesta is an open event honoring a saint that takes place in Spain and Latin America and includes parades and dances (Britanica).

The Fiesta de San Juan in this short story refers to a cultural event steeped on Dominican traditions. It is a moment when the characters gather, uniting their Dominican ancestry with their American lives. The exact festival is full of moving symbolic items.

Fluid Identity: one of the features a nomad has is to be several. Characters such as Yuniór and his family negotiate many identities during the fiesta. They switch between Spanish and English depending on the situation and culture. The fiesta turns into a place where linguistic, cultural, and emotional transitions take place. Diaz uses Language Shift in Yuniór's story alternates fluently between Spanish and English. He describes the family get-together, for example, saying, "Papi turned to me. Coño, muchacho, why did you eat?" (Junot Diaz 27). The migratory movement between cultural settings is reflected in the bilingual narrative.

**2. Deterritorialization:** The fiesta delineates emotional limits. Family ties are renegotiated, tensions erupt, and secrets come to light. The emotional landscapes of the protagonists change, defying accepted wisdom. The father cheats on the mother and their children Rafa and Yuniór are aware of how terrible the situation is in the family. The emotional terrain of the family becomes unstable due to the father's adultery. His acts upend the customs of loyalty and trust, which causes the dynamics of the family to shift.

Hybrid Space: The celebration makes it difficult to distinguish between American and Dominican culture. Cultural exchange and adaptability are made possible by the deterritorialization of food, music, and contacts. The settings play a very significant role also, Back and forth the family mentions their other trips from and into santo domingo, different states. As the following lines in the text:

"This was how all our trips began" (Diaz, 28)

"We drove the rest of the way to the Bronx in silence." (Diaz 30)

"We just drove around our neighborhood. Occasionally he'd ask, How is it?" (Diaz, 33)

Adjusting to American Life: The family underwent a true nomadic experience when they relocated from the Dominican Republic to the United States. They negotiate their identities as they leave behind their comfortable home and adjust to a new setting. "immigration papers" (Junot Diaz 37). Arguing about this idea, Deleuze and Guattari state that:

they are in themselves double: a hybrid, an alloy, a twin formation. As Griaule says, Dogon smiths are not "impure" but "mixed," and it is because they are mixed that they are *endogamous*, that they do not intermarry with the pure, who have a simplified progeny while they reconstitute a twin progeny. (Deleuze and Guattari 415, 1980)

As for Deterritorialization, the symbolic reference to a nomadic politics is the car. as it is mentioned heavily as a symbol for a mobile transferring machine that the nomad use shifting from one territory to another. The Car Ride is En route to the family get-together, the car is transformed into a deterritorialized area. Emotions run wild, secrets surface, and family ties are renegotiated here. The car, which is typically associated with movement, turns into a

transitional space where the family's emotional terrain changes. The movements the car achieves refers to the times the nomadic family reject stability

**Cultural Hybridity:** Through cuisine, traditions, and customs, the family deters territorialization. They navigate American life while celebrating their Dominican ancestry. As an illustration, the family navigates the intricacies of their relationships while indulging in the Dominican cuisine "mangú". Despite being children, Yonior and Rafa narrate their story with a sense of reality that might simulate many other children. "A third-world childhood could give you that." (Diaz, 29, 1996)

To sum up, Junot Díaz skillfully incorporates nomadic components—language, movement, and adaptability—into *Fiesta*. The family's effort to maintain stability in the face of shifting identities and cultural landscapes is mirrored in the deterritorialized emotional spaces of the vehicle ride. "Tío and Tía had taken it to another level". (Junot Diaz, 31). *Fiesta, 1980* represents both emotional deterritorialization and migratory migration. Characters struggle with issues of identity, belonging, and the transience of life in this microcosm.

Nomadism is employed in Deleuze and Guattari's philosophy as a method for developing conceptions that prioritize space, known as geophilosophy. Nomadism is a manner of being that transcends the plane of immanence and the various becomings; in fact, because of its disposition toward the multiple and the environments in which it can emerge, nomadism transcends the language of the classical subject. This makes the current state of confusion seem less unsettling; rather, it is a change of perspective, which is undoubtedly challenging to comprehend at a time when the mega-machine of power is growing more and more oppressive. In addition to the act of critique, "lines of flight," "movements of slippage," "becoming-woman," "becoming-child," and "becoming-minor" all allude to the creation of assemblages that aim to withstand the current. (Doe)

#### 4. Nomadism and Deterritorialization in *Aguantando*

##### *Synopsis*

In this short story, Yunior remembers his ninth-grade year once more. He has been living in a barrio (district) in "the Capital," Santo Domingo, Dominican Republic, with Mami and Rafa, without Papa. Since Yunior was four years old, Papi has allegedly been in the United States, setting up a house for them. Yunior only has vague memories of Papi, which he has created from old photos and family lore. Mami works at Embajador Chocolate, a local business, long hours for little remuneration. They have very little money. Since the boys cannot afford the uniforms at the local school, Mauricio Báez, named for Dominican labor activist Báez (1910–50), other pupils are forced to share their books with them. Mami's father, Abuelo, has been staying with them for the majority of this time. Every day, Mami leaves work after dusk and returns home. She normally asks one of her male coworkers to walk her home because their neighborhood is not very safe. She lets them know that this isn't an option even though some of them are expecting more.

In times of severe financial hardship, Yunior and Rafa are transferred to live with relatives. Rafa lives in Ocoa most of the time with tía Yrma, Mami's younger sister, and her husband, tío Miguel. Usually, Yunior is sent to reside in Boca Chica with his godmother, tía Miranda. Because Miranda enjoys downing shots of Brugal rum and making cryptic, snarky remarks about their father, Yunior detests staying with her.

Mami is skeptical when the family gets the letter announcing his arrival. Three years before, Papi had called them and written a similar letter, but he had never returned their call. At the time, Mami had planned a party, getting a goat to kill and new outfits for the boys. Mami fell into a severe despair that lasted for months after Papi failed to arrive or communicate. Before his mother took his new garments away from him, Yuniór started throwing fits and ruining them. Then one morning, she just vanished, leaving them in Abuelo's custody. Her connection with Yuniór was irreversibly ruined by the incident, and they did not see her again for five weeks.

After receiving this new letter, Mami and Abuelo have several lengthy, private talks in which Rafa and Yuniór are told to stay in their room. On a Sunday, Mami then declares that they are taking "a day off." Despite their inability to pay, she and Abuelo pack the two boys into an autobus and transport them to the movies. They then go around the city and have flavored ices. Rafa becomes irritated when a man stops to flirt with Mami. Mami tells the boys their father was a lot better flirt after the man leaves. Yuniór's memories of the boys' imagined sequences in which their father reappeared serve as the story's epilogue. (Junot Diaz, b, 53-64)

### Analysis

Nomadism, in the philosophy of Deleuze and Guattari, is a way of living that rejects solid boundaries and identities. It stresses motion, flexibility, and the ongoing redrawing of boundaries. Deleuze and Guattari explicitly explain that it did not have an incarnation in the present, such as migrants or postcolonial subjects. Rather, nomadology was to be interpreted as an anti-structuralism that was rigorously practical and could originate from both inside and outside of the state. They note that almost all facets of modern life, including music, architecture, games, technology, science, and mathematics, have elements of nomadic behavior. Thus, Mille Plateaux's concept of "nomad thought" served as a sub commentary to the authors' own attempt at using text as practice. (Pahl)

The phase of nomadism and deterritorialization in this short story is away different from other stories. Nomadism and deterritorialization are claimed through the unsettlement the family of Yuniór live. Yuniór, the main character of *Aguantando*, and his family suffer through both physical and mental uprooting, which results in a sort of nomadism. The family is left feeling both unsure and yearning as Yuniór's father has departed for the United States. "**I lived without** a father for the first nine years of my life. He was in the States" (Diaz, 53) A feeling of rootlessness and an ongoing quest for identity and stability are brought on by this absence.

Deterritorialization entails tearing down preexisting systems and rearranging identities and spaces. Yuniór's family is emotionally and spatially deterritorialized in *Aguantando*. The fact that Yuniór's father moving to the United States signifies a real deterritorialization because the family now resides in two different nations. The absence of his father and the hard reality of living in the Dominican Republic deterritorialize Yuniór's emotional sense of self and his conception of masculinity.

Yuniór and his family have to deal with a hole left by this absence, which makes them feel unstable and yearning. The departure of Yuniór's father can be interpreted as a deterritorializing factor that upends the structure of the family and Yuniór's identity. On the other hand, their father, as a character who plays an important role despite his absence, reveals that he is the other nomadic soldier. He cannot settle neither with his family nor with his job. Even his face in the photograph that is left in the house is covered with fog. To mean the

unsettled picture of the unsettled character. The following line clears the nomadic politics of the father: "He didn't mind going anywhere; he was at that age when all he wanted was to be away from the family" (Diaz,56, 1996)

Furthermore, the description of poverty the family suffers from is the way exactly how one is deterritorialized from life. The house they live in is without an actual roof that protect them from rain. "I lay back and listened to the rain brushing back and forth across our zinc roof." (Diaz, 60). In addition to the house, the economic state of the family is a symbol of the powerless anti-systemized social unity. This elaborates the dislocation and dispersion of the nomadic people.

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The dispersion of the family economically and socially reveals nomadic features. They are placeless due to the invasion, lifeless, and they miss one of the members of the family for a long time. Relevantly, the bond between Yuniur and his mother: Although Yuniur's mother is a model of tenacity and fortitude, her hardships also draw attention to the unstable circumstances facing the family. In the absence of her spouse, her attempts to keep the family running and provide for her kids are a reflection of the battle for survival and stability among nomads. "Mami worked at Embajador Chocolate, putting in ten-, twelve-hour shifts for almost no money at all." (Diaz, 54,1996)

"On the ride to Boca Chica I was always too depressed to notice the ocean, the young boys fishing and selling cocos by the side of the road, the surf exploding into the air like a cloud of shredded silver." (Diaz, 56,1996)

This quote serves as a substantial motive to reveal a nomadic lifestyle, coming across sedentary people living a normal life fishing and so and so makes Yuniur feel depressed because he can't afford the sedentary life. Being a nomad means being on a ride continuously. The ocean and the raindrops may refer to the merits and demerits of nomadic people. They may be a pure lovely factor in life. But they are endless, shattered, and no way they are static. They may be at any shape, drops of rain, or a huge amount of water that covers a wide horizon. How the water of the ocean and the rain are never static; the nomadic people are alike unsettled

At the end of the story the imagined reunion: Yuniur's dreams of coming to America and being with his father again reflect a yearning for reterritorialization—the aspiration to create a fresh, secure identity and family unit. These dreams, however, are continually postponed, which emphasizes the themes of uncertainty and dislocation.

## Conclusion

To conclude, this research effectively highlights the vibrant and proactive function of Dominican-English literature in mirroring the experiences of vagrants as essential and significant contributors to English culture. Through the application of the theoretical

framework of Gilles Deleuze and Félix Guattari's concepts of the nomadism and deterritorialization to Junot Diaz's *Drown* this study highlights the ways in which migratory identities use deterritorialization to navigate and negotiate environments. The application illustrates how these personalities forge new lands and communities by exposing the intricate layers of both individual and group identities. Several notions that help people overcome barriers and distinctions that affect people at the general public level as well as those who fall into the category of nomads can be understood in the light of this research.

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## البداءة واللا اقليمية في "الغرق" لجونوت دياز عام 1996

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## ملخص البحث:

يستكشف هذا البحث سياسات البدو الرحل الدوميتيكانيين وكيفية إزالة الاقليمية في ضوء فلسفة دولوز وغواتاري في كتابهما "ألف هضبة: الرأسالية والفصام". الثقافة البدوية هي طريقة جديدة للتعبير عن واقع النوع غير المستقر من الناس الذين يتحركون ويتغيرون باستمرار جغرافياً ومجازياً. تكمن أهمية هذا البحث في تسليط الضوء على الطرق التي يتعايش بها هؤلاء البدو في هذه الحياة المتغيرة بمرور الوقت. الهدف الرئيسي من هذه الدراسة هو تقديم حلول اجتماعية نفسية جديدة للتعددات التي يعاني منها الإنسان المعاصر. منهجية الدراسة هي تلخيص القصة وتحليلها نصياً وفقاً لذلك. الإطار النظري هو تطبيق مفاهيم البدوية وإزالة الاقليمية لدولوز وغواتاري على قصص قصيرة مختارة من مجموعة القصص القصيرة لجونوت دياز "الغرق" 1996. تخلص هذه الورقة إلى أن البدوي شخصية قابلة للتغير باستمرار وأن إزالة الحدود التي يبنها تبني تعدديات عالمية.