



A Socio-Pragmatic Study of Identity Crisis in Fadia Faqir's Willow Trees Don't Weep

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ABSTRACT

The current study explores the theme of 'identity crisis' in Fadia Faqir's Willow Trees Don't Weep (2014) from a socio-pragmatic perspective. The study aims to examine the identity crisis using socio-pragmatic tools, delineate the aspects of identity crisis and showcase the social factors that shape the main character's identity crisis. To conduct this study, an eclectic model incorporating Searle's (1969) taxonomy of speech acts, Prince et al.'s (1982) hedges and Grice's (1975) conversational implicature will be used. The analysis reveals that only representative and expressive speech acts are utilized, with the representative speech act of stating being the dominant one. For hedges, modal verbs are the dominant ones. Only the quantity maxim is violated resulting in conversational implicature. Additionally, the main character has shown three aspects of identity crisis, namely self, social and religious, which are highly affected by social factors such as family dynamics, gender roles, and societal norms.

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دراسة اجتماعية تداولية لأزمة الهوية في رواية أشجار الصفصاف لا تبكي لفادية الفقير

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المُستخلص

تستكشف هذه الدراسة موضوع 'أزمة الهوية' في رواية فادية فقير أشجار الصفصاف لا تبكي (2014) من منظور اجتماعي تداولي. تسعى الدراسة إلى فحص أزمة الهوية باستخدام أدوات التحليل الاجتماعي التداولي، وتحديد مظاهر أزمة الهوية وإبراز العوامل الاجتماعية التي تشكل أزمة الهوية لدى الشخصية الرئيسية. ولإجراء هذه الدراسة، يستخدم نموذج توفيق يجمع تصنيف الأفعال الكلامية لسيرل (1969)، وكلمات التلطيف (التحوط) لـ Prince et al. (1982)، وتضمن المحادثة (المضمير الحواري) لدى غرايس (1975). تكشف التحليلات أن الأفعال الكلامية المستخدمة كانت فقط التقريرية والتعبيرية، مع هيمنة الفعل الكلامي التقريري المتمثل في "الإخبار". وفيما يتعلق بكلمات التلطيف، كانت الأفعال المساعدة هي السائدة. كما تم انتهاك máxima الكمية فقط مما أدى إلى تضمين المحادثة (إيحاء بالمضمير الحواري). فضلاً عن ذلك، أظهرت الشخصية الرئيسية ثلاثة مظاهر لأزمة الهوية، وهي: الذاتية والاجتماعية والدينية، والتي تتأثر بدرجة عالية بعوامل اجتماعية مثل الديناميات الأسرية، والأدوار الجندرية، والمعايير المجتمعية.

الكلمات المفتاحية: الاغتراب، فادية فقير، كلمات التلطيف (التحوط)، أزمة الهوية، الاجتماعي التداولي

1.Introduction

Identity encompasses the attributes that delineate the essence of an individual or entity. It distinguishes us from others. Our identities and self-perceptions affect our communication behaviours (Nashmi & Mehdi, 2022). An identity crisis, on the other hand, is a phenomenon that can occur to individuals at various levels and stages of life. Crisis may occur as a result of a natural process of transformation, while it may arise from accidents, punitive measures, abrupt changes, and various conversions. It is a circumstance in which an individual lacks guidance and commitment, notwithstanding endeavours to establish personal goals, ideals, and accomplishments. The individual becomes incapable of self-definition. This issue may lead to segregation and inequality within society. Women are accountable for childbirth, child-rearing, home-making, and managing household routines; yet, they are still perceived as the weaker and the inferior gender (Ikram & Sultan, 2025). According to Black (2011), as a Jordanian, Faqir is a leading advocate for Arab women, sharing their experiences in a patriarchal country. Faqir critiques the patriarchal Arab society of Jordan, where men dominate decision-making and women are perceived as the inferior gender. According to Allan and Buijs (2007), many approaches in the field of Linguistics have consistently demonstrated their significant utility in analyzing literary texts and exploring many literary themes, including feminism, gender roles, identity, immigration, and ethnicity. Despite its evident efficacy in contextualizing many social and local issues buried in literary texts, socio-pragmatics, developed by Leech in the late 20th century, has not received enough attention in literary studies. The socio-pragmatic approach effectively examines literature's functional and communicative dimensions. A comprehensive

analysis of literary works is considered unattainable without a grasp of language utilization (Ben Amara & Omar, 2020). By utilizing socio-pragmatic tools, the present study seeks to answer the following questions:

- 1- What are the socio-pragmatic manifestations of identity crisis in the selected data?
- 2- What aspects of identity crisis does the main character show?
- 3- How do the social factors help reflect the main character's identity crisis?

2. Literature Review

2.1 Definitions of Identity Crisis

In 1950, the psychologist Erik Erikson introduced the phrase 'identity crisis' in his book *Childhood and Society* to characterize the failure to develop an ego identity throughout adolescence. Erikson asserts that it constitutes one of the most critical psycho-social conflicts humans face throughout their development (Benamrane, 2016). The term 'crisis' derives from the Greek word 'krisis'. Erikson (1968) states that a crisis is a crucial turning point, a critical phase in which development must advance in a certain direction, harnessing resources for growth, recovery, and further differentiation. McLean and Syed (2014) assert that Erikson utilizes the term 'crisis' to denote the internal conflicts faced by an individual contending with self-identity, personal aspirations, and desired social connections (as cited in Prakasiwi, 2023).

An identity crisis is a phase of profound introspection and exploration of diverse self-conceptions. In adolescence, an identity crisis arises within the psychological development phases, wherein individuals grapple with identity versus role uncertainty (Benamrane, 2016). The phrase identity crisis has evolved into a generic concept not exclusively linked to Erikson. Furthermore, an identity crisis is a state in which an individual is uncertain about their identity and often interrogates various facets of it, including beliefs, values, aspirations, experiences, and emotions, in an effort to reinforce their social identity in accordance with the cultural norms and values of their ethnic group. An identity crisis involves enquiring about one's essence and identity (Bako & Ananda, 2023).

Moreover, identity crisis is a predominant theme in literature that focuses on a character's internal struggle to define or understand their own identity. This literary topic is often utilized to explore the complexities of a character's self-perception and the conflicts they face while addressing questions about their identity, values, and place in the world (Manoharan & Kavitha, 2023). Kadiri

and Maledo (2024) assert that identity relates to an individual's perception of their own personhood and their self-representation to others. An individual is said to be in crisis when they start to question their identity or role in the world. An identity crisis is characterized as a period of uncertainty regarding one's true self.

2.2 Aspects of Identity Crisis

Due to the lack of a scholarly categorization of identity crisis, and a definitive 'types' list, the researchers of the current study have managed to identify and collect the following as aspects of identity crisis:

1- **Professional identity crisis:** It occurs when individuals start questioning their career path and their current work (Villines, 2023).

2- **Gender identity crisis:** It refers to an internal conflict arising from a discrepancy between an individual's biological sex and their gender identity (Hamdoon, 2023).

3- **Social identity crisis:** It occurs when individuals start grappling within their social groups or with their social roles, taking into account socioeconomic class, gender, norms, etc. (Tiara, 2023).

4- **Self-identity crisis:** It is a period of profound questioning and uncertainty about one's sense of self, self-image, and place in the world (Lukin, n.d.).

5- **Religious identity crisis:** It occurs when individuals start questioning or feeling uncertain about their religious beliefs. In other words, it happens when individuals begin examining the struggles they face in accordance with their faith or belief systems, including conflicts between personal faith and social expectations (Rees, n.d.).

2.3 Language and Cultural Identity

Individuals usually participate in daily communication for several purposes, including the conveyance of information, the interchange of ideas, the articulation of emotions, and the maintenance of relationships (Qassim *et al.*, 2023). Language is a key determinant of comprehending individuals' cultures globally. When a speaker utilizes a specific language, individuals may conjecture about the speaker's origin, nationality, culture, religion, and ethnicity, as language embodies the ingrained cultural identities of its speakers. Diverse languages from various geographical regions articulate individuals' voices, mirroring their cultural identities. Language and culture perpetually co-

create cultural values, customs, and identities through human interaction (Parajuli, 2021). Language can unveil the diverse concealed social and cultural realities of individuals as they cultivate a specific lifestyle and culture with family members and society through language from an early age. Wierzbicka (2003) elucidates that language and culture are intrinsically interconnected. Cultural norms manifested through speech acts differ not only among languages but also within various socioeconomic and regional dialects within the same culture. Bucholtz and Hall (2005) assert that an individual's identity emerges via language interaction as a social and cultural phenomena, rather than as an internal and psychological construct. Consequently, individuals' linguistic performance delineates their cultural identity, since they employ unique language to communicate and interpret the environment. Language is crucial in forming cultural identity, serving as both a reflection of societal norms and a means for constructing personal and community narratives. Language serves as an essential instrument for negotiating power, asserting resistance, and reclaiming indigenous identities (Molina *et al.*, 2024). Numerous social theorists and cultural scholars in sociolinguistics and anthropology advocate for the influence of language in forming cultural identity. Kennedy (2019) asserts that language can effectively shape and enhance cultural identity by reinforcing communal connections. Ennaji (2005) similarly demonstrates that the distinguishing feature between an Arab or a French individual and an Igbo lies in the cultural communicative function of their mother tongue, as culture conveys the collective mentality, lifestyle, and behaviours of people through local, tribal, and national languages. Each language, with its unique characteristics, influences the cultural identity of its users by reflecting diverse social and cultural realities, historical traditions, typical lifestyles, and shared values and belief systems of a particular society, thereby fostering solidarity, preserving cultural traditions, and enhancing the socio-cultural framework of a nation (Parajuli, 2021).

Certain aspects of culture can be communicated simultaneously without the use of language. A dance or traditional craft may achieve this through mere imitation. The majority of traditions are intrinsically connected to values, ideals, and shared knowledge, and can only be conveyed and comprehended through language. The significance of language resides in its unique ability to preserve immaterial cultural legacy, while also being an essential component of that heritage (Kadhim & Rashid, 2022).

2.4 Place and Identity

In addition to relationships, groups, and things, individuals may also associate themselves with locations. Proshansky (1978, p. 155) defines 'place identity' as the aspects of self that shape an

individual's personal identity in relation to the physical environment, encompassing a complex interplay of conscious and unconscious ideas, beliefs, preferences, emotions, values, objectives, and relevant behavioural tendencies and skills. This description implies that place identity will be complex, akin to collective identification. Methods of place identification exhibit considerable variability in content. Droseltis and Vignoles (2010) identify three dimensions: self-extension/attachment (this place is integral to my identity), environmental fit (this is where I belong), and place-self congruity (this place mirrors my personal identity). Hinds and Sparks (2008) formulate a metric for 'environmental identity', emphasizing the advantages of nature interaction for personal identification (engaging with the natural environment enhances my self-perception). Conversely, Rollero and De Piccoli (2010) assess place identification by evaluating the connection individuals have with others associated with a location. Similar to other identification forms, it is essential to establish clarity on the conceptual limits and dimensionality of place identification (Devine-Wright & Clayton, 2010).

2.5 Socio-Pragmatics

The branch of linguistics that examines meaning within context is referred to as pragmatics. Pragmatics primarily focuses on the capacity to deduce meanings from particular speech patterns to comprehend a speaker's references and the relationship between new information and prior events (Najem & Abbas, 2025). Pragmatics is described as the examination of the meaning intended by the speaker (Mohammed & Abbas, 2016). In this regard, individuals' language usage is eventually shaped by several elements associated with social and cultural dimensions. These factors encompass gender, age, social status, etc. (Yousif, 2023). Sociolinguistics examines the interplay between language and society, focusing on how individuals utilize language across various social contexts. It asks the question, "How does language influence human social nature, and how does social interaction shape language." (Astini, 2024, p.1). According to Al-Ani and Samir (2022), comprehending language through pragmatics facilitates the exploration of individuals' intended meanings, assumptions, objectives, and the behaviours exhibited during communication. The intersection of sociolinguistics and pragmatics is referred to as 'socio-pragmatics'. Ilie and Norrick (2018) assert that socio-pragmatics serves as a suitable framework for a variety of theoretical perspectives utilized by researchers. Socio-pragmatics emerges from the amalgamation of classical pragmatics and classical sociolinguistics, as articulated most explicitly by Holmes (2018). She characterizes pragmatics as the examination of language utilization within context, particularly regarding "how individuals use linguistic resources to produce and interpret meaning in interaction, and sometimes to change

relationships'' (Holmes, 2018, p.11). Sociolinguistics entails the examination of language within societal contexts, leading to analyses of variation in the linguistic resources present in speech communities, as well as systematic accounting of how social variables affect linguistic choices among those resources. Socio-pragmatics entails the identification and analysis of data pertaining to societal norms and the ways in which they are adhered to and challenged (Holmes 2018).

2.5.1 Socio-Pragmatics of Identity Crisis in *Willow Trees Don't Weep* (2014)

The socio-pragmatic theories which come in a handy tool for the current study are speech acts, hedges, and conversational implicature.

1. Speech Acts Theory

Speech acts denote the activities or intentions executed by a speaker using language in a context, with meaning derived by the listeners (Hadi & Mehdi, 2023). The theory of speech act was first initiated by Austin in 1962 and further expanded by Searle in 1969. According to Searle's (1969) taxonomy, speech acts are categorized into five types: representatives, expressives, directives, commissives, and declarations. This theory posits that the mechanisms for conveying messages in communication are utterances, which can also perform acts such as making requests, suggestions, orders, and invitations and so on. They presume that such speech activities are processed either directly or indirectly. Direct speech acts occur when speakers articulate their intentions explicitly and literally. Additionally, indirect speech acts occur when the intended meaning of the speakers' utterances diverges from the literal interpretation of the sentence structures (Abbas *et al.*, 2023). According to Lyons (1977), producing every utterance necessitates engagement in a particular form of social interaction. On the other hand, Taylor (1987) articulates that speech act theory embodies the power of words that does not necessarily align with reality. It is considered that every sentence conveys conditions of affairs. Black (2006) asserts that literary texts employ many forms of speech acts, such as representatives, expressives, directives, commissives, and declarations. These activities, which exemplify linguistic approaches, can be utilized as tools to achieve various objectives in literary works.

2. Hedges

Hedges, as defined by Lakoff (1973), are expressions that inherently convey vagueness or imprecision. Ponterotto (2018) observes that the employment of hedging statements such as 'well,' 'yeah,' 'I mean,' 'I think,' and 'uh' implies a lack of authenticity and sincerity. It also signifies

minimal levels of teamwork and cooperativeness. Furthermore, Yule (2014, p. 145) associates hedges with uncertainty, asserting that hedges are employed to convey that speakers are not "really sure" that their statements are "sufficiently correct or complete," as exemplified by phrases such as "as far as I know." According to Prince *et al.* (1982), hedges can be classified into two primary categories: approximators and shields. The former illustrates expressions that ambiguously denote quantities, dates, times, and factual data. They are categorized into two micro-types: adaptors and rounders. Regarding the latter (i.e., shields), it is further sub-classified into two micro-types: plausible and attribute. Plausibles are expressed by modal verbs and hesitation phrases, while characteristics are conveyed through the third-person perspective. When analyzing the function of hedges, we typically discuss speakers suggesting something that is not explicitly stated. That is why the conversational implicature comes as the last pragmatic theory applied in this study.

3. Conversational Implicature

Paul Grice first proposed the idea of implicature in 1975. He says that the intended meaning frequently transcends the spoken words. Implication in pragmatics refers to something that is discussed in the conversation; a speaker may occasionally say something with the intention of evoking a certain message, which could be conveyed in an oblique manner. Besides, conversational implicature involves implying rather than explicitly stating the meaning. When someone makes an utterance that goes against one of the four conversational maxims, it is known as 'conversational implicature'. Grice (1975) also asserts that all legitimate discussions should adhere to these four maxims. It is possible to determine how individuals genuinely determine that someone is 'implying' anything in conversation by using the maxims and the cooperative principle as a guide. Since conversational implicature cannot be achieved without violating the maxims, the maxims will be briefly introduced below.

3.1 Cooperative Principle and Its Maxims

Grice (1975) explains how implicatures occur in conversations, using his Cooperative Principle and related Maxims of Conversation. Grice's maxims are presented as follows:

1. The maxim of Quantity

- (i) Make your contribution as informative as is required (for the current purposes of the exchange).
- (ii) Do not make your contribution more informative than is required.

2. The maxim of Quality

- (i) Do not say what you believe to be false.
- (ii) Do not say that for which you lack adequate evidence.

3. The maxim of Relation

- (i) Make your contributions relevant

4. The maxim of manner

- (i) Be perspicuous, and specifically:
 - Avoid obscurity of expression.
 - Avoid ambiguity.
- (ii) Be brief (avoid unnecessary prolixity).
- (iii) Be orderly.

The communication process is successful when those maxims are followed; however, this is not always the case. Speakers occasionally deviate from these maxims, or, to put it in another way, they occasionally break them. The outcome is what is known as ‘implication’. The listener attempts to decipher the speaker's meaning in order to comprehend the conveyed message when the meaning is implicit or concealed (Abdel Fattah, 2024)

2.6 Fadia Faqir’s *Willow Trees Don’t Weep* (2014)

Fadia Faqir is a Jordanian-British author and a prominent figure in contemporary postcolonial studies. She illustrates the struggles of Eastern women within patriarchal societies and appears to be concerned about the perception of women's oppression in Arab countries, striving to change this narrative. Faqir focuses on both Eastern and diaspora women in her artistic endeavors. As a feminist novelist, she regularly addresses issues of women's rights and injustices within Jordanian society. Her works explore themes such as migration, liminality, and the experiences of women from the Global South, highlighting the cultural disparities between the East and the West. The patriarchal culture of Jordan significantly influences the nation's artwork.

Faqir's fifth novel, *Willow Trees Don't Weep*, was published in 2014. The story follows Najwa, the heroine, on her extensive quest to find her father, who abandoned her in Jordan when she was three years old. In a patriarchal Jordanian society, Najwa cannot live independently, as families without a father or male figure are stigmatized. Therefore, she feels compelled to locate her father. Faqir's narrative aims to depict the experiences of women in a patriarchal culture and the oppression they endure.

3. Methodology

The present study is qualitative in which the social context is essential as it affects the importance of social actions; so, qualitative research is contextually limited (Najem & Abbas, 2024). Five purposely selected extracts are analyzed qualitatively to examine how the main character struggles with her identity, even in her homeland, and to identify the socio-pragmatic manifestations of her identity crisis. To do so, the current study develops an eclectic model that comprises Searle's (1969) taxonomy of SAs, Prince *et al.*'s (1982) hedges and Grice's (1975) conversational implicature.

4. Data Analysis

Extract -1-

My grandmother and I were dropped by the mosque and we walked to our house under the warm midday sun. Children in the nearby kindergarten sang rhythmically, 'I am a bird, I could fly, I could also say goodbye.' I was not a bird and could neither fly nor say goodbye. Although I was free to breathe, walk, work, I felt like a prisoner, condemned to my life. The shoe repairer knew my grandmother well and threw a warm salaam at her. 'Long life to you!' She thanked him and asked him to kiss his youngest child, 'that crazy, kind rascal.' We bought some tomatoes for the salad, medicine for my grandmother's stiff joints and a hairband for me and went home. When we arrived, my grandmother brewed some tea, added fresh sage and poured it in our best tea set, the one my late mother designated for classy guests and kept locked in the display cabinet. It was never used, for no one visited us. No male guardian, no honour, no status in this Neighbourhood. (Faqir, 2014, p.2).

Contextualization and Analysis of Extract -1-

Najwa is reflecting on a walk home with her grandmother after Raneen's funeral, Najwa's mother, where everyone finds an excuse not to join them at their house, emphasizing feelings of entrapment despite physical freedom.

In the opening monologue, Najwa violates the quantity maxim in light of her over descriptions through a representative speech act of describing when she and her grandmother are on the way back to their house after her mother's funeral where no one joins them as in "*my grandmother and I were dropped....*" revealing how they are isolated from their community standing like outsiders. The noun 'house' by itself represents the physical structure or the tangible object in contrast to 'home', which carries emotions and personal connotations that evoke feelings of belonging and memories. During their walk, Najwa's mentioning of the children's singing that contrasts sharply with her situation via a representative speech act of stating along with the hedging 'could', a modal auxiliary verb representing ability as in "*I'm a bird, I could fly, I could also say goodbye, I was not a bird and could neither fly nor say goodbye*" that captures a sense of freedom that she lacks, indicating that she does not fit in her homeland like them which makes her different contributing to her identity crisis in which she is yearning for a different identity that it is not constrained by her current life. Moreover, Najwa delivers a third representative speech act of stating in which she states her feelings of being emotionally prisoner, although she is physically free to walk and breathe as in "*Although I was free to breathe, walk, work, I felt like a prisoner, condemned to my life*". This sense of being "*condemned to my life*" indicates a deep dissatisfaction and a struggle with her identity, suggesting that external circumstances overshadow her personal freedom. Describing the situation between the shoe repairer and her grandmother, when he throws a warm salaam at her then she thanked him in return via a representative speech act showing that her grandmother's 'thanks' signify familiarity and desire for belonging as in "*she thanked him and asked him to kiss his youngest child...*", yet they still feel isolated because one person from a whole community will not be enough.

Najwa, again, violates the quantity maxim by giving unnecessary details of everything she and her grandmother did through a representative speech act of stating. Then, she states her feelings and her status of being abandoned by her society through the mentioning of "*the best tea set,*" which is designed to the classy guests, yet it is kept locked, which signifies their isolation as if they are locked from the whole community. It is something very common in the Arab culture that they do not use such a set for themselves, but only preserve it for their guests. Yet, Najwa's grandmother uses it because simply no guest visits them, indicating their isolation from their social environment, as well as her dissatisfaction with the society view in respect to gender roles, where women's values are tied

to men existence as in “*no male guardian, no honour, no status in this neighbourhood*”. She conveys her feelings of being abused, isolated, and marginalized in her own society, which is dominated by men. The absence of men in the house signifies a lack of respect and honor within her community.

Extract-2-

I knew I was different. I was not allowed to cover my head, wear a long school uniform or trousers, recite the Qur'an, participate in the Ramadan procession or wear prayer clothes and go to the mosque in the evening with the other children, who carried lanterns. I would stand by the iron gate, listening to them sing, 'Welcome Ramadan!' The house was 'secular' and it took me years to understand the meaning of that word. I stood out as if I had a birth defect with my unruly hair, western clothes and uncovered legs (Faqir,2014, p.4)

Contextualization and Analysis of Extract -2-

In one of the painful moments for Najwa, she was raised in a secular home where she was not allowed to cover her hair or participate in any Islamic activities. In this context, Najwa reflects on how much she is different from other girls as she stays on the opposite side due to her mother's secularism.

Najwa violates the quantity maxim as she does not state why she is different and why her house is secular in contrast to the community. Via a representative speech act of stating, she showcases her state of being distinct from other girls in the sense that she is not allowed to wear a veil or to participate in any Islamic activities. This highlights a profound disconnect from her religious and cultural community; this exclusion results in her feelings of isolation. The hedging device ‘knew’, that demonstrates the degree Najwa is certain regarding the conveyed alertness, suggests a realization, but does not convey confidence; it hints at a struggle with self-acceptance. In other words, her awareness of her differences reflects an internal struggle regarding her identity. Recognizing her uniqueness does not bring her pride; instead, it shows her exclusion.

Then, Najwa states what she does when she cannot participate via a representative speech act: “*I would stand by the iron gate, listening to them sing, 'Welcome Ramadan!'*” She stands by the iron gate and listens to them singing Welcome Ramadan. This utterance underscores Najwa's yearning to belong and be part of something that feels foreign to her, revealing her emotional struggles between what she wishes for and what her mother imposes on her. Najwa mentions that her house is secular, and she struggles to understand that word; this can reveal a larger conflict between her upbringing

and the cultural practices of her peers. Moreover, this lack of understanding provokes a rift in her identity as she struggles with secularism and its impact on her sense of belonging.

Furthermore, she utilizes a representative speech act of describing at that moment in "*I stood out as if I had a birth defect with my unruly hair, western clothes, and uncovered legs*", she describes her states as if she is ostracized. The utterance profoundly reveals her sense of being different and unwanted, showcasing her perception of herself as flawed in light of her lack of adherence to cultural norms. Additionally, her hair and Western clothes further alienate her from her community as customs also serve to show the cultural identity. Applying Droseltis and Vignoles' (2010) identity second dimension of environmental fit (this is where I belong), Najwa struggles to environmentally belong, but her Western appearance does not make her belong to her environment.

Extract-3-

Although my mother didn't allow me to wear a veil, like the other women of the neighbourhood, figure-hugging clothes were also banned. 'With an absent father, people might think you're a harlot.' So, caught in the middle, it was impossible to find the right outfit and leave the house without being reprimanded. Normally one parent dampens the temper of another, but I had to 'soar solo', as my teacher of English language would say. (Faqire, 2014, p.7)

Contextualization and Analysis of Extract -3-

After finding out that Najwa's mother has Cancer, Najwa is forced to leave her college and find a job. Regardless, she struggles to find the right outfit to get out to work as she is living with her secular mother in a patriarchal society.

The opening monologue starts with the conjunction 'Although' that represents a contrast between two potential paths of conformity for Najwa via form of representative speech act, as in "*Although my mother didn't allow me to wear a veil, like the other women of the neighbourhood, figure-hugging clothes were also banned,* " which serves as an expressive speech act of being confused and lost between a contradictory fact that she is not allowed to wear a veil, so that she would have more freedom in her clothing choices, yet this is not the case. Najwa is not allowed to wear neither of them, which makes her confused of what she would wear, contributing to her identity crisis that she is not allowed to be like neither the girls in her society nor the Western girls. Via representative speech act of stating in "*With an absent father, people might think you're a harlot.*" Najwa violates the quantity maxim by not stating the reason behind her mother's utterance. Would people think that she is a

harlot if her father exists? Would that be ok? The utterance implies two interpretations. First, the father is considered the protector and advocate for his daughter, particularly in a patriarchal society. So, the utterance highlights the underlying societal burden placed on Najwa to maintain a particular image due to her father's absence. Second, the utterance reflects Najwa's mother's awareness of the social expectations, so she does not want her daughter to be judged. This can show the father's absent role, in light of his abandonment of them, both to seek the global Jihad, her mother turns to secularism, preventing Najwa from participating in or practicing any Islamic activities, which makes her look different from other girls in her neighbourhood. As a result, Najwa delivers a representative speech act of describing in *“So, caught in the middle, it was impossible to find the right outfit”*, in which she describes her hard situation of being in the middle, instead of being on one side, she is lost between her parents and her society, where social norms regarding woman’s attire are strictly observed. So, finding the right outfit becomes impossible, indicating her complexity in defining her true identity within these constraints. Najwa ends her monologue by utilizing a representative speech act in *“Normally one parent dampens the temper of another, but I had to ‘soar solo’”*; she states a universal belief, she binds it to the truth that, normally, to avoid being wrong, one parent dampens the temper of another. Yet, she has only the female figure with an absent father, whom no one can dampen her temper. As a result, Najwa has to soar solo, highlighting her struggle, yet she attempts to navigate her circumstances and assert her independence.

Extract-4-

I stood on the pavement in the scorching heat opposite the Grand Mosque, which, despite its delicate appearance and pink-and-white stones, dominated the square. I had no option but to find my father. If my grandmother died, I would live alone in that house, something this city would not tolerate. Only women of ill repute live on their own without a male guardian. I would be pursued by predators, ostracised, and my door would be marked. If I’d had any choice, I would have let him go, for he was nothing to me, not even a memory.

Who could help me in this big city? The world was a maze and I didn’t know where to enter it, how to navigate it and whether I would find a way out (Faqir, 2014, p.13).

Contextualization and Analysis of Extract -4-

After Raneen's death, Najwa's mother, Najwa is left alone with her grandmother. So, she must find her father; otherwise, she risks gaining a bad reputation.

Najwa starts her monologue by describing her situation via representative speech act in "*I stood on the pavement in the scorching heat opposite the Grand Mosque, which...*", she reflects on moments where she starts to take the responsibility and endure the hard circumstances. Now, she must find her father that is why she goes to the mosque in order to ask the imam about him. Then, she utilizes a representative speech act of stating where she states the hard fact that she has no power and no right to choose "*I had no option but to find my father. If my grandmother died, I would live alone in that house, something this city would not tolerate*". She states her feelings of helplessness that she is forced to find her father because her grandmother is getting old and she would die. So, Najwa will be alone. The use of the hedging device (if clause), suggests her uncertainty about her future, reflecting her anxiety regarding the only one who is left to her (her grandmother's health) and the implication it has for her own living situation. Additionally, she expresses her feelings of fear of living alone, reflecting her profound sense of isolation. Moreover, she delivers a representative speech act in "*Only women of ill repute live on their own without a male guardian. I would be pursued by predators, ostracised, and my door would be marked*", reporting the fact of her society and how they perceive a woman, who is without male guardian, as ill reputed being cast away and her door will be marked. This reflects the oppressive societal norms that dictate her worth and identity. It also creates a struggle between her personal desires and the roles imposed on her; she struggles with uncomfortable idea that she needs her father for social acceptance even if she wants to distance herself from him. Furthermore, Najwa employs a representative speech act along with a hedging device in "*If I'd had any choice, I would have let him go, for he was nothing to me, not even a memory*", again, she describes her feelings of powerlessness, regret and her lack of agency as she feels trapped in her circumstances. She reveals her emotional detachment; this lack of connection complicates her identity as she feels forced to seek her father despite her personal desires as she tells that he means nothing to her. The hedging device is primarily found in the conditional phrase "If I had had any choice" that suggests uncertainty and showcases her lack of agency. The final speech act that she delivers is a directive speech act which functions as an expressive speech act in "*Who could help me in this big city?*" She expresses her feelings of grief, being alone as she seeks help, safety and independence. The utterance "*the world is a maze*", is a representative speech act of stating. It indicates her struggles to find her place as she feels lost in her environment physically and emotionally which underscores her identity crisis. In other words, through the hedging device of the modal verb (would) in "*The*

world was a maze and I didn't know where to enter it, how to navigate it and whether I would find a way out". The probability shows Najwa's uncertainty and doubt to navigate the world around her and indicates a profound uncertainty about her place in the society and whether she could find a way to resolve her crisis.

Extract-5-

My flight was at eight-thirty a.m. I asked the school driver, who used to ferry my mother here and there, to come and pick me up at four. I pressed the locket against my palm, rubbed my father's wedding ring, which I wore on my thumb, then ran my fingers over the photograph of his stern face. His dark eyes had a glint in them, perhaps some warmth, but there was a hint of cruelty in the way his lips were set. Who was Omar Rahman? A murderer? A baby-abandoner? A wife-jilter? Or a revolutionary? A chaser of dreams and wider horizons? (Faqir, 2014, p.39)

Contextualization and Analysis of Extract -5-

Najwa captures a moment of reflection and uncertainty as she navigates her feelings about her father while preparing to embark on a journey that may lead to further self-discovery.

The monologue starts by stating a representative speech act along with violating the quantity maxim as Najwa does not state where she will travel and why as in "*my flight was at eight-thirty am. I asked the school driver, who used to ferry...*" this suggests the beginning of her journey; the school driver and the flight indicate a transition and departure, suggesting Najwa's emotional journey to find an emotional home represented by her father as she is emotionally exiled. She feels separated from her parents and community. Then, Najwa delivers a representative speech act of describing in "*I pressed the locket against my palm, rubbed my father's wedding ring, which I wore on my thumb, then ran my fingers over the photograph of his stern face*", she describes her physical actions, which signify a longing for connection and understanding. However, these gestures evoke both affection and a sense of disappointment, along with a sense of betrayal in her father's mysterious past. Najwa, again, utilizes a representative speech act of describing her father's physical features like his dark eyes and lips in "*his dark eyes had a glint in them, perhaps some warmth, but there was a hint of cruelty in the way his lips were set*". The contrast between the warmth in her father's eyes and the cruelty suggested by his lips indicates Najwa's internal struggle as she seeks warmth and belonging, but not sure if her father could provide them, this is indicated via hedging device of 'perhaps'. This signals her lack of

certainty as she interprets nonverbal clues, such as “glint” in the eyes. It showcases her vulnerability as she actively searches for evidence of warmth and love (some warmth). Yet, she cannot commit to its existence. It shows her desire to believe, but she has learned to be cautious.

As a result, Najwa employs a directive speech act of questioning that could serve as an expressive speech act, in “*who was Omar Rahman? A murderer? A baby-abandoner? A wife-jilter? or a revolutionary? A chaser of dreams and wider horizons?*”. Najwa expresses her complex, conflicted feelings of uncertainty towards her father and who he really is! as she grapples with multiple, potentially contradictory identities associated with her father. In other words, these questions highlight a struggle to reconcile the different narratives surrounding her father. Najwa indirectly questions her identity by expressing conflicted feelings and moral judgment about her father. The father serves as a model of behaviour; his actions and attitudes, both positive and negative, can have a lasting impact on how his daughter views herself and her place in the world. Najwa tries to understand how aspects of her father’s life affect her identity. The absence of clear answers leads to feelings of uncertainty and inadequacy since the absence of her father suggests a big missing role in her past, which affects her present, contributing to her identity crisis.

5. Discussion of the Findings

According to Black (2011), Faqir, as a Jordanian, is a leading advocate for Arab women, sharing their experiences in a patriarchal country. Exploring Najwa’s identity crisis through socio-pragmatic tools reveals the strong relationship between language, familial, and societal norms in shaping Najwa’s identity crisis. In line with the first research question, the analysis shows that the main character employs only representative and expressive speech acts to reveal her emotional state and the complexity of her identity. It is noteworthy to mention that the directive speech act is used only in form. Still, its function is to express her desire for a coherent sense of self, her sense of loss, unbelonging, and emotional exile as she feels exiled in her own community. This can be compellingly justified for several reasons. First, it is a narrator/character to reader operating on a level of discourse that lacks conversational exchanges. Second, Najwa’s voice permeates the entire narrative landscape, highlighting the author’s frustration with the patriarchal society in Jordan. This is effectively conveyed through representative and expressive speech acts. Furthermore, Najwa’s identity crisis evokes deep emotions, as supported by her statement “*Although I was free to breathe, walk, work, I felt like a prisoner, condemned to my life.*”. However, the representative speech act of stating is the most frequently used, and this can be justified upon the fact that feelings are too fast and complicated

to be stated directly. Najwa shows that sometimes the most profound way to convey an emotion is to meticulously describe the world that causes it and let the readers feel the pain within. This narrative restraint makes the emotional impact even more profound, so the readers can see the evidence and feel Najwa's crisis rather than just being told that Najwa is in pain. This can support Black's (2006) viewpoint that says the representative speech act is the most notable speech act in fiction primarily, stating and describing. For hedges, their utilization is significant as they express uncertainty and suggest possibilities rather than certainties. So the modal verbs are a fitting choice as Najwa's journey is fraught with self-doubt about her identity. Only the quantity maxim is violated five times to create implicature due to the narrative style of the text, focusing on the emotional landscape rather than logical clarity. Najwa violates the quantity maxim to convey her message implicitly and to capture the reader's attention to specific points. In line with the second and third questions, through the socio-pragmatic tools, the analysis indicates that Najwa has a religious identity crisis, since she grapples with her religious identity. Her struggles with religious practices imply a religious identity crisis. Najwa is aware of the expectations associated with her identity as a Muslim woman, yet she feels distant from these conventions due to her secular upbringing. This tension is apparent when she reflects, through the representative speech act, on her inability to practice religious activities with other peers, highlighting a conflict in aligning personal beliefs with social expectations, particularly in her community, where religion plays an important role. Furthermore, the socio-pragmatic tools also show that Najwa also grapples with her social identity as she does not fit in her place, not even like the girls in her neighborhood, due to one vital reason: Najwa veers between her father's fundamentalism and her mother's secularism in a society that is governed by the double sexual standards, where women's values are tied to the male's existence, which is the main factor. However, her father plays the most significant role. In light of his abandonment of them to seek the global Jihad, her mother turns to secularism, preventing Najwa from participating in or practicing any Islamic activities, which makes her look different from other girls in her neighbourhood. Moreover, Najwa seems to have a self-identity crisis, Najwa grapples with self-identity crisis, as she is uncertain and feels confused about how she should perceive herself. She frequently questions her sense of self, feeling caught between her mother's secularism and her father's absence and the impact of his absence on her identity. Najwa struggles with her fractured identity and the absence of self by her memories, present life and imaginative future.

6. Conclusion

Examining an individual's identity crisis in literary works is difficult due to the complexity of human nature, which manifests in diverse behaviors stemming from a similarly diverse array of underlying causes. Among these behaviors is their endeavor to articulate their sentiments of feeling adrift, neither here nor there. The use of socio-pragmatic tools illuminates the experiences of women in patriarchal Arab societies highlighting that identity crisis, though often unspoken, carries profound emotions. Moreover, it shows the interplay of language, familial and social norms that shape her identity crisis. The analysis shows that only representative and expressive speech acts are utilized, with the representative speech act of stating being the dominant one. For hedges, the modal verbs, such as could and would, are the most dominant ones. Only the quantity maxim is violated resulting in conversational implicature. Additionally, Najwa has the three aspects of identity crisis including self, social and religious affected by social factors such as family dynamics, gender roles, and societal norms, that significantly influence her quest for self-definition.

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