

Identity Crisis in Diana Abu-Jaber's *Origin*: A Pragma-Stylistic Study

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Abstract—Identity crisis is a dominant literary theme, especially in most Arab women writers' works. However, it has not been given enough attention from a linguistic point of view. By so doing, the current study intends to fill this gap by analyzing the identity crisis from a pragma-stylistic perspective by examining the writer's style in three purposely selected extracts from Diana Abu-Jaber's novel *Origin* (2007). The study aims to examine the identity crisis by using pragmatic and stylistic tools and to explore the effects of Abu-Jaber's stylistic choices on the readers of her work. To conduct this study, an eclectic model comprising Searle's speech acts (1979), Brown and Levinson's politeness theory (1987), Leech's model of figures of speech (2008), and Simpson's stylistic levels (2004) will be used. The study reveals how Abu-Jaber utilizes masterfully different pragmatic and stylistic tools to reveal Lena's, the main character, identity crisis. Pragmatically, the findings show that the representative speech act is the dominant speech act, and the bald-on-record is the dominant politeness strategy. For the stylistic tools, verbs are the dominant word choice at the lexical level, the simple present tense at the grammatical level, and hyphens at the graphological level. Imagery is the dominant stylistic device in respect to the stylistic devices. To reduce the effect of identity crises, foster families are recommended to provide love as well as truth about their adopted children's past. Otherwise, they will lead them to have crises in their future life.

Index Terms—Abu-Jaber's *Origin* (2007), figures of speech, identity crisis, pragma-stylistics

I. INTRODUCTION

Identity is the characteristics that define the nature of an individual or entity. It differentiates us from others. Our identities and how we see and portray ourselves influence our communication practices (Nashmi & Mehdi, 2022). Identity crisis, on the other hand, is a condition in which a person is uncertain of who and what he is and frequently questions various aspects of his identity, such as beliefs, life values, life goals, experiences, and feelings for re-strengthening the existing social character based on ethnic groups' cultural norms and values. An identity crisis means asking what and who the person is (Bako & Ananda, 2023). McAdams (1995) states that identity construction via language transpires in direct interactions, where individuals utilize discourse to create and sustain their identities, and discursively, through media and various communication forms. This phenomenon is especially pronounced in contexts where individuals encounter identity challenges, such as navigating stigmatized statuses. One of the dominant themes for Diana Abu-Jaber is the identity crisis; it is accurate to assert that each of her works addresses the quest for home and identity in some fashion. Individuals engage in daily communication for diverse objectives, including the transmission of information, the exchange of thoughts, the expression of emotions, and the sustenance of relationships (Qassim et al., 2023). Human beings are complex entities capable of expressing emotions such as uncertainty, alienation, and discomfort. Nevertheless, Abu Jaber succeeds in accomplishing these challenging objectives. Abu-Jaber (2007) guides readers through a captivating literary journey, examining themes of identity crisis, nostalgia, human relationships, and love in a richly woven tapestry of storytelling. The pragma-stylistic approach has consistently been interested in analyzing literary texts. Pragmatics is a branch of applied linguistics that studies how people communicate, interact, and understand one another's language use. Studying how language use contributes to understanding and evaluating texts is central to stylistics (Abdullah & Safah, 2020). Stylistics has increasingly turned to pragmatics for answering questions about language use features that it cannot sufficiently account for on its own (Al-Hindawi & Al-Aadili, 2018). Kadiri and Maledo (2024) explore the sociopragmatics of identity crisis in Edwidge Danticat's *Breath, Eyes, Memory* by combining Harre's positioning and Mey's pragmatic theories to show how language shapes the characters' identities and social positions. Kristianto and Wahyuni (2022) utilize Critical Discourse Analysis of identity crisis in *Minari* to study the protagonist's issues with cultural identity in the Korean diaspora. Waheeb and Ibrahim (2017) examine the hybrid speech acts in selected dramatic texts from a pragma-stylistic perspective. None of the previous studies has attempted to explore the identity crisis in Diana Abu-Jaber's *Origin* (2007) from a pragma-stylistic viewpoint. By so doing, the current study is carried out to fill this gap for two reasons. First, it is to examine the theme of identity crisis from a pragma-stylistic standpoint. Second, it is to analyze Diana Abu-Jaber's *Origin* (2007) from a linguistic perspective, as it has not been studied before. This study seeks to address the following research questions:

- 1- How can an identity crisis be pragmatically manifested?

- 2- How can identity crisis be stylistically manifested at the lexical, grammatical, and graphological levels in addition to figures of speech?
- 3- What is the impact of the stylistic choices made by Diana Abu-Jaber on the readers' interpretation of identity crisis?

II. LITERATURE REVIEW

A. Identity Crisis

In 1950, Erik Erikson, a psychologist, coined the term 'identity crisis' in his book *Childhood and Society* to describe the inability to establish an ego identity during adolescence. Erikson contends that it is one of the most significant psychosocial conflicts individuals encounter during their development (Benamrane, 2016). The term 'crisis' originates from the Greek word 'krisis'. Erikson (1968) characterizes a crisis as an essential turning point, a pivotal period when development must progress in a specific direction, mobilizing resources for growth, recuperation, and further differentiation. McLean and Syed (2014) indicate that Erikson employs the term "crisis" to refer to the internal conflicts of an individual grappling with self-identity, personal desires, and preferred social affiliations (as cited in Prakasiwi, 2023). An identity crisis is a period of in-depth examination and investigation of various perspectives on oneself. During the adolescent years, the emergence of an identity crisis occurs in the stages of psychosocial development, during which individuals contend with feelings of identity versus role confusion (Benamrane, 2016). It is worth mentioning that the term identity crisis has become a general term, not necessarily associated with Erikson. Moreover, identity crisis is a condition in which a person is uncertain of who and what he is and frequently questions various aspects of his identity, such as beliefs, life values, life goals, experiences, and feelings, for re-strengthening the existing social character based on the cultural norms and values of ethnic groups. An identity crisis asks what and who the person is (Bako & Ananda, 2023). Furthermore, identity crisis is a central theme or motif in the literature that centers on a character's internal conflict to define or comprehend his/her identity. This literary theme is frequently employed to investigate the intricacies of characters' self-perception and the conflict they encounter as they confront inquiries regarding their identities, values, and position in the world (Manoharan & Kavitha, 2024). Kadiri and Maledo (2024) state that identity pertains to an individual's concept of personhood and self-projection to others. It is said to be in crisis when the individual begins interrogating his/her personhood or position in the world. So, an identity crisis can be defined as "a period of uncertainty about who the individual truly is" (p. 4).

B. Pragma-Stylistics

Pragmatics is the examination of language in application. It is the examination of meaning not produced by the linguistic system but expressed and altered by individuals in a communicative context (Mohammed & Abbas, 2016). Consequently, the most straightforward definition of pragmatics is "the study of language use" (Levinson, 1983, p. 5). Speakers utilize language to alter either the world (e.g., by persuading another individual to take action) or the mental state or understanding of others (for instance, by imparting new information). Stylistics, on the other hand, examines language style in literary texts (Hassan, 2024). The determinants of any stylistic choice are numerous: the speaker's emotional disposition towards the message, the audience, or the broader context at the time of communication, along with the situational context (Babajide, 2000). The style is perceived as a dress of thought, wherein thought constitutes an existing verbal message clothed in language, and this dress should be practical and inventive (Waheeb, 2017). To ensure this dress is appropriate for specific occasions, stylistic elements must be blended with pragmatics (the theory of appropriateness). That is why contemporary stylistic research has demonstrated an interest in pragmatics and analyzing linguistic expression structure. The resulting analyses are referred to as pragma-stylistic studies (Al-Hindawi & Al-Aadili, 2018), which constitute a branch of stylistics that originated in the 1960s but became a prominent method for text analysis in the 1980s and early 1990s. Pragma-stylistic analysis of literary studies seeks to formulate approaches and models derived from pragmatics and stylistics to enhance comprehension of how language in literary works conveys meaning across various contexts of use.

(a). Pragmatics of Identity Crisis

1. Speech Acts Theory

The theory of speech acts was first introduced by Austin in 1962 and further expanded by Searle in 1969 (Abbas et al., 2023). Searle (1969) proposed five macro-categories of speech acts: declaratives (where the speaker's utterance induces an external change, such as declaring war); commissives (where the speaker commits to an action, such as making a promise); directives (where the speaker prompts others to act, such as making a request); expressives (where the speaker conveys feelings and attitudes, such as criticism); and representatives (where the speaker communicates information about the truth, such as affirming) (Hadi & Mehdi, 2023). Black (2006) posits that literary texts utilize diverse categories of speech acts, including representatives, expressives, directives, commissives, and declaratives. These actions, which represent methods of using language, can be leveraged as techniques to fulfill diverse purposes in literary compositions. They can be direct (where there is a clear correlation between the grammatical structure of an utterance and its illocutionary force) or indirect (when the relationship between form and function is not explicit, as in "Why don't you confirm the flight?" which is intended as a command).

2. Politeness Theory

Brown and Levinson (1987) conceptualize politeness as a way for speakers to preserve face. Nonetheless, speakers may utilize it to control their audience. Brown and Levinson (1987, p. 1) define politeness as "a complex system of softening face threats". This definition is based on the 'face' concept from Goffman (1967). Brown and Levinson (1987) developed strategies for politeness: bald-on-record, positive politeness, negative politeness, off-record politeness, and withholding the FTA. Bald-on record is a politeness strategy that entails articulating a face-threatening behavior (FTA) in the most direct, clear, and unambiguous way, disregarding probable face damage to the hearer (Brown & Levinson, 1987). Positive politeness aims to satisfy the hearer's positive face demands by acknowledging them as members of an in-group, friends, and individuals whose desires and characteristics are recognized and appreciated. Negative politeness pertains to actions that satisfy negative face desires (Brown & Levinson, 1987; Abbas, 2013). An off-record strategy refers to the indirect employment of language that necessitates interpretation of its exact meaning (Brown & Levinson, 1987). In the final strategy, deciding not to do the FTA entirely is viable when S faces the greatest danger of losing face due to threatening H (Abbas, 2013).

(b). Stylistics of Identity Crisis

1. Stylistic Levels

Stylisticians, such as Simpson (2004), use linguistic levels to analyze texts. Scholars concur that multiple levels of stylistic analysis are employed in text examination to achieve promising results. The levels are categorized into graphology, phonology, morphology, syntax (grammar), lexicon, semantics, pragmatics, and discourse analysis. The current study is limited to the graphological, grammatical, and lexical levels as they are more applicable to the present study's analysis. According to Nasir (2019), the graphological level includes paragraphing and punctuation such as full stops, commas, hyphens, question marks, exclamation points, inverted commas, apostrophes, colons, semicolons, and brackets. At the same time, Lewis and Short (1879, as cited in Najem & Abbas, 2024) define grammar as the scientific examination of the structure and arrangement of words, phrases, and sentences. The lexical level is identified when an individual proficient in a language can convey messages successfully to an audience by choosing suitable lexical elements and syntactic structures (Najem & Abbas, 2024; Simpson, 2004).

2. Figures of Speech

According to Leech (2008), stylistic devices, also known as rhetorical devices or figures of speech, are commonly used in rhetoric, focusing on practical and persuasive language use. Stylistic devices can enhance a description, elicit a strong emotional response from the reader, and enhance a text's appeal to readers (Kadhim, 2022). Such devices include imagery, personification, metaphor, repetition, rhetorical question, simile, and symbol. Imagery is the employment of evocative and descriptive words to conjure images in the minds of readers or listeners. Imagery enables readers or listeners to grasp the authentic message intended by the writer or speaker (Paudyal, 2023). According to Frost (2006, as cited in Harya, 2016), personification attributes human characteristics to inanimate objects or abstract concepts, effectively rendering them living entities. Metaphor is a means of describing something without using terms like or as by comparing it to something else with similar qualities (Hammed & AL-Sa'doon, 2015). Repetition is a rhetorical device wherein a concept is articulated multiple times, using the exact wording or variations thereof, to establish a feeling of pattern or structure (Hussein & Al-Saidi, 2024). A rhetorical question is posed solely for effect or to emphasize a topic under discussion, with no genuine answer anticipated (Kadhim, 2022). Simile is a rhetorical device that compares two distinct entities using 'like' or 'as' (Hammed & AL-Sa'doon, 2015). Symbol is something that relates to a person, item, event, or action that conveys more than just its exact meaning (Jabur & Al-Hilu, 2022).

III. METHODOLOGY

A. Research Design

The current study is qualitative in nature. According to Ospina (2004, as cited in Kuswandi & Apsari, 2019), qualitative research involves a systematic empirical inquiry into meaning. Qualitative research is a situated activity that places the observer into the world. It comprises a series of interpretive, tangible acts that make the world visible (Creswell, 2007). Three purposely selected extracts are qualitatively analyzed to examine how the main character struggles with an identity crisis and to explore the pragma-stylistic manifestations of an identity crisis. The study develops an eclectic model comprising four models to analyze the pragmatic and stylistic levels. The four models are as follows: speech acts theory (Searle, 1979), politeness theory (Brown & Levinson, 1987), stylistic (graphological, grammatical, and lexical) levels (Simpson, 2004) and stylistic (imagery, personification, metaphor, simile, rhetorical question, symbol and repetition) figures of speech (Leech, 2008). The instrument of the study is the researchers themselves.

B. Data Selection

Concerning data selection, three extracts from the novel *Origin* represent the corpus of the current study. The researchers have chosen these extracts because they serve the purpose of this study, which is to show how the character's

uncertainty is portrayed. The writer Diana Abu-Jaber is well known for tackling the theme of identity crisis and the search for belonging in most of her works, so it is a suitable choice from the researchers' point of view.

IV. DATA ANALYSIS

This section examines the data chosen using the eclectic framework described in the preceding section.

Extract -1-

Someone comes through the entrance and stops, and instinctively I'm hoping it's Charlie, come to rescue me. But it's Keller Duseky.... He looks around in the doorway. "Everything okay here?"
Ed says, "It's good, Kell, I got it."
I nod at Keller. Erin is still saying, "I'm sorry, I'm sorry." She seems to be getting fainter and fainter, as if turning invisible, the words peeling away from her...More than anything, I want her to stop saying, I'm sorry. Just to stop the spiraling voice, I stammer, "Please, I don't know—I'm not sure what—"
.... Her grief has some sort of penumbra, like an aura, and I'm caught in it, in some hidden and corresponding sadness in myself... I stop. I can't turn her away...
Her eyes look bruised. "I'll never get to see him grow up," she says.... "I'll never throw a birthday party for him, never cut his hair, never meet his girlfriend. . . ." As she speaks, her voice begins to toll inside of me. It changes shape, taking on substance: like an old memory—as if she were someone I used to know a long time ago, and for me that sort of ancient recognition is rare and disturbing as waking to the sight of a ghost. I say, "Jesus. Just let me think about it". (Abu-Jaber, 2007, pp. 11-12)

Contextualization of Extract -1-

Lena works at the lab in Syracuse City, which is known for its harsh, long winters. She, a talented fingerprint examiner, is surprised by disturbing feelings when she sees Erin Cogan, as if she knows her before, who assumes that her baby was murdered and not what Lena, her colleagues, and the police think is a series of crib deaths, as many babies have died recently. Cogan asks for Lena's help; she knows better than the police because her job is looking for evidence and fingerprints. In other words, she is the key to resolving the murder.

Analysis of Extract -1-

1. Pragmatic Realization of Identity Crisis in Extract-1-

Lena's identity crisis can be seen through the use of different speech acts and politeness strategies. Lena in saying "*I'm hoping it's Charlie ...*" utilizes an **expressive speech act** as she expresses her fears as she feels that she is approaching her past by Cogan's presence to the extent that she is hoping for Charlie comes to rescue her, indicating her identity crisis that is rooted in depending on Charlie for emotional stability. Then, Lena utilizes a different speech act which is a **representative speech act** in "*He looks around...*" showing her anxiety about being watched, which contributes to her identity crisis as she grapples with how others perceive her in a painful situation. Keller, on the other hand, employs a **directive speech act** in "*Everything okay...*" as he asks whether everything is okay to be answered by Ed through a **representative speech act**, stating that everything is okay in "*it's good.*". At the same time, Lena just nods, suggesting that she is unable to express her disability and discomfort. Thereafter, Cogan apologizes through an **expressive speech act** as in "*I'm sorry, I'm sorry,*" which at the same time shows a **negative politeness strategy** (apology) as if she feels sorry for causing Lena that feeling of alienation and pain. Again, through the use of a **representative speech act**, Lena describes Cogan's state as she is getting fainter and turning invisible, suggesting a loss of presence and identity due to her overwhelming sorrow in "*getting fainter and fainter, as if turning invisible*". Therefore, Lena utilizes an **expressive speech act** in "*I want her to stop.*" as she wants Cogan to stop saying sorry, which indicates Lena's desire for relief from her emotional burden contributing to her crisis. Then, she employs a **representative speech act** and a **bald-on-record** in respect to politeness strategy in saying "*I stammer. I don't know-I'm not sure.*" she continues to describe the complicated situation as she stammers, indicating her confusion and inability to articulate her thoughts as she finds herself caught in a whirlwind of uncertainty feelings that shows her identity crisis.

Cogan utilizes another **representative speech act** with a **bald-on-record strategy** (putting Lena in the public eye just to affect or convince her) in her utterances such as "*I'll never get to see him grow up....*" based on the fact that when her baby dies, she will not celebrate his birthday, nor see him growing up, etc. While speaking, Lena employs an **expressive speech act**, saying "*her voice begins... as walking to the sight of a ghost*". She expresses her feelings as Cogan's voice rolls inside her. This expression indicates how Cogan's grief reverberates within Lena, further intertwining her emotional state and complicating her sense of self. Lena's connection to Cogan's grief invokes an old memory and buried feelings, which Lena describes as disturbing as walking in the sight of a ghost, suggesting hidden truths behind her connection to Cogan. The final speech act is utilized by Lena's saying "*Just let me think about it*" to direct Cogan to give her time in order to think of her baby's death, utilizing a **directive speech act** and **bald-on-record politeness**. Lena's directness

reflects her emotional turmoil in grappling with Cogan's sorrow. Her familiarity with Cogan shows her identity struggle, and the need to assert her feelings amidst the chaos shows Lena's desire for time to control her emotions.

2. Stylistic Realization of Identity Crisis in Extract -1-

On the **Lexical level**, the word 'choices' reflect Lena's struggles with her self-identity in facing external pressures, her desire for rest, and her longing for connection and safety with Charlie. Many words show Lena's feelings of uncertainty about herself. Word choices include 'instinctively, hoping, rescue, nod, invisible, peeling, stammer, old, memory, disturbing, and ghost'.

On the **grammatical level**, the usage of the primary **simple present tense** indicates Lena's ongoing struggle, her current feelings, and responses to Cogan's grief. The use of **conjunctions** like 'but' in "*I'm hoping it's Charlie...But it's Keller*" creates a relationship between actions or feelings of being disappointed; she hopes Charlie comes, but it is Keller, suggesting that there's no way to escape from facing Cogan's grief. The **modal verb** 'can't' indicates Lena's unwillingness to move on; she has to be stuck in her past. Moreover, the **negative utterance** like "*I don't know - I'm not sure what*" highly indicates Lena's uncertainty about who she is, which contributes to her identity crisis. Concerning the **graphological level**, the noticeable usage of **hyphens** (-) in the text like "*I don't know-I'm not sure-what*" indicates Lena's feelings of in-betweenness and hesitation in addition to her fragmented thoughts. The use of the **full stop** in utterances like "*I'm hoping it's Charlie. But it's Keller.*" and "*Jesus.*" is significant as it indicates Lena's ongoing struggle as her hope to be rescued is vanished and she has to give up in front of Cogan and think about the investigation. The usage of the **quotation marks** for the narrative speech as in "*Please, I don't know-I'm not sure...*" emphasizes the idea of her uncertainty which leads to her crisis. Finally, the many usages of **commas** in an utterance like "*Her grief...of penumbra, like an aura, ...I'm caught in it, ...*" suggesting the connectedness between Lena and Cogan as Cogan's presence will blaze a trail for Lena's journey in discovering the truth.

Abu-Jaber utilizes **figures of speech** not only to beautify language but also to facilitate a more profound understanding of the characters and their struggles. Starting from the setting, the forensic lab serves as a significant **symbol device** as working in the lab means searching for evidence and fingerprints, contributing to Lena's searching for keys to unlock her past and to know who she is and whether or not she was raised by an ape. **Imagery** as a stylistic device significantly enhances the resonance of Lena's emotions. **Visual imagery**, as in "*her eyes look bruised,*" strongly conveys Cogan's emotional state. This invokes a poignant image of grief that resonates with Lena. The **aural imagery** and the **metaphor devices** in an utterance like "*her voice begins to toll inside of me*" characterize Cogan's voice as tolling, showing its resonant effect on Lena. The sound of the tolling bell often denotes sadness, as if the tolling awakens Lena to look back on her past. Stylistically speaking, the use of **simile** in "*her grief has some sort of penumbra, like an aura and I'm caught in it...*" allows Lena to compare Cogan's grief to an aura, showing that her grief is not just internal but it radiates outward affecting Lena in particular as she possesses her own sorrow suggesting a connection between Cogan's grief and Lena's feelings as Cogan's grief amplifies them. Using **simile** for the second time in "*It changes shape ... like an old memory*" and "*as waking to the sight of a ghost*" is significant as it suggests Lena's comparison of Cogan's voice to an old memory, as if she knew her before, which is disturbing as she compares Cogan's presence to a ghost, invoking feelings of nostalgia and haunting recognition. The ghost represents memory and the past, as if Cogan's presence marks the turning point in Lena's quest for her identity and confronts the haunting truths of her painful past. Concerning the **repetition device**, utterances such as "*I'm sorry*" suggest Cogan's awareness of her grief's impact on Lena, as if she is sorry for awakening Lena to know unpleasant truths of her past, as opening Cogan's baby case will unlock the doors to Lena's past. The repetition of the word '*never*' is significant as it indicates that if Lena does not listen to Cogan (that her baby was killed) and starts the investigation; she will never ever know the truth of her past and whether or not she was raised by an ape that means her crisis will never be resolved.

Extract -2-

A stifled moan rises from the walls—the heating system here is balky. Alyce... regards me closely. "When's the last time you talked to your foster mom?"

"Pia? Why?"

"Well, I don't know. Maybe you should." "Talk to her? No. Thanks a bunch ..."

"She might be able to tell you something—like, if that woman was someone you knew—from your past."

"That's exactly the sort of thing Pia won't tell me."

"When things are sort of—falling apart—sometimes it's good to talk to family."

I stare at her. She knows this is a sore point—the Mc Williamses never adopted me. I veer between wishing to feel close to them and wanting to disown them entirely. It's been ages since we've been in contact. "Oh . . . yeah—sorry—". Up and down the corridor, the central heating groans.

"Besides, nothing is falling apart," I say, fully aware how risky it is to say things like that out loud. (Abu-Jaber, 2007, pp. 20-21)

Contextualization of Extract -2-

Following the events of extract one, Alyce, the division leader and Lena's colleague, asks Lena whether she knew Cogan before. Lena is thinking about her and wondering if she has seen her before. So, Alyce tries to help Lena by suggesting that talking to Pia, Lena's foster mother, may solve the issue.

Analysis of Extract -2-

1. Pragmatic Realization of Identity Crisis in Extract-2-

Many speech acts can be found in the dialogue between Lena and Alyce. Alyce uses a **directive speech act** by asking *"when's the last time you talked to your foster mom?"*. She asks Lena about her foster mom, Pia. Alyce is not seeking a response regarding the time of talking; instead, she gives Lena a hint by employing an **off-record politeness** that Lena should talk to her foster mother as Pia is the only one who can help in determining whether or not she has ever seen Cogan before due to the universal belief that mothers possess superior insight regarding their daughters.

They know better than anybody else, and since Pia is Lena's foster mother, she might know about Lena's past. What is essential about Cogan is that knowing or seeing her before is related to unresolved issues of Lena's past that contribute to her identity crisis. Lena uses the same **directive speech act** by asking *"Pia? Why?"* in contrast to Alyce. Lena here employs a **bald-on-record politeness**, indicating her discomfort with the subject. Alyce advises Lena to talk with Pia to eliminate the uncertain feelings by employing a **directive speech act** (advising) as in *"well, ...Maybe you should"* with **negative politeness** through the use of discourse marker 'well' and the hedge 'maybe' to soften her advising after realizing Lena's desire of not to impose. On the other hand, Lena conveys her frustration and alienation through an **expressive speech act** in *"Talk to her?"*. Lena's statement conveys frustration and discomfort with the idea, revealing her emotional state and resistance by employing the **bald-on-record strategy** in *"No. Thanks a bunch"*. Her refusal suggests a more profound emotional barrier that contributes to her struggle with her identity and past relationship. Thereafter, Lena conveys a **representative speech act**, *"That's exactly the sort of thing Pia won't tell me"*, to convey a belief about Pia's unwillingness to share information about Lena's past. Consequently, Lena is binding herself to the statement above as a truth based on her experience with Pia. Alyce utilizes another **representative speech act** in *"When things are sort of - falling apart- sometimes it's good to talk to the family"* to reflect her beliefs about the importance of family ties and communication in a person's demanding situations, suggesting a universal truth that what she believes applies to Lena's situation. At the same time, by employing **negative politeness**, the statement indicates Alyce's carefulness in not pushing too hard after recognizing that discussing with Pia is a sore point for Lena. Nevertheless, this statement also shows the contradictory beliefs between Alyce and Lena regarding family ties. Subsequently, Lena introduces the truth that she has never been adopted using a **representative speech act** *"the Mc Williamses never adopted me,"* which contributes to her crisis as she spends her childhood with them, but with no legal adoption to feel comfortable that she is a member of a family. For this reason, she expresses her feelings of veering between wanting to be close to them and not through the utilization of the **expressive speech act** in *"I veer."* Consequently, she is uncertain whether she can reach out to them after such a long period. Alyce utilizes another **expressive speech act** by feeling sorry and apologizing for opening up this sensitive topic that might hurt Lena's feelings of abandonment and alienation, as in *"Oh...yeah-sorry"*. Lena delivers the final speech act which is a **representative speech act** along with an **off-record politeness**, namely the sub-strategy of metaphor by denying the truth of her emotional misery and how much she needs to feel warm with her family instead of being emotionally cold and lost, as in, *"Besides, nothing is falling apart"*. It is worth mentioning that the complement of the utterance above supports the researchers' view. If everything is going well, why is it risky to say it out loud! as in *"I say, fully aware how risky it is to say things...out loud"*.

2. Stylistic Realization of Identity Crisis in Extract -2-

On the **lexical level**, Lena uses words of deep suffering concerning her family, her struggle with her past unresolved issues, and her uncertainty about who she is. These words include 'stifled' and 'moan', which deeply reflect Lena's unheard pain; more examples are shown in 'balky, narrow, sore, veer, washing, disown, down, falling, and risky'. Concerning the **grammatical level**, using a **simple present tense** indicates Lena's ongoing internal conflict as the simple present tense is used to express habits and general truths of the environment (the discomfort setting and Lena's feelings of abandonment). Moreover, using **interrogatives** such as *"Pia? Why?"* *"Talk to her?"* indicates Lena's unwillingness to engage in the topic, as talking to Pia will be in vain. This idea is supported through the usage of the '**if clause**' (the second condition used for things that are not going to happen) as in *"She might be able to tell you something - like if that woman was someone you knew from your past."* On the **graphological level**, the structure of the extract effectively encapsulates Lena's internal conflict as the first part of the interaction concentrates on the suggestion to talk or contact Pia. In contrast, the second part illustrates Lena's ambivalence toward her foster family. The use of **question marks** in *"Pia? Why?"* and *"talk to her?"* underscores Lena's defensiveness and reluctance to engage with the topic, which is central to her identity crisis. It is worth mentioning that the use of **hyphens** shows Lena's struggle (as it means in-betweenness) when she says, *"I veer between,"* which contributes to her identity crisis. The use of **visual imagery**, as is seen in the phrase *"A stifled moan rises from the walls,"* invokes a sense of discomfort and creates a picture of a claustrophobic environment; it also reflects Lena's internal emotional state as she feels stuck in her circumstances. The **personification device** of the walls moaning signifies Lena's enshrouded emotions and isolation, showcasing that her silent suffering goes unheard. Moreover, the heating system reflects her hesitation and uncertainty about contacting her family (the source of warmth and safety). She is in between, wishing for closeness and wanting to disown them, showcasing her crisis. The phrase *"when things are falling apart"* is seen as a **metaphorical device** representing Lena's identity crisis, which suggests instability in her sense of self and family relationships. Concerning the **repetition device**, repeating the phrase 'falling apart' as in *"nothing is falling apart"* emphasizes Lena's emotional instability as she tries to deny and pretend that everything is under control. Using **aural imagery** and **personification devices** in phrases like *"the central heating groans"* creates a discomforting atmosphere that Lena navigates, mirroring her emotional turmoil.

Extract -3-

THE COLUMBUS BREAD BAKERY ON PEARL STREET IS SEVEN BLOCKS away—a walk that takes me down jagged old streets sooty with frost, down steep alleys... The Columbus Bakery's windows glisten as I open the door, their bells wagging over my head. Inside, there are men in full-length aprons carrying trays of dough. The bread lady works alone behind the counter up front, punching keys on an old-fashioned cash register. Her hair, mostly tucked into a soft baker's cap, escapes like a frond across her milky forehead; it has the blue-black iridescence of a wing. Seeing her surrounded by her men, I think of Snow White. "It's cold, isn't it?" she asks, rubbing her hands together. "I can feel it when people open the door." She starts to slide a loaf into a paper sleeve when she leans across the counter and says, "You know what, if you can wait a second, they're bringing out a fresh batch—it'll be nice and hot". (Abu-Jaber, 2007, p. 39)

Contextualization of Extract -3-

The setting shifts outside the lab. Lena walks to the Columbus Bread Bakery on Pearl Street, highlighting the cold, harsh environment along the road. Upon entering the bakery, Lena is enveloped in a warm atmosphere, describing the workers, particularly the bread lady among the bakers, and comparing her to Snow White.

Analysis of Extract -3-**1. Pragmatic Realization of Identity Crisis in Extract -3-**

The extract starts with a monologue; Lena utilizes a **representative speech act** in "*The Columbus bread bakery.....*" as she describes the setting of the Columbus bread bakery, located seven blocks away; she characterizes this comforting place, which evokes a sense of belonging and connection, as distant from her; she describes the path of the bakery that takes her down to the jagged old streets that are covered with frost as if she is describing her situation and the truth that is covered by lies. Moreover, Lena describes the bakery's windows, bells, and people who work there, especially the bread lady. Thereafter, Lena employs an **expressive speech act** when she talks about the bread lady with other male workers, which makes her think of Snow white; she expresses her suffering and her wishing to belong and be surrounded by truthful people where she can live safely as in "*the bread lady...seeing her surrounded by her men, I think of Snow White*". The bread lady exemplifies the power of connection through a **directive speech act** by asking Lena about the weather, as in "*It's cold, isn't it?*" as if she feels Lena's loneliness in facing the harsh winter outside the bakery. Hence, she wants her to be in by employing the **sub-strategy of positive politeness** (seeking agreement). After that, she utilizes an **expressive speech act** to show her feelings of the coldness when people open the door as if she is just like them in searching for a sense of belonging inside the bakery as the outside is frigid no one can warm them up as in "*I can feel it when people open the door.*" The bread lady delivers the last two speech acts, a **directive speech act**, as she suggests if Lena can wait, she will get hot bread in "*you know what, if you can wait a second*", by utilizing the **negative politeness sub-strategy** of mitigation. The bread lady also reflects her attempt to be respectful toward Lena, creating a welcoming atmosphere in contrast to Lena's gloomy journey, as if the bread lady wants Lena to engage in the conversation, which may elicit a sense of comfort and belonging for Lena, even admitting her identity crisis. Therefore, she implies that the bread will be available soon as in "*they're bringing out a fresh batch -it'll be nice and hot*" as if she is trying to say that Lena will find the missing piece or the missing evidence to know the whole real story of herself (the true self-perception) by employing a **commissive speech act** with the **sub-strategy off-record politeness** of giving hints.

2. Stylistic Realization of Identity Crisis in Extract -3-

Concerning the **lexical level**, the memorable words choices such as 'bread, bakery, jagged, frost, steep, dripping, glisten, wagging, dough, escape, Snow White, cold, loaf, nice and hot' reflect the harshness and discomfort in Lena's life and the confusion about her identity. The word choices also reflect the contradictions between reality (Lena's harsh, unstable life) and her dream (the warm, stable, simple life she wishes to live). At the **grammatical level**, the Bread Lady uses the **question tag** "*It's cold, isn't it?*" to create a sense of immediacy, emphasizing Lena's current feelings of isolation and abandonment. Concerning the **graphological level**, the **shift of the paragraphs** is significant as it indicates the transition from the harsh environment (the journey to the bakery) to the warm one (the bakery), which reflects Lena's yearning for belonging. The **unusual capitalization** of the first utterance, "*THE COLUMBUS BREAD BAKERY ON PEARL STREET IS SEVEN BLOCKS,*" emphasizes seeking warmth (the truth representing her real identity). The bakery serves as a **symbol device** that represents a safe, warm place from the harshness of the outside world. It invites a healed, warm space where Lena can find solace amid feelings of alienation. Looking for warmth in winter is just like Lena's looking for her identity and the truth of her past. The bakery is a social space where people gather, suggesting a sense of belonging. It represents the connections that Lena wishes for. The use of bread also functions as a **symbol device** that means survival, reflecting Lena's need for emotional nutrition during her crisis. **Visual imagery** can be seen in phrases like "*jagged old streets sooty with frost*", which reflects Lena's untold secrets from her past and her inability to see them because the frost covers them; maybe one day, winter will end, and the sun will rise again to reveal Lena's untold secrets! Another **visual imagery** can be seen in "*the Columbus bakery's windows glisten as I open the door*", which represents hope; the use of the preceding two phrases creates a contrast between the coldness of the outside world and the warmth of the bakery,

reflecting Lena's feelings of alienation and her internal struggle. The **imagery device** is significant as it invokes a longing for connection, mirroring Lena's identity crisis as she seeks to belong to a welcoming environment. Comparing the bakery scene to 'Snow White' reflects Lena's yearning for belonging and the comfort of familial ties. Everybody knows the story of Snow White and how she lives happily with the Seven Dwarfs. Mentioning 'Snow White' foreshadows that Lena will find her way after her long struggle. The bread lady's question, "*It's cold, isn't it?*" is a **rhetorical question device** that reflects the bread lady's awareness of Lena's emotional distance and isolation. The question reverberates with Lena's feelings of vulnerability and her desire for connection, illustrating her identity crisis.

V. FINDINGS

Abu-Jaber succeeds in effectively portraying the theme of identity crisis. Exploring Lean's identity crisis using pragma-stylistic tools reveals the strong relationship between language, emotion, and self-perception. Regarding the first question, the analysis shows that all kinds of speech acts aside from declaratives represent Lena's identity crisis, whether employed by Lena herself or other characters. Representative and expressive speech acts are mainly used to indicate Lena's identity crisis through describing and expressing her fear, desire, uncertain feelings, etc. However, the representative speech act is the top dominant one with a frequency of 14 and percentage of 46.67%, and the commissive speech act is the least dominant with a frequency of three and a percentage of 3.33%. Concerning politeness theory, all politeness strategies are used aside from the 'don't do FTA'. The bald-on-record strategy is the most frequently used, five times with a percentage of 41.67%, mainly by Lena to show her perception, feelings or alienation clearly and unambiguously, while the positive politeness is the least frequently used one time with a percentage of 8.3%, as it is shown in Table 1.

TABLE 1
PRAGMATIC MANIFESTATION OF IDENTITY CRISIS IN *ORIGIN* (2007)

Speech Act Type	Fre.	Percentage	Politeness Strategies	Fre.	Percentage
Directive SA	6	20%	Bald-on-record Pol.	5	41.67%
Representative SA	14	46.67%	Positive Pol.	1	8.3%
Expressive SA	9	30%	Negative Pol.	3	25%
Commissive SA	1	3.33%	Off-record Pol.	3	25%
Declarative SA	0	0%	Don't do FTA	0	0%
Total	30	100%	Total	12	100%

Concerning the second and third questions, the stylistic analysis shows that the lexical choices, mainly verbs, are the most frequently used 26 times with a percentage of 37.68%, carefully used to reveal Lean's struggle, confusion, feelings of uncertainty and desire for connection while adverbs are the least scored with the frequency six and a percentage of 8.70%. As for the grammatical level, the simple present tense is the highest with the frequency 22 and percentage of 53.44% to show Lena's ongoing internal struggle, while the question tag is the least scored with the frequency one and percentage of 2.44%. The extensive use of hyphens, in respect to the graphological level, shows Lena's in-betweenness enhancing her feelings of hesitation, and it is the most dominant as it is highly scored with the frequency 12 and percentage of 30%, while the unusual capitalization is the least dominant with the frequency one and percentage 2.5%. Moreover, the effective use of figures of speech helps reveal Lena's identity crisis. Diana Abu-Jaber's choice of the setting is not arbitrary; it is the hallmark of Lena's identity crisis and her desire for belonging. Figures of speech play a specific role in revealing an identity crisis. Imagery is the dominant figure with the frequency seven and percentage of 35% while the rhetorical question is the least dominant with the frequency one and percentage of 5% in contrast to other figures that create a rich tapestry in which asking readers to get involved with Lena's emotional landscape to conclude that Abu-Jaber's stylistic choices significantly allow readers to sympathize with Lena's suffering. Table 2 summarizes the above frequencies and percentages.

TABLE 2
STYLISTIC MANIFESTATION OF IDENTITY CRISIS, STYLISTIC LEVELS, AND FIGURES OF SPEECH IN *ORIGIN*

LL	Fre.	Percen.	GL	Fre.	Percen.	GPhL	Fre.	Percen.	FoS	Fre.	Percen.
verbs	26	37.68%	Simple present tense	22	53.66%	Hyphens	12	30%	Imagery	7	35%
nouns	18	26.09%	Modal verbs	6	14.63%	Full stop	4	10%	Symbol	3	15%
adjectives	19	27.54%	Conjunctions	3	7.32%	Quotation marks	7	17.5%	metaphor	2	10%
adverbs	6	8.70%	Negative sentences	4	9.76%	commas	7	17.5%	Simile	2	10%
			Integrative sentences	3	7.32%	paragraphs	4	10%	repetition	3	15%
			If clause	2	4.88%	Question marks	5	12.5%	personification	2	10%
			Question tag	1	2.44%	Unusual capitalization	1	2.5%	Rhetorical question	1	5%
Total	69	100%	Total	41	100%	Total	40	100%	Total	20	100%

Note: LL: Lexical Level, GL: Grammatical Level, GPhL: Graphological Level, FoS: Figures of Speech

VI. CONCLUSION

Analyzing an individual's identity crisis in literary texts is challenging as humans are complex creatures exhibiting various behaviours arising from a similarly varied set of underlying causes. Among these actions is their attempt to express their feelings of being lost neither here nor there. Yet, Abu-Jaber succeeds in presenting the theme of identity crisis effectively. This theme has been examined through a combination of pragmatics and stylistics. More specifically, through speech acts, politeness theory, stylistic levels and figures of speech the researchers have managed to reveal the depth of Lena's struggle and uncertainty. Besides, they reflected on broader issues such as memory, family alienation and the quest for self-understanding. It is recommended that foster families should not only provide love but truth about their adopted children's past. Otherwise, they will lead them to have crises.

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