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Xenophobia in Media: Reconstruction of Subjectivity in Iqbal Al-Qazwini's *Zubaida's Window*

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Abstract: The present study argues the relationship between the media's power and the reconstruction of subjectivity in *Zubaida's Window*, a novel by Iqbal Al-Qazwini. It is a description of the tortured psyche of the exiled woman and her attempts to reconstruct her displaced subjectivity among different versions of media's Baudrillardian simulacra and to distinguish reality from unreality. Media's depictions of death and war's destruction can generate xenophobia among natives who may blame immigrants for their social problems and disturbing spatial harmony. Qazwini re-emphasizes that xenophobia can destroy an immigrant's self-perception and trigger the preference for death. Moreover, the hyperreal versions of truth and ignoring the subaltern's voice and revelation affect an immigrant's mentality negatively and persuade her/him to prefer loneliness and death to have social interactions. This article focuses on the significance of media in the reconstruction of subjectivity, intensification of anti-immigration views, and the dark sides of modern war based on the interrelated theories of David Miller and Derek Gregory. Considering the issues of compulsory displacement and territoriality, Miller focuses on the ethical/political dimensions, while Gregory examines the causes of armed conflicts and geopolitical factors. By applying such an interdisciplinary approach, the researchers investigate Zubaida's mental downfall, her failure in the reconstruction of subjectivity, and her inability to reconcile different self-images. This article examines her ceaseless effort to reverse the colonial power of media by adhering to her homeland's memories, or watching her country's news through TV's representation, or ignoring spatial interactions, and lack of interest in self-renovation.

Keywords: Hyperreality; Iqbal Al-Qazwini; Media; Subjectivity; Xenophobia; *Zubaida's Window*.

Citation: Mahshid Namjoo; Leila Baradaran Jamili; Negar Sharif. "Xenophobia in Media: Reconstruction of Subjectivity in Iqbal Al-Qazwini's Zubaida's Window". *Critical Literary Studies*, 7, 1, 2024, 37-52. doi: 10.22034/cls.2024.140330.1416

1. Introduction

This article explores the negative effects of mass media on both the reconstruction of subjectivity and the possibility of xenophobia in the host country. Sometimes, the anti-immigration voice in the mass media can intensify hostility towards newcomers and foster ingroup preferences towards natives. Mass media manipulate people's minds into seeking special representations of immigrants and their home countries. Through these images, the host people check the probability of interaction with them. Portraying negative images of some geographies like war, poverty, and violence may foster prejudice, mistrust, and fear in society. Because of the negative narrative on immigration, people avoid experiencing multiculturalism and start voicing concern about losing their spatial homogeneity.

Not only can media influence public perception of migrants but also it can facilitate their integration as media can be a firewall against racism, xenophobia, or a catalyzer of instinctive and emotionally hostile reactions towards migrant people (Faustini 1). Depending on the media's objectives and nature, media's simulacra may serve as a "transmitter of immigrant stories" and voices (Danilova 2); Baudrillardian simulacra can perpetuate forms of suppression, domination, and marginalization. The language and images may represent distorted realities being generally accepted as real. Indeed, their language can mirror the immigration narrative as the subculture or even counterculture that should be revised, monitored, and marginalized. Merging geo-narrative used in media discourse and immigration narrative can clarify the difficulties an immigrant may face in the process of reconstruction of subjectivity; and besides it can justify the immigrant's tendency in creating a mental geography and in attaching to memories of the past.

Iqbal Al-Qazwini was born in Iraq and when she was in her early 20s, she was exiled to East Berlin; ever since she has been living in Germany. She is a novelist as well as a journalist whose works have appeared in various German and Arabic periodicals. In 1993, she was elected as a member of PEN International. She is best known for her novel *Mamarrat al-Sukun* (2005) translated under the title of *Zubaida's Window*.

Zubaida's Window is about a woman who is traumatized and has to escape from Iraq but she still has a desire for her homeland. Zubaida watches news related to war and invasion. These images are the only possible way for her to stay connected to the war. Recollection of Zubaida's birthplace happens through media's spatial depictions, being mostly related to casualties, destructions, and fear; hence, she becomes traumatized

when she constantly exposes to negative portrayals of her homeland on television; as a result, she creates her own world in which she can feel at home. The novel shows how a person who has no hope for the future can be uprooted forcibly and haunted by the desire of coming back. This novel emphasizes the significant role of media, especially television, in shaping minds, distorting realities, and inculcating special xenophobic views into other's minds affecting subjectivity reformation negatively and resulting in personal alienation and suicidal thoughts.

Within the context of immigration study, David Miller (b. 1964), who is a British sociologist, is highly interested in the concept of social and global justice. What is probably distinctive about his work is its use of social sciences evidence in political philosophy. His publications, *Social Justice* (1976), *Principles of Social Justice* (1999), and *Justice for Earthlings* (2013), reveal his mindsets on this area of the study. While Miller worked on the idea of market socialism, he brought up the idea of the kind of political community within which the ideas of nationality and citizenship can be investigated. It led him to his recent domain of research on immigration and xenophobia towards immigrants. In his book, *Strangers in Our Midst: the Political Philosophy of Immigration* (2016), he explains his outlook and proposes some solutions to manage the relationships between natives and newcomers. His current interest in national identity, territory, and self-determination has made him a prominent present-day figure in understanding the relationships between geo-identity and subjectivity reformation.

Derek Gregory, who is a British geographer, is studied to show the effects of war on self-reformation and understanding. Gregory is interested in spatiality, modern war, and cultural and political aspects of geography. He thinks that military violence and occupation of war-stricken areas have happened differently in modern times. He also claims that the production of imaginative counter-geography can be possible through artwork, drama, and literature.

Both Miller and Gregory analyze the negative effects of forced migration; Miller questions the legitimacy of excluding individuals based on their nationality. Similarly, Gergory's theories of war address the significance of territorial control. Another point of connection lies in their attention to humanitarian concerns; while Miller thinks about the moral obligation and advocates for the immigrant's rights and the responsibilities of host countries, Gegory considers the ethical dimensions of armed conflicts such as protecting civilians and alleviating their suffering.

2. Literature Review

Most of the studies on immigration are concerned with diasporic concerns and the identity crisis in host countries. Although Al-Qazwini's work can be read as a good source of immigration knowledge to get familiar with immigrants' problems and emotional outbursts, *Zubaida's Window* has gone unnoticed among researchers. Moreover, those studies are not framed to investigate the media's effects on subjectivity.

Carmen Popescu, in *Exploration of Identity and Communication*, proposes an inter-disciplinary investigation of cultural identity and communication. Not only is it about literature, language, and culture, but it focuses on the impacts of media on culture, too. This study can show why immigrants internalize social interactions and a sense of 'Self' into identities through media's depictions.

Johnna Sellman, in "The Biopolitics of Belonging: Europe in Post-Cold War Arabic Literature of Migration," re-figures Europe as a wilderness through literary narratives of migration and discovers a melancholy existence of an Iraqi woman who cannot be connected to a new society. The writer focuses on the efforts to standardize European migration policy to filter and exclude immigrants. This can be helpful to show how media's depictions can change the public attitudes towards immigrants/refugees.

In "When the Homeland Is a Warzone: Technology, Exile and Writing the Iraqi War," Jenna Pitchford Hyde proves how the Iraq war helped blogging to come to its existence and television has become the primary source of information by which conflicts and the boundaries' issues are shown and questioned. This study can help to understand how the identity of those who are exiled can be shaped and affected by the war news.

In "In Chimmanda Adichie's *Imitation* and Iqbal Al-Qazwini's *Zubaida's Window*," Intisar Rashid Khaleel uses Bhabha's concept of hybridity. In diasporic narrative, those are in exile cannot succeed in creating hybrid identity. Khaleel's findings can be a clue to understand the negative effects of media's simulacra on hybrid subjectivity; as immigrants may experience more anxieties.

Michelle Hartman in his essay focuses on the complexities of exile and the juxtaposition of historical narrative with personal life. His reading can reveal why living in exile can be a terrible experience. It is the unhealable rift between a human being and a native place, between the 'Self' and its true home. Immigrants' sadness can never be surmounted as they cannot represent their birth country into new spatiality when media focuses on their negative sides.

In "Representations of Home from the Setting of Exile," Mohamed Assmaa Naguib concentrates on the concept of 'Home'. It uncovers different illustrations of home and highlights the link between the personal experience and the political existence. This can help to understand why 'Subjectivity' can be a cultural product.

Farnaz Vanani and Jalal Sokhanvar in their essay investigate the dynamic of space and place. When place identity is undermined, people suffer from a sense of dislocatedness and placelessness. This helps to uncover why immigrants may fail in establishing stable bonds with their living places. When immigrants cannot re-introduce themselves in new spatiality, both their sense of spatial belonging and their inner peace/self-reconciliation can be negatively affected.

3. Theoretical Framework: Media and Sociological Subjectivity

The research aims to find out the relationship between the media's power and the reconstruction of subjectivity in *Zubaida's Window*. On this account, the investigation relies primarily on David Miller's theories of immigration and Derek Gregory's theories on the effects of war. In *Strangers in Our Midst*, Miller states that governments should have the power to exclude immigrants for national objectives and social integration; the governments should distinguish between economic migrants and illegal refugees (5). Yet, Miller proposes that those who are destined to remain must be allowed to gain rights of residence (7). In *Political Philosophy*, some fundamental concepts, such as authority, democracy, freedom, multiculturalism, and nationality are analyzed. Miller tries to answer some basic ethical questions, such as how people should live together in societies in which different cultures can be found. He believes that nations are the natural units of government, so when society faces multiculturalism, it is possible to change all those natural parts.

Derek Gregory, in *Geographical Imaginations*, explores the relations between social theory, place, space, and landscape. His concern is on spatial modalities of late modern war and the Middle East. In *The Colonial Present*, Gregory traces the relationships between the modalities of politics, the military, and the spatial stories told by the ordinary people (2); he believes that "space is an effect of practices of representation, valorization, and articulation; it is a domain and doing" (19). Hence, performance is a need to create a newness in society. When the media illustrate the negative images of war, neither natives nor newcomers can be involved in mutual communication and performance. In "War at a Distance," Gregory focuses on how aircraft were used for bombing. What modern warfare means for the globalized world, as Gregory states, is a large number of people

migrating to Europe, and a sharp increase in terrorist attacks in the world. He believes that modern technologies provide new disembodied ways of seeing at a distance.

4. War and Media's Simulacra: Displaced Subjectivity

Media coverage of war news can create false images of reality; the depiction of war's destruction and casualties may result in experiencing collective trauma. This type of trauma is both cultural and social as it targets collocative consciousness and spatial understanding; it is the outcome of the colonial power which literally attacks the people's subjectivity from a distance and shapes their being. An immigrant, who is living in exile, watches those emotive scenes on TV, and is unable to act bravely, feels alienated and displaced.

The very beginning of the novel is a threshold in which reconstructing the surrounding world's values happens through unfolding stories of colonial power and marginalized voices. Firearms, fatal weapons, bombs, and fighter aircraft can destroy the physical space; however, what makes it more disgusting is its remaining trauma which Jeffrey C Alexander called "cultural trauma" affecting collective consciousness (69) or what Miller knew as a collective identity (Soto 5). The physical space can be renovated but the wounded mentality is hard to be cured when the media do not stop portraying the death images; "pictures of death unroll on the TV screen as she watches, feeling confused about whether she could continue watching" (*Zubaida's Window* 1). The confusion she experienced is the consequence of the battle between Orientalism and Occidentalism starting from the very first lines of the novel:

> At dawn, the fighter places coming from their bases in the warm Arabian Gulf their first hot and heavy loads. The armies move forward, tanks rolling, guns spewing fire, palm trees burn, houses collapse, birds scatter, and Baghdad wakens to doomsday. Planes race with tanks to comb the area and dispel doubts that war has come. Soldiers […] give signals, receive instructions, and open fire. People die. Don't worry, soldier, no law will ever convict you! The laws of war say you must kill before you are killed. No sound except planes in the sky, and on the ground the rumble of tanks. On the radio and television, broadcasters crowd the air waves. (1)

While Zubaida witnesses the stories of her birth country through the media's simulacra, she visualizes and reprimands the colonial power for displacing her. It means that her narrative may reveal some truth about war and its impacts on the mentality of people whose countries are ruined by the war.

The war images shown on TV can be stimuli to show how colonial power objectifies people as targets to solidify its place. Moreover, those images persuade war-stricken people to create an imaginary geography whose values, doctrines, and honors are saved. Those Baudrillardian simulacra produce a hyperreal world for Zubaida in which she is experiencing something from a distance; the images, her feelings, and her confusion. The sense of the unreality of the war is illustrated when Zubaida is experiencing unexperienced or understanding the pain of death without a real death. It is more like what Derrida stated as "quasi-death" (Plant 320); Zubaida's ensuing mental suffering and the creation of mental geography are the outcomes of the discrepancy between reality and hyperreality. The quasi death is the product of the hyperreality on social media. The media can be the means of power by which the colonial power literally fuels fear, inability, and passivity.

When Zubaida cannot generate positive changes in her surrounding world and prevent her homeland's destruction, she gradually becomes powerless and becomes a "subaltern" citizen in the new spatiality (Odem 359); it is what the colonial power seeks; the colonial power uses technology to reach farther lands, explore, dominate, and shape them. By implementing war at a distance, as Gregory mentioned, they prove their power and displace the people in the war-stricken areas, it does not matter Zubaida is in exile, part of her mentality is attached to her home country and can be affected seriously. In Zubaida's view, Iraq is the whole world and nothing can be real outside it. She was exiled but she cannot tolerate the bombardment and killing of her compatriots.

The hyperreal images of war symbolically unfold "the memories and narratives that are embodied within its space" (Majeed 18); although those images are the hyperreal witnesses of the real-life experiences of those who are in Baghdad, they cannot show the reality of their existence and suffering as those are targeted by war cannot share their stories easily. The truth is distorted and the subaltern's voices are buried under TV's simulacra. The probable outcome of such a metaphorical burial of truth can be the production of ambiguity which Zubaida feels when she witnesses that her culture and everyday rituals are targeted. While she is surrounded by those hyperreal images of her homeland, she realizes that the concept of home cannot be only tied to the physical locality; so, she starts imagining those everyday practices in her mental space and dream.

 What seems permissible in those hyperreal images is the justification for killing which Zubaida cannot accept:

> The war she watches on television today is the same as the previous one. The
> soldiers who die today are the same soldiers who died yesterday. She got used
> to the sounds of shooting in the death zone, the forbidden area in the besieged
> city. She closes the gates of the present behind her and sinks into an old dream.
> (*Zubaida's Window* 11)

While in media, all the war scenes are the same, to Zubaida they are not the same
and it is a form of colonization as showing those repetitive scenes may lead people to
remain inactive. After a while, Zubaida has got used to watching the war news on TV
without sound and it can be a sign of her resentment used to becoming a forcibly mute
subaltern.

5. Media's Simulacra: Colonialism

Simulacra, as the generator of quasi-death, have some effects; it shows that as Gregory
claims, "colonialism has always been a cultural process; its discoveries and trespasses are
imagined and energized through signs, metaphors, and narratives" (*The Colonial Present*
8). The colonial cultures do not simply introduce their ideologies but mostly those
ideologies are hiddenly inserted in the subaltern's minds. When the subaltern loses the
power to speak and rebel against the privileged ideas, the colonial culture literally
fabricates stories about the subaltern and spreads the power with a lower number of
casualties in war:

> On her balcony, she imagines that huge fighter planes are approaching from
> the distant horizon and entering the satellite dish through its wires. Planes
> drift across the open door of the balcony into her apartment and become
> transformed into small toys. Still, the noises coming from the television grant
> them a destructive power. Baghdad is being destroyed one stone after the next.
> The planes […] simply burn away the traces of destruction begun decades
> earlier. They have come to get rid of the evidence of a hidden plan to destroy
> her country. (*Zubaida's Window* 2)

Zubaida thinks that if war masquerades for colonial purposes, her country's historical
symbols and identity will be affected. After watching the ruins of her country, she is in-
between moments; her country is invaded and ruined by strangers; so, people flee and
seek asylum and a safe place to live.

The image of superiority is a simulacrum that can produce feelings of vulnerability,
fragility, and passivity. "When hopes fade away and the spirits feel weak, no songs can
inspire her, she does not like watching the news anymore, since the images of death are

always the same" (115). When the images of death, devastation, and weakness penetrate into Zubaida's unconscious mind, it is hard to regain mental health; "I have chosen stillness and given up movement" (115), She is both passivized and objectified by TV simulacra. In Zubaida's mind, the planes whose bombardment destroyed her country are not guilty, as the colonial power literally sets a purpose to take control of the weaker territories. Because of the quasi-death Zubaida experiences and not having either the proper space to speak out her emotions or enough power to fight back for the sake of her birth country, she takes refuge in her imagination where she can reverse the colonial hierarchy by reducing the size of planes which can be a metaphor of devaluing the colonial power.

Moreover, Zubaida "sinks into emptiness" and "stops to feel time" (3). If she continues accepting those simulacra—moving pictures of Baghdad, she will lose the host's welfare; she has to adjust herself to the new situation, otherwise, she will be displaced. The colonial culture may win when Zubaida feels safer in the host country or when she accepts the media's portrayal of war. Although the colonial power practices subjugation of the subaltern, and relies on the dominant role of media, Zubaida may produce a form of colonial amnesia to fight back against her cultural alienation, and displacement.

Zubaida's attempts to reverse the colonial hierarchy are adorable even if she gradually becomes powerless and prefers her mental space. For instance, once she is in search of her home on TV, she thinks that if she can find it among the ruins in Baghdad, its saving can bring her hope to survive. She forgets the fact that saving her home from distance is hyperreality, too and she is unable to save it in reality. Its destruction is a quasi-death which is the metaphorical death of the home's spatial signs, culture, and national 'Self'. When TV's simulacra eventually manipulate her mind and remove all traces of the hope of return and renovation, she surrenders herself to those hyperreal images.

As a result, she as the subaltern can neither present her voice nor reconstruct any healthy subjectivity. Also, knowledge, voices, and histories are not allowed to count. Gregory says that the degradation of the subaltern's culture happens, and violence is permitted (*Colonial Present* 9). When the subaltern's voices have no space to be heard, Zubaida confesses that history will be affected and changed in favor of the colonial power. The TV screen is a metaphor in Zubaida's perception. TV is like a window which takes sides with the colonial power and denies the rights of the subaltern. The repetitive

war images can be the recurrence of the colonial past which introduces itself in a newer form and suffocates any subaltern's oppositions. Zubaida, gradually, experiences an inability to remember, incapacity to act, and she prefers to live in her mental hyperreal world than to interact with others.

Her mental space is not real as it is not made based on the truth. War news cannot help her sympathize with her people; she feels more lack, loneliness, and alienation that can be a kind of metamorphosis; the transformation of the quasi-death to real death. She is just physically alive but her sanity is stained. If she could forget her pain, she could live happier. But, as Gregory states, colonial forgetfulness leads the subaltern not to protect and make the right version of the history, and it is both delusion and a danger to the subaltern's community (*Colonial Present* 10). Yet, Zubaida is aware of colonial domination. "At the moment, a bomb hits the building of the Ministry of Defence. Debris falls into the cellars and the map moves from its place" (*Zubaida's Window* 108). Map's fall shows that the history of her country would be changed, so she has to find a way to save her memories of the past. Moreover, map's displacement can be a symbol of her own displacement when she is in-between moments as in Germany. She cannot have the shared history with the natives, so she is dislocated again; neither Zubaida nor the natives can have a mutual understanding.

To sum up, Media's simulacra cannot provide a proper conduit for Zubaida as "information manipulation" is the indispensable part of the colonial power whose "colonial informants" do not narrate the subaltern's version of reality (Asseraf 161). Surrounding by the emptiness of exile in Berlin (Masmoudi 73), Zubaida's urge to reconstruct her subjectivity would be started when she refutes her passivity as a war audience and as a casualty of the war at distance. Similarly, to Gregory's theories of war at distance, Zubaida can be to some extent a pioneer who tries to take some steps to counteract the destruction of her country by indulging herself in the reconstruction of her wounded subjectivity by saving her past memories.

6. Xenophobia and Loss of Subjectivity

Immigrants' segregation and ignorance are major hurdles to both the spatial integration of immigrants and their self-reconstruction. Living in such anti-immigratory areas may lead to the creation of intrapersonal communication. This type of communication with 'Self' usually happens when an immigrant cannot either trust others or receive trust.

In *Zubaida's Window*, the writer narrates the relationships in three different types: Zubaida and her neighbors; Zubaida, her family and friends; and Zubaida and herself. To

begin with, the relationship between Zubaida and her neighbors is neither friendly nor productive. According to Miller, the presence of strangers fosters resource competition, demands cultural dominance, and changes social structures (9). When immigrants are seen as threats, the level of uncertainty, anomie, spatial withdrawal, and social mistrust can either probably become prevalent in a receiving society or lead immigrants to create a mental space to attach to their memories of the past and to define their existence. Spatial segregation prevents Zubaida from having social interactions with natives (Ziller and Spörlein 6). Zubaida, who has been experiencing a shared trauma, is in search of reducing the impact of the trauma, and xenophobic spatial responses; hence, community resilience, in her idea, can be a remedy for her to avoid mental monologues. The simulation of the war and live images of war-stricken areas on TV can be a reason why some natives have negative views about immigrants and their geographies. Owing to Media's hyperrealization, both Zubaida and her neighbors cannot trust each other.

Zubaida has experienced two forms of xenophobia. One happens when she cannot be understood by others; if she wants to be spatially welcomed, she has to prove her practicality, amiability, and goodwill. Another is the hyperreal animosity which she personally does not receive, but she has witnessed through media coverage of war. She is victimized by war and can be one of its casualties as her country is targeted and destroyed, her mentality is affected negatively and she loses part of her 'Self' which has already been shaped by the homeland's norms.

Her mental resettlement in Berlin cannot help her to become strong and happy again. Her failure to build community resilience gradually leads her to more intrapersonal communication with herself, losing social trust, and putting an end to her life. Zubaida believes that she cannot truly connect to her neighbors as there is no mutual understanding between them despite living in one apartment block. Her identity is not a matter of importance and it is clearly shown in a conversation with her next-door neighbor: "Excuse me, haven't you told me some time ago that you come from Iran?" (*Zubaida's Window* 5). The man cannot remember her origin even if she corrects him many times. This simple dialogue shows an unsuccessful way of communication that cannot provide physical, mental, emotional, and spatial resilience:

> All the names of these countries of yours are similar. European countries are suffocating with all these newcomers, they are not tourists who bring money into Europe. They often leave their rich countries and come here for political and sometimes economic reasons. They arrive here and not only receive benefits as political refugees but also rob shops and homes. (5)

Not only can his pejorative language humiliate Zubaida as a human being, but it shows the presence of the linguistic colonial oppression which targets individuals to shape and tame them. Despite having a German identity, she feels alien to the new spatiality. Her neighbor embodies the colonial preferences. A comparison between an immigrant and a tourist shows the colonial outlook whose preference for tourist absorption can improve colonial economics while refugees use colonial sources.

She is subordinated to the colonial power though she has permission to live there and has a right to express herself. "She imagines herself standing on the balcony rail and jumping from the eight floors but instead of falling to the ground, she flies skyward, her body crashing against one of the planes" (6). It foreshadows her death at the end of the novel. Her tendency to kill herself has strengthened since the moment she could not find any true friend in a new place and cannot find any space for reflection (32). When she cannot show her resentment, her first reaction is the creation of intrapersonal communication with herself. Instead of blaming the host spatiality for not accepting her, she rebukes her country of origin for sending her into exile and vanishing her hope. Hitting one of those fighter planes can be a metaphor for either her devastation or her surrender to the colonial power.

She prefers to be killed by the enemies than to experience absolute sorrow which never literally lets her rebuild herself. In relationships with others, she sees herself defeated in all three different types of life she has ever had. She runs away from her country. Because of having the hope of return, when "she settled into a second life and for years, she has tasted the cruelty of being a stranger," she cannot adopt herself to the others; the "third life is the one she yearns for but can never reach" (7). The creation of the mental space is a need for Zubaida to communicate with herself safely.

Not having cultural proximity can exacerbate Zubaida's loneliness. "Her feeling of alienation hardens and becomes as sharp as a knife" (58). "Compatriot partiality" does not happen in her relationships with neighbors who only prefer to "treat their own citizens more favorably than outsiders" (Miller 21). Although according to Miller, Zubaida's neighbors have to treat her equally and friendly, she is not passionate enough to be involved in social interactions with both her neighbors and her family. For example, she is not interested in opening her brother's letters and answering them. Or when her friends start talking to her and sharing information, she pretends to watch the news and read the newspaper (*Zubaida's Window* 22). Another example is when her neighbor confesses that he enjoys listening to her music, she immediately avoids being close to her

neighbor who is an ordinary person with simple language; but in her view, communicating with her neighbors means accepting acculturations which can be an act of treason to her roots.

At the end of the novel, she does not open the door to the medical staff and the ambulance leaves the place without saving her:

> The doorbell rings. Someone is ringing from downstairs wanting to enter, she has neither the strength nor the desire to get up. She hears the bell ringing in the adjacent apartment on the eighth floor. It keeps ringing here and there in the hope that somebody may open the building door for a person to enter. But all the apartments are empty. She gets up, goes to the window, and opens it. (122)

It is really emotive and shows her suicidal tendencies and her desperate attempt to gain the attention of others. Miller believes that human beings' obligation should be to provide secure conditions for all people; when it cannot be gained, Zubaida has no reason to continue her life as a miserable outsider. When nobody opens the door, it triggers her final step to be free from spatial cruelty and being rootless and defeated. Zubaida thinks that "people cannot live lives unless they are protected from various forms of oppression and deprivation" (Miller 5). When her right is taken away—she is not permitted to visit her country, meet her beloved ones, express her opinion, and defend her rooted self— she stops interacting with others. When none of Zubaida's neighbors open the door for the ambulance crew, she sees herself as an alien outcast in a new society despite living long there.

7. Conclusion

In this article, David Miller and Derek Gregory as distinguished figures in immigration narrative and geography are studied through construing Qazwini's novel, *Zubaida's Window*. The analysis is carried out by using Miller's anti-immigration attitudes and Gregory's views on war. The final goal is to show how xenophobic attitudes toward immigrants result in a loss of subjectivity. In *Zubiada's Window*, Qazwini beautifully shows the link between negative responses to immigrants and their inability to reconstruct an acceptable version of self. Because they can neither introduce themselves in a new society and make a friendly and trustworthy connection with others nor can keep their old self. In spite of living in Berlin and having safety, the war news on the media makes her vulnerable both physically and mentally. In this condition, the war colonizes her like her homeland's space and she has no choice to be free from the emotional bombardment and devastation she witnesses virtually.

This novel reveals the power of mass media which can have significant effects on an immigrant's mentality. Those whose countries are involved in war have to tolerate different conditions; they have to learn new spatial codes to communicate effectively with others and be accepted by in-group members who resist sharing their cultural heritage and spatial resources. Besides, immigrants have to re-introduce themselves as worthy and respectable persons who are forced to leave their country of origin. Zubaida can be a victim of the media's hyperreality. When she cannot act against those colonial power or hyperreality, and cannot save her country from distance, she feels useless and powerless.

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