



**Crossing Borders and Blurring Identities: A Transnational Analysis of Exile
in Samuel Shimon's An Iraqi in Paris (2005)**

عبر الحدود وطمس الهويات: تحليل عابر للحدود للمنفى في رواية "عراقي في باريس" لسموئيل شمعون
(2005)

Ahmed Ghazi Mohaisen

Dept. of English, College of Education for Humanities- University
Of Anbar

Abstract

Using Arjun Appadurai's framework of global cultural flows from Modernity at Large (1996), this paper investigates the idea of exile and identity in Samuel Shimon's An Iraqi in Paris novel. Drawing on the principle of Appadurai's five 'scapes' (ethnoscapes, mediascapes, ideoscapes, technoscapes and financescapes), this analysis examines how Joey's journey across borders shapes his identity formation. Joey's hybrid, transnational identity throughout his passage through diverse cultural and ideological terrains develops through a cultural sort of in-betweenness, which is marked by a fascination with Hollywood and interacting with foreign authorities. With a focus on the impact of globalization on identity construction, this paper discusses how experience in exile literature breaks the rigidity of the modern stereotypical conception of an identity and invites the development of complex, fluid identities that transcend national boundaries.

Email:

ed.ahmed.ghazi@uoanbar.edu.iq

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المخلص

باستخدام إطار التدفقات الثقافية العالمية لأرجون أبادوراي من كتاب *الحداثة بامتدادها* (الواسع (1996)، يستكشف هذا البحث فكرة المنفى والهوية في رواية "عراقي في باريس" لصموئيل شمعون . من خلال الاستناد إلى مبدأ "الابعد" الخمسة لأبادوراي (الابعد العرقية، الإعلامية، الفكرية، التقنية، والمالية)، تحلل هذه الدراسة كيف شكلت رحلة جوي عبر الحدود تكوين هويته. تُظهر هوية (جوي) الهجينة والعابرة للحدود طوال رحلته عبر المشاهد الثقافية والأيدولوجية المتنوعة نوعاً من "الوجود بيني" الثقافي يتميز بالافتتان بهوليوود والتفاعل مع السلطات الأجنبية. يركز البحث على تأثير العولمة في بناء الهوية، ويبحث في كيفية مساهمة تجربة المنفى في الأدب في كسر صلاية التصورات النمطية الحديثة عن الهوية، ودعوة إلى تطوير هويات معقدة وقابلة للتغير تتجاوز الحدود الوطنية.

1. Introduction

Samuel Shimon was born in (1956) in Al-Habbaniyah, Iraq, left his home country in 1979. Nowadays Shimon lives in London. Shimon is a writer of novels, short stories and poems as well as a publisher of anthologies. His debut novel *An Iraqi in Paris* (2005) was highly praised by the critics. In the Arab world, the novel-like autobiography advanced to become a bestseller. It has been translated into four languages. Shimon has worked as journalist for various Arab newspapers and magazines and has also edited and written anthologies of poems. He co-founded in 1998 Banipal, a magazine of modern Arab literature in English translation and is its assistant editor. He has also recently launched an Arabic literary site www.kikah.com, named after his deaf-dumb father.

Exile is a recurring theme in the Arab-American experience, which is deeply rooted in both historical and cultural contexts. Historically, waves of Arab immigrants began arriving in the United States in the late 19th and early 20th centuries, many of whom were fleeing political turmoil, economic hardship, or religious persecution in their homelands. The Palestinian migration after the establishment of Israel in 1948, the Lebanese Civil War, and the Iraq War are examples of significant moments in modern Arab history that led to forced migration and displacement. These historical events are integral to understanding the collective sense of exile experienced by Arab-Americans, whose connection to their homeland is often marked by both longing and loss.

An Iraqi in Paris is a deeply moving exploration of exile and cultural displacement in a transnational context. Joey — or, as he is later revealed to be called, Samuel Shimon, an Iraqi writer and aspiring filmmaker — takes us on a journey through Iraq, Syria, Lebanon and France, as he tries to escape limitations of his homeland. He is on a journey that shows us how the experience of transformation of identity, shaped by new cultural impacts and the need to adapt to foreign environments can be complex. Shimon's narrative intertwined the personal and historical suffering of exile to the broader challenges of belonging and of cultural identity in a globalized world.

To analyze this journey of crossing borders and evolving identity, this paper draws on Arjun Appadurai's theoretical framework of global cultural flows as articulated in *Modernity at Large: Cultural Dimensions of Globalization* (1996). Transnational identities in our modern world are proposed by Appadurai to result from interactions of mutable space with five scapes: ethnoscapas, mediascapas, technoscapas, financescapas, and ideoscapas. This analysis will examine Joey interactions in these scapes in order to show how Shimon's work becomes a fragmented yet evolving sense of self, shaped by the series of continually cultural and political different interactions. this paper argues that Joey embodies the hybrid identity of the modern transnational existence that moves through a 'third space' of in-betweenness, where 'old' cultural boundaries are dissolved.

2. Theoretical Framework

Within *Modernity at Large*, Appadurai offers a theoretical framework to understanding transnational flows that articulate modern identities. He identifies five key dimensions of global cultural movement, which he terms scapes: ethnoscapas (Movement of people), mediascapas (the reach of global media), technoscapas (flow of technology), financescapas (global capital flows) and ideoscapas (spread of ideologies). These scapes, each one in their own, constitute hybrid identities beyond the constraint of traditional nation state boundaries. Appadurai describes how the multiple scapes are all closely linked, resulting in a steady stream of cultural influence toward meandering toward creating the names and meanings that make up the identities of individuals (Appadurai, p. 37).

An analysis of these scapes allows us to better understand how displaced individuals, like Shimon's protagonist Joey, negotiate with transnational influences that are constantly remaking their identities. Mediascapas and ideoscapas introduce new ideas, cultural references, and ways of being in the world into their lives: how they see themselves and what they hope to become. This framework illustrates how, within the ongoing negotiation of these various flows, Joey's identity in *An Iraqi in Paris* is being developed.

3. Discussion

3.1. Ethnoscapas in *An Iraqi in Paris*: Identity Through Migration and Encounters

An important concept to suggest in analyzing Samuel Shimon's *An Iraqi in Paris* is Arjun Appadurai's theory of ethnoscapas—the global movement of people and its impact on identity. With the primary focus of this research being the concept of renegotiated identity through geopolitical and cultural landscapes, Joey's journey through Syria, Lebanon and France displayed his continuous renegotiated identity in the face of his displacement from Iraq. Thus,

Shimon's work is a bitter narrative that illustrates how complicated identity can be in exile, which Appadurai claims that ethnoscapas is a "geography of persons who constitute the changing world in which we live" (Appadurai, 1996, p. 33). This section shows how Joey adapts to, and is reshaped by, the various new cultural encounters while trying to get over the struggle of identity of itself across borders. According to Appadurai, ethnoscapas are spaces of shifting cultural boundaries dynamic, in which displaced persons ever negotiate identity within moving and frequently hostile boundaries (Appadurai, 1996, p. 49). This sense of being "in-between" as Joey moves from Iraq to Damascus in *An Iraqi in Paris*, with hope and anxiety about unidentified future.

He informs his mother when bidding farewell to his family: 'Yes, Mum, to Hollywood.' Why do you not believe me?" (Shimon, p. 8). It is the start of his life as an exile, caught between worlds, and also the point at which he had become so ambitious to transgress his socio political restriction in Iraq. It implies his struggle to grapple with his roots and ambitions, in this aspect his struggle can be related to Stuart Hall's identification that "identity is always in process, never complete" (Hall, 1990, p. 222).

Arriving to Syria, as Joey is a foreigner and thus, he is under suspicion and hostility in line with what Appadurai (1996, p. 55) observed that ethnoscapas put displaced persons in front of the reticent of scrutiny and suspicion in their host countries. But he says, he has been detained and questioned by Syrian authorities: "I've dreamed of this journey for many years... to America to work in the movies" (Shimon, p. 11). He responds with idealism about a new life, but that life is perceived by the authorities as threatening because he is foreign. This concept also relates to Homi K. Bhabha's idea of the "third space," which created when identity is reinforced between two conflicting cultures and one creates a "hybrid" self that could be described as not being able to be described within traditional boundaries (Bhabha, 1994, p. 36). Joey shows us how when ethnoscapas are needed, he must adapt himself, to make his own identity to sustain those hostile environments.

In addition, political instability in Lebanon becomes the source of traumatic vulnerabilities experienced by Joey in navigating the 'ethnoscapas' which he encounters there. He recalls, "captured and interrogated by Phalangist militia, directed early on to the women's camps, "In East Beirut, it didn't take long to realize how naïve I had been..." (Shimon, p. 13). This encounter establishes the extreme vulnerability of his position as an exile in a politically fraught space in which being an Iraqi refugee can make him a target of violence and prejudice. According to Appadurai, within ethnoscapas irregular forms of power and subjugation exist which leave exiles open to cultural and political domination (Appadurai, 1996, p.45). Joey acts as an example of psychological and physical

toll that ethnoscapas can be to displaced people who are constantly adapting to survive.

However, Joey is a very resourceful character who is able to respond to every change in environment to the best of his ability. According to Appadurai, ethnoscapas provide people with “a unique resilience, as individuals adapt to shifting environments and navigate complex cultural expectations” (Appadurai, 1996, p. 38). This endurance is seen as Joey transition through new and at times hostile terrains, which is the strength needed to survive being a displaced person. His experience corresponds with Edward Said’s notion that exile produces “a discontinuous state of being” in which individuals are “neither fully of the place they left nor wholly of the place they are in” (Said, 1978, p. 9). It shows the double or multiple bias of having to negotiate the world in exile as well as the problems of identity.

As Joey moves through the ethnoscapas, his identity is a hybrid of Iraqi roots and western influences, serving as a fluid identity, as Appadurai considers to be a transnational identity. According to Appadurai (1996, p. 47), ethnoscapas produce fractured identities that are capable of adaptation across traditional cultural borders. This hybridization is particularly evident when, in a moment of desperation, Joey tries to prove his innocence by listing American film icons; “I know everything about John Ford, about John Wayne ... Marilyn Monroe” (Shimon, 2005, p. 14). Through his references to Western figures, indeed, it is obvious that his self-perception is a compound creation of the influences of Iraqi and American culture, but also his capacity to "adapt" to variable cultural frameworks to interact with the situations he finds himself in. His observations ; “When I arrived in al-Khalidiyah, I had to knock on the doors of five other houses asking, ‘Do you know where the poor Assyrian family lives...?’” (Shimon , p.227), for instance , this illustrates Joey’s process of cultural self-formation, which takes into account local conceptions.

Accordingly, Joey is representative of a hybrid identity with which James Clifford’s concept of “traveling culture” may resonate in that identity is in constant flux, not bounded (Clifford, 1997, p. 2). Appadurai’s idea of transnational flows creating flexible and resistant to static cultural definitions identities, this can be seen in his self-construction within the ethnoscapas (Appadurai, 1996, p.p. 12-15). Joey is an example of how exile creates a hybrid identity by adapting to elements in other cultural environments in order to fit into each new ethnoscape by merging elements from multiple cultural environments.

Joey becomes an example of the fragmented and defiant identity of a modern transnational exile by his interactions in ethnoscapas. Appadurai (1996) emphasizes musicsapes, mediascapes, ethnoscapas, producing dialogical

identities which are fluid, adaptable, constantly reshaped by new cultural landscapes, a label to his journey (p. 44). *An Iraqi in Paris* depicts Joey's experience as a gripping story of displacement and endurance that gives us a picture of the difficult world of intercontinental identity in an era of globalization. He shows how the hybrid; multiple cultural self comes out of exile by walking across numerous boundaries to adjust to different demands.

3.2. Mediascapes and the Dream of Hollywood: Identity and Aspirations

According to Arjun Appadurai, Mediascapes are global media, images, and cultural symbols that pervasively influence individual and group aspirations, and thus produce new forms of identification. In *An Iraqi in Paris*, mediascapes are also important because Joey is entranced by the attraction of Hollywood, that symbol of freedom, creativity, and Western success. As is the case with Hollywood, this desire for globalized media is parallel with how globalization can sway dreams, thoughts, and self-perceptions in people that live outside the culture being portrayed, which brings this up to Appadurai's idea that mediascapes curate an imaginary world that has the power to influence fantasy and ignite potential new identities (Appadurai, 1996, p. 35).

Hollywood is something more than a geographic place for Joey. It is an aspirational identity which represents the freedom and success he desires beyond the limitations of his Iraqi upbringing. This influence is clear in his desire to escape Hollywood against all odds, even if his family doesn't believe him. he declares, "Yes, Mum, to Hollywood. Why won't you believe me?" (Shimon, p. 8), illustrating how mediascapes shape his dreams and fuel his desire to escape his socio-political environment. It corresponds with Appadurai's belief that mediascapes are resources for the imagination offering people the ability to imagine and grow alternative lives (Appadurai, 1996, p. 35). Joey's escape from his homeland landscape feeds Hollywood glamour, consumed through global media that promises opportunity and self-expression, and it takes form in Joey's inability to move and pass his own circumstances.

Stuart Hall's view of identity resonates with this media driven view of Hollywood as the land of opportunity, as he argues that media creates, "symbolic universes" that make considerable influence in forming personal identity (Hall, 1997, p. 600). By viewing his fascination with Hollywood icons and stories, Joey takes up a vision of himself in an idealized mediascape of Hollywood, illustrating the role of mediascapes in forming aspirational identities.

But the odd fixation thrice visited Hollywood creates a tension between Joey's idealized aspirations and the harsh realities of his life as an exile. He is detained by Lebanese Phalangists... who attempt to assert his innocence, he says; "I know everything about John Wayne... Marilyn Monroe" (Shimon, p.

14). Ultimately this is a use of Hollywood references as a defense mechanism and a demonstration of just how much media scapes have influenced the way he sees himself to influence his behaviour in situations where his life is quite literally in the danger. According to Appadurai, the mediascapes produce fragmented identity as people build their identities about the impossible ideals (Appadurai, 1996, p. 38). Here, Joey is stuck between the allure of his media fueled dreams born of his exilic reality and the disillusion when said fantasies outshine lived experiences. He also speculates about the effects of cinema upon his own experience, for example, he declares that, "These movies found their way into people's hearts and little by little left their mark on our daily lives" (Shimon ,p.201), representing Appadurai's idea that mediascapes are capable in persuading people "to envision alternative lives."

The struggle is highlighted in terms of Edward Said's notion of "imagined geographies" that is the geographies of cultural icons and the media representations of "distant lands" (Said, 1978, p. 55). Joey then becomes charmed with Hollywood's ideals, building an identity around a place he will likely never see, and just how mediascapes can build an identity based on the dream, not the reality. It's an aspirational identity, built up by Hollywood – it's a double-edged sword for an exile.

Ultimately, Joey's engagement with mediascapes creates a hybridized identity, combining Iraqi heritage with Western ideals. His interest in Hollywood produces a cross-cultural selfhood that has a concept of hybridity as defined by Homi Bhabha, which is when cultural features combine and result in new transnational identities (Bhabha, 1994, p. 4). Through the internalization of Western values, Hollywood's values as circulated by mediascapes, Joey is a hybrid identity neither authentically Iraqi nor authentically Western person. His dreams and expression of self is influenced by American cinema on the portrayal of fame, power and freedom, and spotlights this hybrid identity.

According to Appadurai (1996), mediascapes foster among subjects the use of transnational symbols that contribute to their self-construction (p. 40). Joey's incorporation of Hollywood imagery into his selfhood also shows how mediascapes help promote cultural hybridity which produces fluid, and adaptable identity. He builds up an Eastern and Western hybrid identity and becomes a transnational person in a space Bhaba refers as third space which is where boundaries between tradition are blurred (Bhaba, 1994, p. 36).

Joey's engagement with the mediascapes creates an aspirational, hybridized, empowered and constrained identity by consuming the images and idealism of Hollywood. Appadurai's argument about mediascapes constructing a symbolic world that people incorporate into their personal history to create identities are shown in his fascination with Western media (Appadurai, 1996, p. 42). But his

failure to reconcile these media generated consequences with his exilic reality reveals the difficulty of maintaining an identity of such anyway. Joey in *An Iraqi in Paris* demonstrates the complex role that mediascapes play in the configuration of transnational identity and how transnational media can inspire and fragment the self in exile.

3.3. Ideoscapes and Political Displacement: Interactions with Power and Belief Systems

The concept of Arjun Appadurai's ideoscapes that of global flow of ideologies, beliefs and political values empowers the understanding of Joey interactions with power structures and ideological tensions in *An Iraqi in Paris*. The concept of scapes affects how Joey perceives his identity and others, typically as he encounters the political institutions and the political belief systems in Syria, Lebanon and France. These encounters with ideoscapes illustrate Joey's difficulties in moving about a political world of displacement, which often weakens his sense of self against oppressive and sometimes hostile environments.

Appadurai's term ideoscapes is the flows of "political ideas and images that often involve states ideologies and social movements counter ideologies" (Appadurai, 1996, p. 36). Through foreign political forces with which Joey interacts in *An Iraqi in Paris*, it is clear how exiles are alienated, experience tensions, and are locked in competing ideoscapes. For example, upon being detained by the Syrian authorities, he informed them his desire to leave for the US and even has "dreamed for many years... of going to America to work in the movies" (Shimon, p. 11). Yet the Syrian officials do not trust him, they doubt his intentions and consider him as a potential political opponent. This concurs with Appadurai's observation that ideoscapes can put exiles at the political mercy and can force them into ideological engagement that tests their character and cultural citizenship (Appadurai, 1996, p. 38). Exploring Joey's dislocation within these foreign ideoscapes best exemplifies how political organizations surround migrants and exiles in ideological borders that constrict assimilation.

The exile's condition in Edward Said's figures here is the political alienation where displaced group is considered; "perpetual outsiders within each new political and cultural context" (Said, 2000, p. 177). The experience of this is embodied by Joey as he is repeatedly confronted with ideologies in conflict with his own ambitions, showing the sort of alienation and suspicion exiles face within novel political settings.

Joey's interactions with political ideologies get even more fraught as he moves through Lebanon. He is apprehended by Phalangist militia in Beirut where he is beaten and interrogated according to those things with which he is

associated. As he reflects on this terrifying episode he writes: “In East Beirut, it didn’t take long to realize how naïve I had been...” (Shimon, p. 13). We can see that the Lebanese militia labels him as a potential spy or ideological threat, which is what Appadurai states ideoscapes often become – tools of surveillance and control over the political actor’s perceptions of those who do not belong to them (Appadurai, 1996, p. 39). Joey, in this hostile environment, is intent upon fierce barrage of scrutiny that breaks down his feeling of belonging more and isolates him in the fractures associated with exiles between ideoscapes and the conflicting ones. He also notices those journalists; “Those journalists who show solidarity with you are in fact only trying to appease the guilt they feel working for newspapers owned by dictatorial Arab regimes” (Shimon, p.47). An ideoscape that creates perceptions of allegiance and power relations that leave exiles like him in an ideologically divided state.

In addition, this aligns with the theory of surveillance and power by Michel Foucault ,which explains how political institutions exercise control over individuals by 'surveillance' particularly those defined as 'outsiders' (Foucault, 1995, p.195). Joey’s experiences show how political actors in Lebanon leaned on surveillance to keep ideological boundaries, treating him as a suspect according to their ideological biases. The interactions with the state’s ideologies reveal Joey’s vulnerability, and further accentuates the precariousness with which his identity sits in relation to foreign political systems.

Joey adapts and comes out with resilient hybrid identity despite these foreign powers ideological pressures. According to Appadurai, by ideoscapes that exile must be movable in respect of identities, upon necessity combining elements from different political orders (Appadurai, 1996, p. 41).

This corresponds to Homi Bhabha’s notion of the “third space,” an area in which people find themselves located in a cultural and ideological in-betweenness which generates hybridity (Bhabha, 1994, p. 55). Within this ‘third space’ Joey learns how to travel through and assimilate the approaching and conflicting ideologies, to form a hybrid self-melding his Iraqi plantation and his earlier knowledge of western ideas. This shows through resilience, that exiles adapt to survive as a function of hybrid identities being a survival mechanism in continuously changing ideological landscapes.

An Iraqi in Paris explores the complicated interactions between political displacement and identity formation in Joey's experiences within ideoscapes. Appadurai’s notion of ideoscapes functions as a lens in understanding how exiles’ experiences are negotiated through the political systems that require them to sacrifice to a degree, and often entrains them into alienation and survival. Joey’s fight can be seen in his run in with Syrian and Lebanese authorities had been through his struggle to reconcile semi incompatible

ideologies with his personal beliefs. Appadurai's (1996) assertion is validated by his experiences that ideoscapes have forced exiles to assimilate fragmented identities within the new (and often hostile) political context (p. 45). Furthermore, Joey shows how exiles adapt and form their hybrid identity until they create their own hybrid ideoscapes in which they find a place to belong and survive.

3.4. Technoscapes and Financescapes in Exile: Navigating Economic and Social Networks

To survive in foreign and hostile environments, Joey must maneuver through technoscapes and financescapes, two of Arjun Appadurai's global 'scapes.' They are technoscapes, 'the flow of technology and information across borders' and financescapes, 'global economic movement' and the flow of capital (Appadurai, 1996, p. 34). In landscapes of economic instability where he seeks a stable life abroad, Joey's experience of instability heavily shapes his sense of identity, his interactions with others and his interactions with the land.

For Appadurai, financescapes center around economic flows and instabilities experienced by the displaced. Joey is constantly economically challenged, which makes him interact socially and creates his identity as an exile. In Damascus, his resources so diminished that he has to accept menial employment, he finds himself in a precarious position. Later, he finds a job in a car insurance company which he only manages to keep for a few days, demonstrating the effect of instabilities of financescapes on exiles that block their possibility of integration and creation of economic safety (Appadurai, 1996, p. 34). Transient economic status underscores his transient identity, he remains at the urges of the local economy.

Similarly, Saskia Sassen's concept of "global cities" that attract migrants only to be consigned to unstable economic roles that keep them marginalized (Sassen, 2001, p. 222), this economic vulnerability concurs with Saskia Sassen's concept of "global cities." For example, Joey is a person who is widely marginalized from getting stable income and most of the time he is left out from the so called secure and reputable jobs. Indeed, his position in these financescapes is precarious reflects a more general reality that exiles in global cities face, as financial constraints keep them from attaining a durable or permanent sense of belonging.

By limiting access to technology, Joey is a representation of how technoscapes help to define exile experiences. He says about his dreams of Hollywood; "I could see the Hollywood stars on the wall of my room just as if I was in a real cinema" (Shimon,p.178), which reveals that he has been engaged to technoscapes, though his movements were restricted. This is evident in his isolation because of lack of access to technology.

Although technoscapes are usually related to the global flow of technology and information, they also entail the unequal dispersal of access to technology — a reality that affects migrants and exiles. Being someone with limited access to technological resources, Joey is unable to access communication, securing work and information in unfamiliar grounds. As a result, this limitation amplifies his vulnerability: he doesn't have the technological tools to connect with support networks or to find better opportunities. Technoscapes afford possibilities for some and deny others (Appadurai, 1996, p 36). Joey's access to reliable technology is important because having computers and having access to reliable technology can help keep him from feeling so isolated, and it can help him improve his situation economically.

This limitation is another standpoint with Manuel Castells' theory of the "network society", who asserts that in the highly globalized world, access to information technology is an important criterion to measure social power (Castells, 2010, p. 5). *An Iraqi in Paris* demonstrates through Joey's limited access to technology that technoscapes can create social stratification due to exiles with fewer resources being excluded from the social and economic networks which would otherwise provide support.

Joey adopts a flexible, hybrid way of being, which is constructed by economic and social forces of necessity, within differing systems of economics and societies. In Joey's interaction lies the definition of constraints posed by financialscapes on the displaced individuals. His friend remarks that, "Money rules the world. Don't imagine everyone is as nice as me" (Shimon,p.41). He clarifies harsh financial realities exiles posture themselves against. Economic instability shapes Joey's interactions, revealing the constraints of financescapes on displaced individuals. Appadurai concurs with this, arguing that financescapes constrain exiles' opportunities for integration by imposing instability.

An example of his economic limitations are clearly seen in Jordan as he asks, "Can you lend me a hundred francs, Joseph?" (Shimon, p.52). This reliance on temporary support systems reflects Appadurai's observation that financescapes thrive on dependence—exiles like Joey, after all, must construct temporary social networks to live.

In the same way, his observation, "Look at me, Ziad. May I ask where you live? ...'With my girlfriend... She's a princess,' he replied" (Shimon, p.41). This underscores the social hierarchies, which, as exiles, navigate within financescapes and how they affect their survival strategies. Through these interactions everyone can understand how economic hardship forces Joey to transform his identity, and rebrand his identity depending on those with whom Joey will interact to be able to survive.

One aspect that Appadurai points out is that financescapes force the person to begin forming hybrid identities to adjust to changing economic circumstances (Appadurai, 1996, p. 42). As Joey searches for temporary work and help from the locals he has to adapt to different cultural expectations. For example, he writes obituaries in Jordan for a modest wage for a company of advertising and has a job under which he alienates himself yet continues to exist (Shimon, p. 110). Homi Bhabha's concept of hybridity, where individuals from the margins negotiate the remnants of cultural expectations of different groups, in order to survive (Bhabha, 1994, p. 56) is reflected in this adaptive identity. By creating a hybrid knowingness, Joey uses minimal capital to connect the cultural divides between his Iraqi origin and the series of new locations he calls home.

The development of this hybrid identity in response to economic pressures matches Nira Yuval-Davis' (1997) notion of 'transversal politics' whereby marginalized peoples create a polyphonic, hybrid identity that constantly alters to accommodate survival in distinct, frequently oppressive, social locations (p. 61). Through adaptation to multiple cultural and economic demands, Joey depicts the kind of resilience that allows identity to retain stability in unstable financescapes.

Joey uses his insufficient resources to form transient social networks which support and help him. Appadurai notes that people in financescapes and technoscapes must set themselves up with flexible social networks that very often are necessary for survival (Appadurai, 1996, p. 44). To avoid both the technological and economical limits he is confronted with, Joey depends on social connections. His best Palestinian friend, Tawfiq in Jordan, gives him food and guides him, showing how social networks serve as indispensable support systems for exiles confronted with fiscal and technological want (Shimon, p.16).

However, Butler's (2004) notion of 'precarious life' wherein it is dependency and relationality, in a context of vulnerability that is outlined, makes a clear case for reliance on social networks (p. 44). Joey shows how exiles can adapt to the challenges of economic and technological restrictions by forming temporary alliances across the financescapes and the technoscapes in order to build identities grounded in social solidarity.

Joey is negotiating technoscapes and financescapes that help define his identity and impact his survival strategies in *An Iraqi in Paris*. Through his work in these landscapes Appadurai's description of exiles remaining adaptable and reliant on networks to meet their needs (Appadurai, 1996, p. 45) is evident in his interactions. Joey's economic hardship, coupled with his limited access to technology, exemplifies the difficulties of the tries to secure stability and his reliance and resilience represents the adaptability necessary to remain who you

are while in an economic and technological system that is global. Shimon's narrative tells of these various experiences in negotiating exilic hybrid identities using social connections to maintain presence in financescapes and technoscapes in the globalized world.

4. Conclusion

In *An Iraqi in Paris*, Samuel Shimon gives us an engaging story of exile and identity, of the hybrid, fragmented self that an exile creates by crossing borders, mixing cultural flows and combining bits and pieces to create a new, hybrid identity. This paper looks at how Joey negotiates the intersections of ethnoscapes, mediascapes, ideoscapes, technoscapes, and financescapes, through the lens of Appadurai's global cultural flows. Joey's evolving sense of identity is revealed in each "scape" which shaped the conditions of modern transnational existence.

Joey's journey is an example of what happens when people cross borders and have experience of different cultural influences, as a blurred hybrid identity is formed which refuses traditional notions of what it means to belong. Appadurai's argument that a global world has come into being in which individuals continuously negotiate their identities adapting to the new realities of a transnational and interconnected society is brought to life through his experiences. Finally, *An Iraqi in Paris* is a powerful evidence to the endurance and adaptability of exiles and to the very idea that transnational identity is a powerful redemptive force in our global country.

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