التضمينات الإيديولوجية لبناء الهوية الاثنية في رواية منزل مصنوع من الفجر للكاتب سكوت موماداي (١٩٦٨): تحليل أسلوبي نقدي

The Ideological Implications of Ethnic Identity Constructions in N. Scott Momaday's *House Made of Dawn* (1968): A Critical Stylistic Analysis

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Abstract

Historical and ideological conflicts contribute significantly to communities' evolution and cultural identities. Ethnic identity, a group-based social identity, reflects an individual's affiliation with a group sharing common patterns, customs, cultural and historical experiences, race, religion, and cookery, evolving across a person's lifespan. Despite extensive former literature on the melting pot dynamics and cultural pluralism of Native Americans in literary studies, there is a notable gap in linguistic analyses that examine the formation and crises of ethnic identity in Native American literature. Therefore, this study employs a critical stylistic approach to explore the conceptualization and ideological implications of ethnic identity constructions within Scott Momaday's *House Made of Dawn* (1968). The analysis focuses essentially on uncovering implicit ideologies encoded through linguistic choices and textual strategies. By examining selected key extracts, the study reveals how ideational and textual meanings are constructed to articulate

underlying ideologies associated with Native American identity. The findings demonstrate the role of linguistic tools in shaping the collective ethnic identity of Native Americans and emphasize the text's contribution to addressing cultural identity in the United States.

Keywords: *Ethnic identity, ideological implications, critical stylistics, Native American literature, linguistic tools.*

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الخلاصة

تساهم الصراعات التاريخية والإيديولوجية بشكل كبير في تطور المجتمعات وهوياتها الثقافية. تعكس الهوية الاثنية، وهي هوية اجتماعية قائمة على المجموعة، انتماء الفرد إلى مجموعة تشترك في أنماط وعادات وتجارب ثقافية وتاريخية وعرق ودين وفنون طعام مشتركة عبر حياة الفرد. على الرغم من وجود أدبيات سابقة واسعة النطاق حول ديناميكيات الانصهار العرقي او الثقافي والتعددية الثقافية للأمريكيين المحليين في الدراسات الأدبية، إلا أن هناك فجوة واضحة في التحليلات اللغوية التي تدرس أزمات تشكيل الهوية الاثنية في الأدب الأمريكي المحلي. لذلك، تستخدم هذه الدراسة نهجًا أسلوبيًا نقديًا لاستكشاف هذه المفاهيم والآثار الإيديولوجية لبناءات الهوية الاثنية في رواية سكوت موماداي "منزل مصنوع من الفجر" (١٩٦٨). يركز التحليل بشكل أساسي على الكشف عن الإيديولوجيات الضمنية المشفرة من خلال الاختيارات اللغوية والاستراتيجيات النصية. فمن خلال فحص بعض المقتطفات الرئيسة، تكشف الدراسة كيف يتم بناء المعاني الفكرية والنصية لتوضيح الإيديولوجيات الأساسية المرتبطة بالهوية الأمريكية المحلية. توضح النتائج دور الأدوات اللغوية في تشكيل الهوية الاثنية الجماعية للسكان الأمريكيين المحليين وتؤكد على مساهمة النص في معالجة الهوية الثقافية في الولايات المتحدة.

الكلمات المفتاحية: الهوية الاثنية، التضمينات الإيديولوجية، الأسلوبية النقدية، الأدب الأمريكي المحلي، الأدوات اللغوية

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1.1 Introduction

Identity forms are the core of our individual and social existence. Identity forms are shaping our self-perception and how others perceive us. Literary works, particularly novels, offer profound insights into this complex process, highlighting its role in fostering individual uniqueness, consistency, and a sense of continuity over time. Crucially, identity is not static; it is a dynamic and

multifaceted construct that evolves constantly, with language playing a central role in its formation and expression. For language is both a personal and social tool— it shapes how individuals perceive themselves and how they are perceived by others. It is influenced by factors such as ethnicity, nationality, religion, culture, gender, social class, personal history, family background, and individual experiences. Novelists often explore these diverse aspects of their characters' identities, reflecting specific social and situational contexts.

In literary studies, identity is often examined through different means, one of the most significant lenses is the construction of an ethnic identity (EIC). This aspect of identity highlights the ways individuals and communities define themselves in relation to shared heritage, culture, and language. The word "ethnic" originates from the Greek word "ethniko" which initially refers to "heathen" and later came to signify a nation. Similarly, "identity" is derived from the Latin term "identitas". Many novelists focus on the formation of ethnic identity, emphasizing its connection to nationhood, customs, rituals, and practices that manifest in daily interactions and communication.

Scholars have approached EIC from various perspectives. Fenton (2010) underscores its complexity, noting that it is shaped by a multitude of factors, including historical experiences, social and economic conditions, and power dynamics within society. Phinney and Ong (2007) define identity as a "sense of belonging to one's ethnic group" emphasizing this connection's subjective and personal nature. Fishman (1999), on the other hand, examines the impact of migration and displacement on ethnic identity, exploring outcomes such as language shift, cultural blending, hybridity, and the formation of new ethnic identities within diaspora communities.

This study argues that narrative language is a vital facet of the multifaceted process of understanding ethnic identity. Cultural practices, collective memory, and shared social experiences are equally crucial in the literary representation of ethnic identity. For example, the *Trail of Tears*—the forced displacement of thousands of Native Americans during the 1830s—has inspired numerous literary works that engage with themes of assimilation, cultural erasure, and resistance. These works are often analyzed through linguistic and ideological frameworks.

However, despite extensive scholarship, a critical gap remains in exploring how contemporary literary works, such as N. Scott Momaday's *House Made of Dawn* (1968), contribute to evolve construction of ethnic identity and shape modern readers' engagement with these narratives. This study advocates for a nuanced approach to stylistic analysis, emphasizing the need to interrogate the linguistic elements, ideological underpinnings, and historical contexts that inform these texts.

1.2 Theoretical Anchor

1.2.1 Critical Stylistics Approach

Critical Stylistics (CS) represents a growing domain within critical approaches to text analysis. Encompassing both literary and non-literary texts, it was introduced by Jeffries (2010a, 2010b, 2022) as a response to perceived deficiencies in existing critical discourse tools. Jeffries' framework (2010, 2022) bridges encoded and contextual meanings across texts, establishing a hierarchy of meaning through textual analysis and interpretation. Also, her theory (2010, 2022) serves as the primary theoretical anchor for this study, focusing on how readers react to the ideologies embedded in contemporary novels.
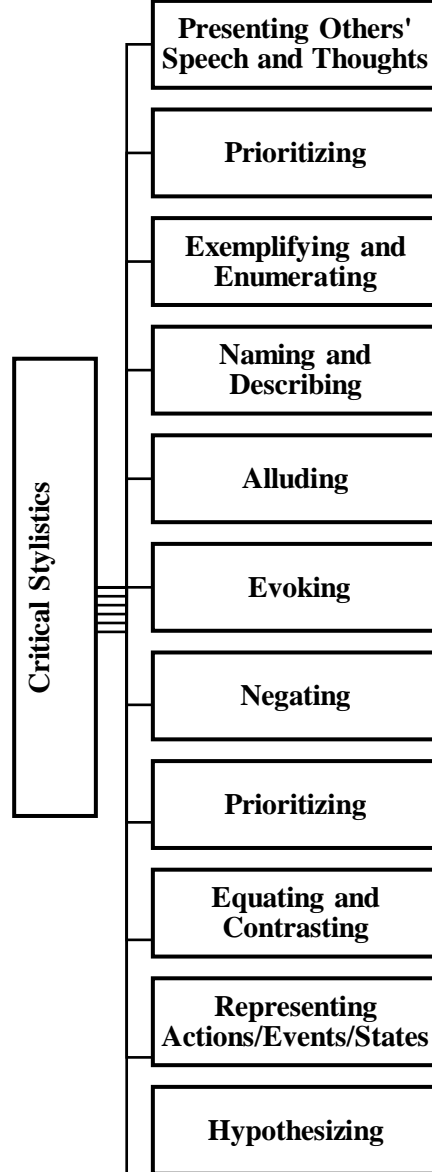
Jeffries (2010) asserts that no text is free of ideologies. These ideologies act as meaning-making systems, incorporating underlying beliefs about the world. In this context, the ideological implications presented in N. Scott Momaday's *House Made of Dawn* (1968) are examined through such language patterns. Jeffries'

model, adopted for this research, consists of eleven textual conceptual functions, which serve as tools to uncover embedded ideologies and their influence on shaping the reader's understanding of ethnic reality for Native Americans.

The rationale behind using Jeffries' eclectic framework relies on a synthesis of various approaches, drawing heavily from earlier works by Fairclough (1989, 1992), Fowler (1991), and Simpson (1993). While utilizing traditional tools such as transitivity and modality, Jeffries expands Fowler's methodology by incorporating linguistically elements like syntactic transformations of clauses, lexical structures, and speech acts (2010, pp. 12–13).

Fairclough's critical approach, encompassing description, interpretation, and explanation, also enriches Jeffries' model. However, the core of Critical Stylistics lies in its textual–conceptual functions—a set of indices developed to distinguish CS from Critical Discourse Analysis. Jeffries (2010) emphasizes that her objectives align closely with Simpson's theory (1993), describing his methodology as "more satisfying" (2010, p. 14). Together, these tools form a distinct and comprehensive framework for analyzing how texts encode and transmit ideologies. As shown below, the eleven textual–conceptual functions proposed by Jeffries provide a systematic approach to deconstruct texts and explore their ideological underpinnings, offering a nuanced perspective on how meaning is constructed and interpreted by readers.

Figure 1: Jeffries' Theory (2010, 2022)

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                                    ┌─────────────────────────┐
                                    │  Presenting Others'     │
                                    │  Speech and Thoughts    │
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                                    │      Prioritizing       │
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                                    │   Naming and            │
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        ┌──────────────┐            ┌─────────────────────────┐
        │              │            │       Alluding          │
        │   Critical   │            └─────────────────────────┘
        │  Stylistics  │            ┌─────────────────────────┐
        │              │            │       Evoking           │
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                                    │      Prioritizing       │
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                                    │   Equating and          │
                                    │    Contrasting          │
                                    └─────────────────────────┘
                                    ┌─────────────────────────┐
                                    │   Representing          │
                                    │ Actions/Events/States   │
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                                    │     Hypothesizing       │
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1. Naming and Describing:

The naming process is fundamental to ideology building because it mirrors the description and labeling of things, people and events. By selecting specific modifications of nouns or employing nominalization, naming process can redirect attention from the agent involved, thus shaping the reader's understanding. Jeffries (2022) states the naming and describing overlap with other textual functions, positioning it as a pivotal instrument for ideological analysis.

2. Representing Actions, States, and Events

Jeffries (2010) employs Halliday's transitivity model, which posits three metafunctions: ideational, interpersonal, and textual. The textual metafunction emphasizes the structural dimensions of language by applying a grammatical framework. For Jeffries, Halliday's model prioritizes the structural dimension over verb choice, allowing for a deeper analysis of how actions, states, and events are represented in texts. By focusing on transitivity choices, Jeffries demonstrates how linguistic structures contribute to encoding ideologies within narratives.

3. Prioritizing

The primary goal of the prioritizing tool is to examine the sentence's structure, including aspects such as subordination and passivation (the process of changing active voice into passive voice). For example, employing passive voice may obscure the agent and influence the reader's understanding of power dynamics. The prioritizing tool delves into the organization of information within the sentence to articulate various perspectives.

4. Representing Time, Space and Society

For Jeffries (2010, 2022), time, space, and society are three crucial dimensions represent through deixis in language. Deixis provides essential insights into the speaker's identity, geographical position, and temporal context. It allows us to understand where and when something is happening and the social relations between the speaker and the listener. The deixis system is divided into three categories: social deixis, spatial deixis, and temporal deixis. Social deixis relates to the social roles and relationships between the speaker and the listener. Spatial deixis concerns the physical locations of people, objects, or events, while

temporal deixis focuses on the time of the utterance in relation to the speaker's reference point.

5. Equating and Contrasting

Jeffries (2010) argues that equating and contrasting are central functions in textual meaning-making, shaping how readers interpret ideological positions. Equivalence highlights similarities, often through devices like metaphors and similes, while contrast reveals oppositions through various forms, including negation, comparison, replacement, concession, explicit opposition, and parallel structures. Together, these relational tools reflect and construct the text's underlying ideology from the reader's perspective.

6. Listing

It represents a multifaceted interplay of textual and conceptual foundations (Jeffries, 2010). It functions to identify the elements of a category and is utilized to exemplify without the need to elaborate on each item. Such a process of exemplification demonstrates a certain degree of intersection; however, there are many forms of listing, such as a two-part list, a three-part and a four-part list.

7. Alluding

For Jeffries, allusions run as a conceptual mechanism deeply intertwined with the domain of pragmatics. The procedures involve the application of assumptions, presuppositions and implicatures. Therefore, the terms of "implying" and "assuming" are identified as alluding. Here, Jeffries depends on Grice's theory (1975) as a foundational concept, in which the speaker through assumptions, presuppositions and implicatures, guides the readers towards specific ideological implications.

8. Negating

An example of a textual–conceptual tool is negation, which is taking what the text builds as an alternative world (Jeffries, 2010, p. 106). It can be either embedded or triggered by texts. This set of triggers include: (a) syntactic negation, expressed through lexical items such as "no" and "not"; (b) negative pronouns, like "nobody" or "no one"; (c) lexical negation, found in semantic negative words such as "lack" or "absence"; (d) morphological negation, formed by prefixes such as "un" or "dis"; and (e) conditional constructions that include forms like "if", "should have", "wish", or even grammaticalized metaphors such as "apart from".

9. Hypothesizing

According to Jeffries, hypothesizing refers to the construction of a hypothetical situation, with modality serving as a linguistic mechanism that enables this textual–conceptual function. Modality here expresses degrees of likelihood, possibility and desirability aligning with Halliday's framework, which focuses on the perspective or the stance of the text producer. Jeffries believes that there are four types of modality: *Epistemic*, which is related to knowledge and belief (e.g., might, must); *perceptual*, based on perception (e.g., seems, appears); *Deontic*, which is associated with an obligation and permission (e.g., should, may); and Boulomaic modality, which reflects wishes, hopes, or desires (e.g., wish, hope) (Jeffries, 2010).

10. Presenting Other's Speech and Thought

According to Jeffries, the impact of the textual function lies in the strategic linguistic techniques employed to structure and presented meaning. A key aspect of this function is the refereeing of discourse—that is, how texts represent the

speech, thoughts, or ideas of others. This is achieved through several stylistic modes: (a) direct speech (DS), which quotes the speaker's exact words; (b)indirect speech (IS), which rephrases the original utterance; (c) free indirect speech (FIS), which mix together the narrator's voice with that of the character ;(d) narrative presentation of speech acts (NPSA), which reviews the function of speech without quoting it; and (e) narrative presentation of voice (NPV), which offers a more generalized representation of voice or discourse. This function enables faithful speech attribution to the original speaker's language and intent.

11. Evoking

For Jeffries, it examines the capacity of language to elicit meaning through sounds, highlighting the evoking tool as a central mechanism in meaning–making. As the final textual–conceptual function in Jeffries' model (2022), evoking encompasses *direct and indirect evocation and conventional meaning* (Jeffries, 2022, p. 199). Iconicity serves as a primary illustration of direct evocation associated with sounds. Other examples, such as onomatopoeia and sound symbolism, represent an arbitrary relationship between sound and meaning. If the relationship to the referent is direct, then it is magical. If it is indirect, iconicity is termed diagrammatic or metaphorical, depending on the mode

1.2.2 Methodology

This study employs a critical stylistic analysis of N. Scott Momaday's *House Made of Dawn* (1968) to examine the formation of ethnic identity through linguistic strategies in the novel, as well as to explore underlying ideological practices. The researchers adopt a qualitative research approach, analyzing excerpts from the novel to identify and categorize key themes. The selection of data was conducted objectively, focusing on instances of ethnic identity formation and crises. For the purpose of analysis, three extracts were chosen, aligning with the study's central themes and examined through the lens of critical stylistic theory.

١.٢.٣ Native American Literature

١.٢.٣.١ Historical and Political Context

Understanding Native American identity is essential before examining their political and historical background. The term Native American is often used interchangeably with Native, First Nations, American Indian, and Indigenous. This category signifies diverse individuals from various cultural and ethnic backgrounds. By 1980, Native American became the most widely accepted term, encompassing numerous ethnic groups within the USA. Other terms, such as American Indian or Amerindian, introduced by Lithgow (2001), are considered inconsistent. The designation of Indian originates from Christopher Columbus's misinterpretation upon his arrival in America in 1492. Conversely, the term Indigenous refers to groups and societies with historical legacies and cultural traditions predating European contact, including Native American and Aboriginal communities (Nies, 2012). Historically, European settlers assigned names to Native American tribes, rivers, and lakes, as documented by Vogel (1986). Prior to Columbus's arrival, the Americas were often described as "virgin land" (Boyer, 2012), despite being home to numerous Native American groups, each with distinct cultural traditions. Some groups were primarily hunters, while others focused on agriculture and food gathering.

Native American tribes maintain a deep spiritual connection to their environment, believing that animals, plants, and natural elements possess spiritual significance. However, Indigenous communities have long faced significant challenges, including the spread of diseases such as malaria, smallpox, typhus,

and cholera. Additionally, they have endured economic hardships, forced assimilation, genocide, religious suppression, language erosion, and other forms of oppression. Stolfi (2015) argues that the sense of place and belonging is fundamental to Native American cultural identity and belief systems. This sense of belonging is reflected in the lived experiences of Native individuals striving to reclaim their lost identity. The journey toward restoring cultural heritage is a central theme in many Native American novels, which explore the struggle to preserve traditions amidst historical and ongoing oppression. As a result, Native American identity has evolved into an increasingly complex and multifaceted construct. Literature serves as a reflection of the historical and political landscapes that have shaped Indigenous societies, offering insight into their resilience and cultural endurance.

1.2.3.2 Literature Review on Native American Novels

The primary research on Native American novels dates from the 1960s to the 1980s. A fundamental aspect of this study is N. Scott Momaday's *House Made of Dawn*, a pivotal contribution to modern Native American literature. The novel follows Abel, a Pueblo protagonist, as he navigates the challenges of reconciling traditional and modern worlds. It explores intricate crises, the profound experience of loss, and the significance of Indigenous myths, skillfully portraying a distinctive Native American identity, as highlighted by Momaday in *Native Peoples Magazine* (1998). *House Made of Dawn* has been regarded as a healing novel for Indigenous individuals grappling with trauma and spiritual discord. Abel's journey symbolizes a reconnection with ritualistic customs aimed at revitalizing Navajo and Pueblo heritage.

Leslie Marmon Silko's *Ceremony* (1977) is another cornerstone of Native American literature. A mixed-blood writer from the Laguna Pueblo community, Silko employs her protagonist, Tayo, to explore the psychological complexities of post-traumatic stress. The novel underscores the importance of revisiting Indigenous traditions as a means of restoration and healing. *Ceremony* is widely

esteemed for its portrayal of Native American rituals and cultural identity. Silko's feminist perspective highlights the resilience embedded within Native American culture. Similarly, Louis Owens' *Other Destinies: Understanding the American Indian Novel* (1992) examines the journey of self-discovery through an analysis of diverse Native American narratives. The work explores themes of marginalization and the sense of *otherness* experienced by Native Americans. Owens integrates various theoretical frameworks, including myth, folklore, and postmodernism, to provide a comprehensive understanding of Native American storytelling.

Gerald Vizenor's *Manifest Manners: Narratives on Post-Indian Survivance* (1994) focuses on resistance and the dismantling of false myths surrounding Native American identity. Vizenor introduces the concept of *post-Indian warriors*, individuals who maintain tribal traditions and cultural survivance despite colonial pressures. His work critiques the absence of authentic Native American representation in literature and emphasizes the continuity and resilience of Indigenous cultures.

Recent studies, spanning from the 2010s to the 2020s, have examined Native American literature through contemporary critical lenses. Craig S. Womack's *Notes from a Miner's Canary: Essays on the State of Native America* (2010) employs Felix Cohen's metaphor of Native Americans as the *miner's canary*, illuminating their contributions across cultural, environmental, and political landscapes. His work encompasses a diverse range of subjects, incorporating ethnography and identity studies. Deborah Miranda's *Bad Indians: A Tribal Memoir* (2013) is a multi-genre work that blends memoir, poetry, and prose with tribal history. Miranda provides a compelling account of California Indians,

weaving personal and collective memories with remarkable depth. She introduces diverse narrative forms, including family photographs, autobiographical sketches, and historical documents, to construct a multifaceted representation of Indigenous identity.

Daniel Heath Justice's *Why Indigenous Literatures Matter* (2018) is a critical exploration of the political significance of literature written by Indigenous authors. His work engages with profound inquiries regarding humanity, kinship, and principles of existence. Justice emphasizes the centrality of land, family, and community within North American Indigenous literature, offering insights into both American and Canadian fiction and poetry.

Over the years, academic and societal shifts have significantly influenced the evolution of Native American novels, with increasing emphasis on themes of displacement, identity, and resistance. Contemporary research has integrated feminist, postcolonial, and comparative perspectives, enriching the discourse surrounding Indigenous literary traditions. These works highlight the enduring strength and cultural depth of Native American literature while shedding light on the historical and ongoing challenges faced by Native communities.

1.3 The Statement of the Problem

This study investigates the constructions of an ethnic identity in N. Scott Momaday's *House Made of Dawn* (1968) through a critical stylistic analysis. It examines the linguistic strategies employed in the novel to shape this Indigenous identity and the underlying ideological structures embedded in the fictional text. The researchers identify a gap in linguistic studies analyzing ethnic identity formation in Native American literature as previous studies have explored themes of displacement, identity, and cultural survivance in Native American novels, there remains a deficiency in examining these aspects through a linguistic and critical stylistic lens. By analyzing some selected extracts from *House Made of Dawn*,

this study aims to uncover the implicit ideologies expressed by Momaday and investigate how specific linguistic choices shape the novel's representation of Native American identity. The critical stylistic approach used in this research considers the reader's perspective and contextualizes the text within broader societal, historical, and political frameworks, emphasizing the intersection of language, culture, and ideology.

1.4 Research Questions

1. How do concepts of ethnicity, nation, belonging, place, and identity intersect with the themes and narrative structures in N. Scott Momaday's *House Made of Dawn?*

2. What underlying ideologies are reflected in Momaday's linguistic choices, and how do they contribute to the construction of ethnic identity in the novel*?*

1.5. The procedures for the data analysis

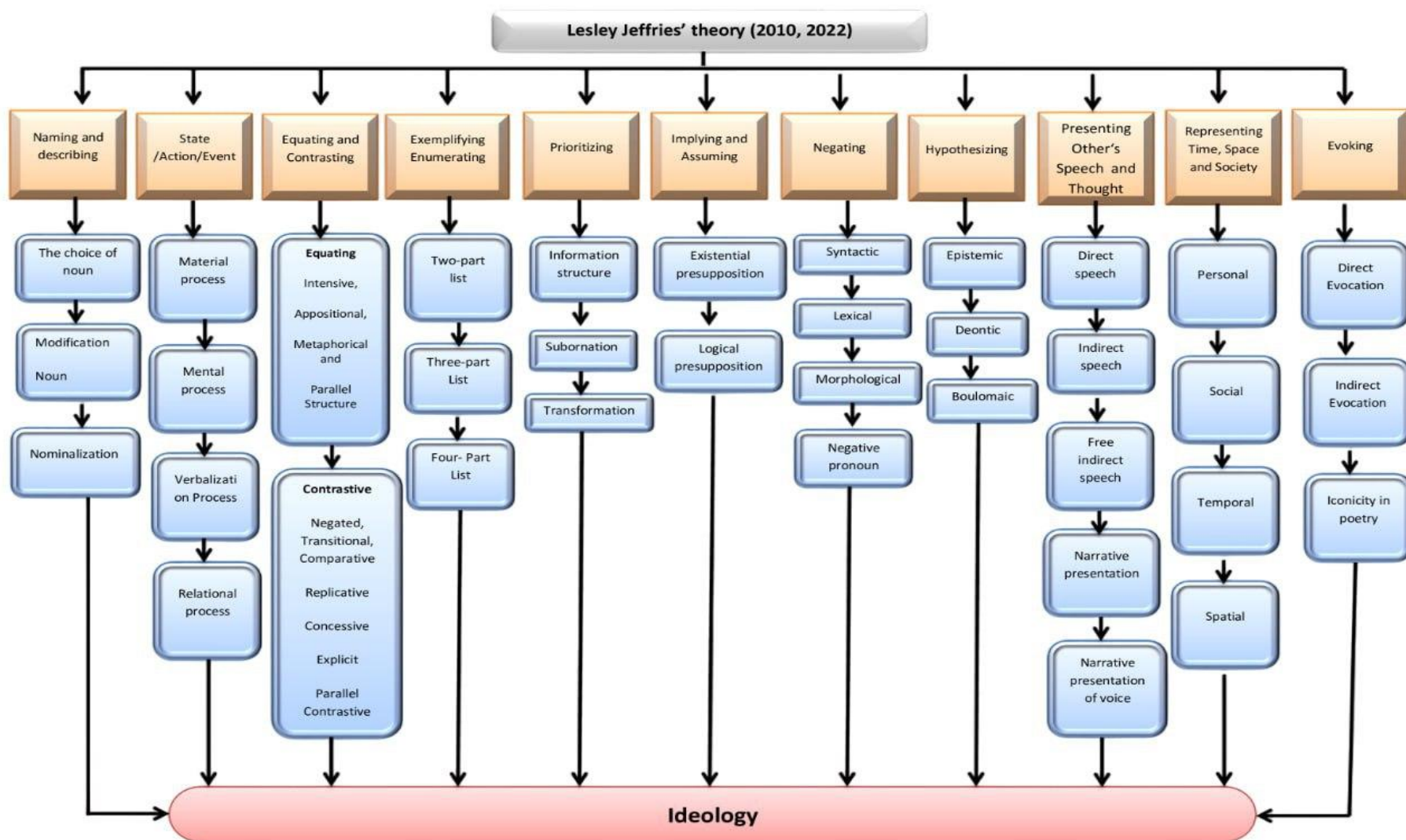The data analysis procedures for this study are outlined in the following steps:

1. The researchers will first provide a brief outline of the historical, cultural, and political dimensions of native American identity. The first step involves establishing the broader context in which Native American identity has evolved.

2. Secondly, they will present theoretical and practical perspectives of the study

   The next step is to introduce the theoretical framework that will guide the

analysis. This study adopts a critical stylistic approach, which combines linguistic analysis with ideological critique. Additionally, practical considerations regarding the methodology and the process of selecting the three extracts for analysis will be outlined, ensuring transparency and rigor in the study's approach.

3. Analysis of the data collected. In this step, the selected extracts from *House Made of Dawn* will be analyzed through the lens of critical stylistics. This approach will involve uncovering implicit ideologies and the ways in which the language reinforces or challenges cultural norms and societal expectations.

4. Finally, the findings will be summarized and interpreted in light of the study's research questions. This step will involve recommendations regarding how future studies might be conducted.

Figure2: **Integrated** **Lesley** **Jeffries'** **Theory** (2010a, 2010b, 2022)

Lesley Jeffries' theory (2010, 2022)

| Naming and describing | State /Action/Event | Equating and Contrasting | Exemplifying Enumerating | Prioritizing | Implying and Assuming | Negating | Hypothesizing | Presenting Other's Speech and Thought | Representing Time, Space and Society | Evoking |

The choice of noun — Material process — **Equating** Intensive, Appositional, Metaphorical and Parallel Structure — Two-part list — Information structure — Existential presupposition — Syntactic — Epistemic — Direct speech — Personal — Direct Evocation

Modification Noun — Mental process — — Three-part List — Subornation — Logical presupposition — Lexical — Deontic — Indirect speech — Social — Indirect Evocation

Nominalization — Verbalization Process — — Four- Part List — Transformation — — Morphological — Boulomaic — Free indirect speech — Temporal — Iconicity in poetry

— Relational process — **Contrastive** Negated, Transitional, Comparative Replicative Concessive Explicit Parallel Contrastive — — — — Negative pronoun — — Narrative presentation — Spatial —

— — — — — — — — Narrative presentation of voice — —

Ideology

1.6. a. House Made of Dawn by Scott Momaday

Momaday's *House Made of Dawn* rebirths the Native American narrative. It is a quest for Native American identity by introducing the protagonist, Abel, to the fore. Blending elements of cultural preservation and placing a role in Momaday's life, in turn, mirrors his identity. House Made of Dawn won the Pulitzer Prize and contributed to the Renaissance of Native American literature (Üney, 2020). It is about a Native Indian Pueblo boy, the protagonist, Abel. Abel reflects on his ruptured state in the midst of the Pueblo traditional world, which is full of his grandfather's memoirs, ritual practices and modern industrial American society. He is part of the Dance Society. Abel returned to his grandfather, "Francisco." Francisco is the oldest character in the novel. He belongs to nature and plants. Benally and Tosamah are other characters in the story.

Momaday's books and writings examine memoirs of Native Americans and focus on the uniqueness of Native American identity, which emerged through years of displacement and suffering. The first one is named "The Longhair," which begins in July 1945. Momaday introduces Francisco as a longhair man, referring to the man who connects himself with old tradition. The second section is "The Priest of the Sun," which is represented by Tosamah, the preacher, who plays the role of the trickster character. Abel's struggle in the third section is the "Night Chanter," presented by Benally, a Native American who embraces a new style of city life while preserving cultural traditions. Finally, the Dawn Runner depicts Abel's return to Watawa, his town.

Momaday's *House Made of Dawn* is full of different points of view and narratives with unique new beginnings of the story and endings. Furthermore, the book

introduces vivid descriptions of people and nature. Momaday celebrates ambiguity and shared interpretations of the novel with readers. The novel's structure is overwhelmed with discrepancies in the events and stories. The novel's language is luxurious and poetic, reflecting the profound relationships of Momaday with landscape nature. Momaday offers a cultural perspective by preserving Native American culture and traditional ceremonies.

1.6 b. The Analysis

1.6.1 Land Connection/ Land Identity

Land connection is the central theme in Momaday's novels and poems. For Native Americans, land bears sources of pride, honor, and a sense of identity. Momaday refers to Native Americans' spiritual and emotional connection to their land.

Extract 1

"Dypaloh. There was a house made of dawn. It was made of pollen and rain, and the land was ancient and everlasting. There were many colors on the hills, and the plain was bright with different-colored clays and sands. Red and blue and spotted horses grazed in the plain, and there was a dark wilderness on the mountains beyond. The land was still and strong. It was beautiful all around. Abel was running. He was alone and running, hard at first, heavily, butthen easily and well. The road curved out in front of him and rose away in the distance. He could not see the town. ". (Momaday, 1968, p. 1)(Prologue).

Momaday initiates this extract by telling the story of Jemez's nature through the prologue. Behind this prologue is a reflection that carries a more profound connotation of the author's connection to the land and nature. In addition to, the implications of the running act as in the prologue. "Dypaloh" is an inaugural prologue used in Jemez's storytelling. Momaday employs the implying tool in the first line, which is evident in "there" as an existential presupposition. Prioritizing tool is evident in the transformation process as in "it was made of" by using passive voice for the sake of speech production.

Momaday employs several noun modifications in the second line to represent the naming and describing tool, which is evident as post−modification. It consists of a "very old and everlasting" modifier of the house. Another modification, "many colors" is used by the author as a pre−modification and many as a modifier to colors. Listing tool "and" is also evident when enlisting components of a dawn house made of pollen, rain, and old land. The ideological implication of these toolkits is to help the reader pick out a profound picture of the beauty of Jemez. Furthermore, it points out that the land identity is renewed and everlasting.

The third line, Momaday, represents the naming and describing tool by using noun modifications such as "different−colored clay" as a modifier to the clay. In "the plain was bright" a representing action /events/states tool is evident as a relational process, which shows the plain as carrier and bright as attributor. Spatial deictic is evident "in the hills".

In the following three lines, the author describes the nature of the Native American landscape in detail. Momaday uses the listed tool, which is evident in "and". In

addition to, Momaday utilizes noun modification, which is evident as pre–modification "spotted" to modify horses to represent the naming and describing tool. These lines contain "grazed" as a material verb and the clause "the land was still and strong" as a relational process representing an action /events/states tool.

The author expresses the majestic beauty of Native American nature via spatial deictic as "in the plain" and "on the mountains." Naming and describing tool is also evident in "a dark wilderness "as a modifier to the wilderness. The representation the action /events/states tool is evident as "It was beautiful" as a relational process. The author shifts the perspective to Abel, the protagonist, by using indirect speech. He uses the naming and describing the tool, which is evident in "Abel". The representing action /events/states tool is evident in "running" as a material verb.

Personal deictic is evident in "he" as the deictic center of the speech. It refers to Abel to create a sense of cohesion in the quotation. Momaday uses the equating and contrasting tool: "He was alone and running, hard at first, heavily, butthen easily and well". The ideological implication of the listing tool is to indicate Abel's psychological state. The author depicts Abel's running in nature to show the positive and negative reflections of the sense of freedom. Also, the representing action /events/states tool, which is evident as "he was alone," is a relational process; he was the carrier and alone as the attributor.

In the last line, the Hypothesizing tool is evident as "could" in the last line. It is accompanied by the negation tool to show Abel's inability to see the beauty of the hand in Jemez. Although Able sees the world surrounding him, he cannot recognize it because he is so confused. The representing action /events/states tool is evident as "curved and rose "as material verbs.

The ideological implication in this extract is to unmask the author's emotional linkage to Native American nature, which is represented by Abel's journey in Jemez. Momaday's prologue connotes Abel's running acts upon returning to Native American nature. He starts the first and final scenes in the novel with the running act to symbolize his attempt to reconnect with his geographical roots.

1.6.2 Fragmentation After War

The novel's characters go through a representation of estrangement of identity due to any conflict. Momaday reflects the characters' experiences in the novel as the outcome of the conflict surrounding them.

Extract 2

"*The door swung open and Abel stepped heavily to the ground and reeled. He was drunk, and he fell against his grandfather and did not know him. His wet lips hung loose and his eyes were half closed and rolling. Francisco's crippled leg nearly gave way. His good straw hat fell off and he braced himself against the weight of his grandfather. Tears came to his eyes, and he knew only that he must laugh and turn away from the faces in the windows of the bus. He held Abel upright and led him to the wagon, listening as the bus moved away at last and its tires began to sing upon the road "*. (Momaday, 1968, p. 8)(Ch.1)

Momaday depicts in this extract Abel's return to his town, Walatwa, in Pueblo. He is mentally and emotionally torn. Momaday reflects on Abel's current state when he returns to his city after the second war. This quotation is represented through indirect speech to depict the fragmented identity of Abel and conjure up the reader's mind.

The author uses the representing action /events/states tool as "the door swung open." the door is the theme, swung is a material verb and the agent is omitted (wind or agent). Furthermore, verbs such as "stepped and reeled" are material verbs. To exemplify the steps of Abels when he came back to Watawa, the author applies the listing tool evident as in "and ".

In the second line, Momaday introduces Abel as an alcoholic and cannot recognize Longhair Francisco, Abel's grandfather, who represents the old tradition of Native Americans describes Abel as in "he was drunk" a relational process which is a remarker of representing action /events/states tool as he as carrier and drunk as an attributor. Also, the verb "fell" is evident as a mental verb.

The phrase "his grandfather" appears in this line as an existential presupposition representing an implying tool. It is also evident in the verb "know" as a factive presupposition and negation tool as in "not". It helps contributing to depict another world for the readers so that Abel is not overwhelmed as he returns to his land.

Momaday portrays Abel's current situation in the third line through a parallel equating and contrasting tool, as "his wet lips hung loose and his eyes were half closed" to add more information about Abel's miserable state. Each sentence consists of a noun and a verb. The nominalization process that represents a naming and describing tool is evident as "rolling" by changing the verb to the noun to obscure the subject. The ideological significance of the toolkit is to show Abel's manifestation in an unstable manner. Momaday reflects Abel as drunk, unable to identify the surroundings.

In the fourth and fifth lines, Momaday changes the narrative to a second-person narrative. Momaday uses noun modification to depict Longhair Francisco via the

naming and describing tool by employing post- modification as in "crippled leg" and "good straw" as pre-modification to his hat. Representing action /events/states tool is evident as" fell off" as a mental verb. The implying tool is evident, as "his grandfather" is a possessive form. Francisco, Abel's grandfather with a crippled leg, was welcoming and he gathered with his grandson with tears. Representing action /events/states tool is evident as" came" as a material verb. The implication of these tools is to demonstrate that Francisco was broken-hearted as his grandson was ensnared by alcoholism.

In the sixth line, Momaday uses the verb "knew" which carries a factive presupposition and represents the action /events/states tool. Additionally, "turn away, laugh are material verbs. The hypothesizing tool is a "must" with a deontic meaning. The ideological effect is that Francisco should act happy, even if he is not happy when he meets Abel, who is drunk and frustrated.

In the last lines, personal deictic is evident as "he "as a deictic center. Momaday refers to Francisco, Abel's grandfather. Verbs such as "held and led" are material verbs that embody the representing action /events/states tool. Spatial deictic is evident as to the wagon. The naming and describing tool is realized as nominalization, which is evident in "listening," converting the verb to a noun for speech production.

In line N. 8, the representing action /events/states tool is evident as" moved away and begin and sing" as material verbs. Spatial deictic is evident as "in the road." The ideological implication in these lines exposes the reader to how Francisco feels shocked by seeing his grandson's destruction.

The ideological implication of the tools in this extract is to refer to the war ravages that led Abel to be drunk like most Native Americans. Being alcoholic is as a means of escaping from their disintegration and fragmentation.

1.6.3 Clash Culture Identity

Cultural diversity gives rise to different qualities and generates various types of tensions. Momaday unmasks how the power change led to a cultural identity clash.

Extract 3

"*Then he closed his hands upon Abel and drew him close. Abel heard the strange excitement of the white man's breath and the quick, uneven blowing at his ear, and he felt the blue quivering lips upon him, felt even the scales of the lips and the hot, slippery point of the tongue, writhing. He was sick with terror and revulsion, and he tried to fling himself away, but the white man held him close. The white immensity of flesh layover and smothered him. He withdrew the knife and thrust again, lower, deep into the groin.*" (Momaday, 1968, p. 73) (Ch.1)

Momaday raises one of the consequences of clash culture. He reveals the moments of Albino's murder by Abel as a cultural conflict representation. This conflict reflects the deepness of Abel's dilemma.

In order to lay down essential events for the reader, the author uses "Then" to represent a prioritizing tool, and personal deictic is evident as "he" to refer to Albino

as the center of the scene. The verbs such as "closed, drew" represent material verbs and are evident as the representing action /events/states tool. "His hands" is evident as an implying tool. The implications of these textual conceptual tools are to depict how Albino is acted in a crime scene.

Momaday unfolds Abel's rejoicing in the Albino's killing. In the second line, via the naming and describing tool, which is evident as "Abel." Also, as in the pre-modification "strange excitement of the white man's breath, "strange is a modifier to the noun excitement, and white is a modifier of the noun man. The mental verb "heard" as representing action /events/states tool. The nominalization process, as in "blowing," represents the naming and description of the tool. Momaday describes Able's reaction as racism toward Albino, who was dubbed a "white man."

Momaday transfers the reader to the actual crime scene by Abel's reflection. Momaday portrays Abel by using the naming and describing tool, which is evident as" "blowing, quivering and writhing " as nominalization processes. Furthermore, Momaday employs noun modification as pre-modification of the "slippery point of the tongue." The slippery point is as pre-modification to the tongue.

The representing action/events/states tool is evident in the verb "felt" as a mental verb. Momaday uses indirect speech and starts to depict Abel through Personal deictic as he points out that Abel is the focus of the speech. Able is shocked and disgusted and tries to withdraw, but he cannot.

In the fifth line, representing action /events/states tool is evident as "he was sick" as a relational process. He is the carrier and sick is the attributor. The verbs such as "try and fling" are material verbs. The listing tool is evident as "and". Equating and the

contrasting tool is evident as "but". The implications of these tools outline Abel's attempt to leave, but a white man is still stuck to Abel.

Naming and describing tool is evident as "white man" is pre-modified to man, and representing action/events/states is evident as "held" as a material verb. In the last lines, the author uses naming and describing tool, which is evident in the pre-modification "white immensity of flesh" to the flesh. "smothered" is a material verb to embody representing action /events/states tool. In addition to, "He withdrew the knife," he, as an agent, withdraws as a material verb, the knife as an instrument. Also," thrust, lower, deep into" are material verbs. The implying tool is evident as "again" as iterative words. Moreover, the groin is the determiner, and "the groin" represents naming and describing tool.

The implication of these tools shows Abel's racial bias toward Albino. This is evident through using the word white three times. The killing of Albino stands as a novel climax and a potential symbol of cultural conflict.

7. Conclusion

This study examines the complex process of ethnic identity formation and the crises that arise within Native American novels, with a particular focus on House Made of Dawn. By applying critical stylistic analysis, the researchers examine how linguistic elements—such as specific word choices, narrative techniques, and language structures—serve as vehicles for revealing underlying ideologies that shape the representation of ethnic identity. The study employs a detailed analysis of selected extracts from the novel, using critical stylistic analysis as a lens to explore how the

characters' struggles with their identities are shaped by broader social, cultural, and political forces. Through this approach, the research uncovers significant linguistic choices that reflect key themes of belonging and estrangement. These themes are central to the construction of ethnic identity, highlighting how individuals negotiate their sense of self in a society that often marginalizes or invalidates their existence.

A crucial finding of this study is the recognition that ethnic identity is not solely an internal or individual construct but is deeply intertwined with external socio-political forces. The study emphasizes how factors such as colonization, forced assimilation, and racial prejudice shape the formation of identity within Native American communities.

In conclusion, the study not only sheds light on the linguistic strategies used by Native American authors to express ethnic identity but also underscores the importance of critical stylistic analysis in understanding the broader ideological frameworks within which these identities are constructed. This research contributes to the growing body of work that seeks to illuminate the intersections between language, culture, and identity in Native American literature and offers important insights into the continuing evolution of ethnic identity in the face of historical and ongoing challenges.

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