Postcolonial Identity in Selected Iraqi Novels: A Critical Stylistic Analysis

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Abstract

This study aims to analyze the representation of post-colonial identity in the Iraqi novelist Inaam Kachachi's novel The American Granddaughter and Sinan Antoons' Fahras by adopting Jeffries's (2010) model of critical stylistics to investigate the ideological awareness in the selected extracts. Despite the increasing number of studies addressing issues of identity in contemporary literature, many of these studies still focus on thematic content or general interpretive readings, neglecting the precise linguistic analysis that examines how identity presents hegemony legitimized and practiced within literary texts. Two research questions are set up:1) How do textual conceptual functions contribute to uncovering representations of individuals' identity and its misuse in the selected extracts of these two novels? 2) How is hybrid identity, and the underlying ideologies represented in the selected extracts?. The results of the analysis reveal that identity in the two narratives is constructed as a linguistic effect through different conceptual textual functions. In Fahras, hybrid identity is embodied as a state of "homelessness" associated with exile and memory loss. In contrast, The American Granddaughter presents a moral and political accusation that culminates in a rejection of dual belonging. nationalism, state, and colonial ideologies practiced through language also emerge as symbolic violence, excluding hybrid identity.

Keyword: Postcolonial Identity, Selected Iraqi Novels, A Critical Stylistic Analysis

الهوية ما بعد الاستعمارية في روايات عراقية مختارة: تحليل اسلوبي نقدي

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تهدف الدراسة إلى التحليل الأسلوبي لتمثيل الهوية في رواية(الحفيدة الأمريكية) للكاتبة العراقية إنعام كجه جي " و(فهرس) لسنان أنطون، بالاعتماد على نموذج جيفريز (2010) للأسلوب النقدي؛ لغرض التحقق من الوعي الإيديولوجي في النصوص المختارة. وعلى الرغم من تزايد عدد الدراسات التي تتناول قضايا الهوية في الأدب

المعاصر، إلا أن العديد من هذه الدراسات لا يزال يركز على المحتوى الموضوعي أو القراءات التفسيرية العامة، متجاهلاً التحليل اللغوي الدقيق، لذلك جاء هذا البحث للتركيز على كيفية تقديم الهوية المهيمنة المبررة والممارسة ضمن النصوص الأدبية. وقد تم وضع سؤالين بحثيين: 1-كيف تساهم الوظائف المفاهيمية للنص في الكشف عن تمثيلات هوية الأفراد وسوء استخدامها في المقاطع المختارة من هاتين الروايتين؟ 2-كيف يتم تمثيل الهوية الهجينة والإيديولوجيات الكامنة في المقاطع المختارة؟ وقد بين البحث من خلال نتائج التحليل الأسلوبي النقدي أن الهوية العراقية في النصوص المختارة من كلا الروايتين تُبنى بأثر لغوي من خلال وظائف نصية مفاهيمية مختلفة. تتجسد الهوية الهجينة في رواية (فهرس) حالة من الضياع المرتبط بالنفي وفقدان الذاكرة، في حين نجد أنّ الهوية الهجينة في رواية (الحفيدة الأمريكية) تلقى اتهامًا أخلاقيًا وسياسيًا، إذ يصل إلى مستوى رفض الانتماء المزدوج، وتظهر القومية والدولة والأيديولوجيات الاستعمارية التي تمارس من خلال اللغة كعنف رمزي، مستبعدةً الهوية الهجينة.

الكلمات المفتاحية: الهوية، ما بعد الاستعمارية، روايات عراقية مختارة، تحليل أسلوبي نقدي

Introduction

For many years, identity has been considered a controversial and complicated concept in social theories since many studies in psychology, logic, philosophy, sociology, and politics have been concerned with it. The concept of Identity was introduced by Hegel (1807) in his book"*The Phenomenology of Spirit,"* or "*Phenomenology of Mind."* He considers identity a dynamic process, not a static one (Leary & Tangney, 2003). Social theory is another approach focusing on the concept of identity that follows Hegel's theory. Social theory discusses identity in terms of the "in-group and out-group" (Tajfel & Turner, 1989). Besides, language performs a crucial role in constructing identity. Identity includes features that identify who a person is or what a thing is. It is divided into two components, namely "identified" and "identifier." The identified refers to the person's inner self. It is a subjective internal component, which means only a person experiences it, and this experience exists inside a person, for example, how an individual sees her/himself in terms of beliefs, traits, values, or personal distinction. The "identifier" refers to an individual's public profile, including social labeling like gender, race, nationality, religious affiliation, etc. (Eralp, 1997, as cited in, (Inac & Unal, 2013, p. 19). Identity is a dynamic process. It is always negotiated and reappraised between ourselves and others, and then it is linked to the cultural meaning in a society (Taylor & Spencer, 2004, p. 4). Therefore, the dynamic and changeable nature of identity creates pluralistic characters that a person performs in different contexts according to her/his multicultural society and social structure (Kymlicka, 1998, pp. 193-194). Thus, the main system of reproducing identity is culture. It has historical and social issues of production identity (Hall, 2012, p. 225). On the other hand, national identity refers to the sense of belonging and

affiliation of a person to a specific state and nation. It reflects the national and public self-image, depending on membership in language, cultural norms, political community, history, and myths that are commonly adopted by the community (Barrett, 2001, p. 19). It is considered social and political since influenced by "the political ideology of nationalism".It can be determined by several social factors, like language (mother tongue), ethnicity, and culture and history (Psarrou, 2024, p. 31). On the other hand, society might have multiple types of identities related to its region, culture, and ethnicity that create conflict between people (Wodak & et al., 2009, p. 33). In addition, national identity is a complex of common ideas, concepts, or perception schemes of related emotional attitudes intersubjectively shared with a specific group of persons, all of which are internalized through national socialization (Woadak, 1999, p. 153). There are two major types of national identities: civic national identity and ethnic national identity. In 1944, Hans Kohn, the first scholar to distinguish between these essential terms, pointed out that the former relates to human rights and personal freedom. In contrast, the latter is related to religious, mystical, and ethnocentric feelings (Tamir, 2019, p. 56). Civic national identity is considered 'citizenship,' which means something a person has inherited since birth. It refers to a territorial and legal concept that involves history, civic culture, political equality, and ideology; also, presented through civic elements, such as the national flag, the constitution, and the oath of allegiance, which represent the nation's unity and values. In contrast, ethnic national identity includes a united community that shares ancestry, language, religion, traditions, and culture (Shulman, 2004, p. 32) A person can choose and adopt any ethnic national identity, which includes a voluntary act and consciousness reflecting a person's agency and choice in adopting it (Greenfeld, 1992, p. 75).

The Context of Identity in Iraq

Formerly, Iraq was known as Mesopotamia (from the Greek meaning "the land between the two rivers").In the twentieth century, the British colonial administration destroyed and ended the Ottoman Empire's rule over Iraq, and the British established the state of Iraq (Ireland, 2005, p. 44, as cited in (Hassan, 2024, p. 25). According to (Kirminiji, 2013, p. 55)"Iraq was an artificial creation of the British: its identity was manufactured during state building".Officially, the League of Nations (an international organization formed after World War I) approved a document that Iraq would come under Britain's control. Hence, Britain became the tutor or supervisor of the Iraqi state. Iraq consists of different

communities that together had resisted the British army in 1920. This unity manifested a modern ''national identity'' in Iraq. In 1921, Iraq became a secular and liberal state. This development creates a prevailing and accelerated Iraqi national identity over local identities, despite the fact, national identity never cancels or replaces local identity, because what has been generated over the years cannot be forgotten in a few years (Alwardi, 2009, p. 42). In 1932, Iraqis became independent from British control, and this transformation created a new nation (Dawood, 2016, p. 7). During the last four decades, Iraq has suffered from three wars, from 1980 to 2003, that destroyed the infrastructure of Iraq, affecting the health service, economic situation, and educational systems. Besides, because of the consequences of wars, most of the people, whether they were civilians or soldiers, were captured, wounded, killed, or forced to immigrate because of Saddam's regime and sectarianism; hence, the Iraqi people have never been given time to recover their lives. According to (Kirminiji, 2013, p. 55)

2.4 Critical Stylistic Analysis

Critical stylistics is introduced by Lesley Jefferies. Critical stylistics is conceded as a method to identify the ideology in any text, whether or not you agree with it. It is the approach to language that is based on stylistics and critical discourse analysis. It is a new approach to stylistic analysis since it integrates the ideological direction of critical discourse and the textual analysis of stylistic analysis. Stylistics traditionally investigates how linguistic choices carry meaning and aesthetic effect (Jeffries, 2004, p. 10). However, stylistics never investigates or asks about ideologies since it only focuses on the linguistic choices of the writer's style from others in literary texts (Simpson, 2004, p. 2). Stylistic analysis focuses on the style of language of literary and non-literary texts according to various linguistic frameworks. Hence, the main focus of stylistic analysis is the writer's style, whereas critical discourse analysis lacks comprehensive linguistic tools to analyze literary text (Jeffries, 2004, p. 17). Critical stylistics is presented in three framework models, "*Textual construction of the female body''* in 2007, to study the embedded ideologies in women's magazines. The second framework is the *Power of English* in 2010, which analyzes all types of texts. Third, *The Language of contemporary poetry* that analyses only poetry (Jeffries, 2010, p. 4). Critical stylistics is an eclectic model that includes textual conceptual functions which are used to analyse literary or non-literary texts to investigate an implicit ideology. Textual conceptual functions contain analytical tools from some linguists' work of critical linguistics, CDA, and stylistic analysis. The analytical

tools are based on Fairclough's dimensions: description (text analysis) and interpretation (discourse practice). Moreover, critical stylistics includes stylistic analysis tools such as Simpson's (1993) models of pragmatic analysis modality and transitivity and Short's model of speech presentation (Jeffries, 2010, p. 10). Textual conceptual functions is illustrated in the following table

Table 1 Jeffereies's analytical linguistic tools (2010), Textual conceptual functions

Naming and Describing	describing how entities or people are named in the text through linguistic choices
Transitivity(Representing Actions/Events/States)	investigates the reality of the text via different types of processes (verbs), like mental, material, verbal, and relational processes.
Equating and contrasting	explain how texts equate or construct different ideas or concepts.
Exemplifying and enumerating	revealing examples and lists to show the implied bias or completeness
Prioritizing	focusing on the textual organization to reveal which ideas are backgrounded or foregrounded via information structure, transformation,
Implying and assuming (presupposition and implicature)	investigating the assumptions that naturalise ideologies.
Negation	explaining how negation words reflect the speaker/writer's opposition or rejection.
Hypothesizing (modality)	indicating the degrees of epistemic meaning that express doubt and certainty, and deontic and boulomiac meanings that indicate desirability systems.
Presenting speech and thought representation (direct and indirect speech presentation)	Showing how the voices of the texts are represented
Representing temporal, spatial, and social (deixis)	Shading lighting how deictic expressions convey ideological meanings.

Methodology of the study

The current research adopted Jefferies's 2010 model of critical stylistics to analyze qualitatively and quantitatively 12 selected extracts;6 extracts from each of the following novels: Kjeji's novel (2008), "الحفيدة الامريكية" means *The American Granddaughter,* and Sanan Antoon's (2016) novel Fahras means (*Indeix)*. These Novels are written in the Arabic language. The criteria for selecting these extracts depend on the following theme: the crisis and abuse of hybrid identity between home and exile. Two extracts from each novel are given as examples for the analysis. The extracts are said by Zana, the protagonist of The American Granddaughter, and Nimir, who is considered the protagonist of

Fahras. The narrative structure of Granddaughter follows the journey of the protagonist, Zeina, from the United States to Iraq. The plot begins with a symbolic event of returning to the homeland after the American occupation, but this return takes place in a practical context as a translator within the ranks of the occupying army. Fahras(Index) was written by Sinain Antoon in 2016. It is talked about Nimir. He is Iraqi but lived in America. He returned to Baghdad for a documentary project, then he was shocked by the destruction and questioned of guilt because of his living outside the country.

Data analysis and discussion

Crisis and abuse of hybrid identity between home and exile: Extract 1

This extract presents the migrant's crisis identity between Nameer's original home and his exile via material action process أعود – سأعود – جئت – استعجل - عدت, verbal process قرأت أضيق- أرى- أعرف- أحزنتني- لأتأكد -لأستعيد mental proceses naming and describing through the لا-لم-لاشيء negating , تتثاءب reaction process that carry بتعب -البلد- هوم   -السفر-ضياعه- الشحوب – الهروب الجراح المدينه nouns negative connotations since everything is pale. The ideological effects of TCFs show that Nimir's return to Iraq is just a return of the memory or body; it does not mean a return of local identity, but the exile makes Nimir live in his memory. The character finds a strange home, as if he does not know it, hence the home transforms into no place. The writer hints that national identity becomes part of memory; there is no contact between the geographical place of home and identity, since the character does not feel that he is at home. The struggle of identity also appears via equating and constructing via ''أستعيد شيئًا ما أم أتأكد من ضياعه''. The analysis shows that the writer presents two identities: an identity that owns what it recovers (continuation of belonging to home). The latter is a bankrupt identity that only owns the affirmation of loss (disconnection from belonging to home). This means that returning does not restore identity; it shakes it, because the past no longer exists. This aligns with the hybrid identity is not fixed; it changes under the pressure of exile. Hypothetical Meaning via the noun home هومis only a cultural hypothesis, but in reality, there is no home since home means safety. The ideological analysis of textual conceptual functions shows that the representation of home refers to an exhausted nation whose identity is politically torn apart. The writer criticizes nostalgia since it only shapes unhomelines, which does not save the identity from the crisis reality; hence, identity becomes hybridity. Namir does not consider himself Iraqi or American.

Extract 2

In this extract, naming and describing, such as فلس ,أميركية ,أختك,مترجمة الاحتلال منقرض, describe the character's hybrid identity via two different colliding identities as an American occupation's translator, which is considered a politically tainted label or betrayal in the others' view against her Iraqi identity. The ideological significance of the use of the label of an American occupation's translator makes the hybridity itself a subject of accusation: being an "occupation translator" erases her belonging as a "sister. Moreover, the naming and describing via مترجمة الاحتلال creates social isolation, presenting the hybrid individual as a betrayer. Naming and describing فلس منقرض extinct coin indicates an ideology of treating the old Iraqi identity as no longer circulating or being used; it has become an old currency, meaning that occupation and globalization have pushed the self to the margins of its national identity. Describing the Iraqi identity as an 'extinct penny' means that the Iraqi aspect of its identity has become a burden/something from the past, compared to the 'active' American identity. Hence, the self fails to maintain both identities, slipping toward one at the expense of the other. The Analytic tool of describing عمل عظيم provides a positive description for the American occupation as a noble mission. Besides, naming and describing سلة جئنا,أقول,سقطت,تدحرجت, نقوم افسدوا,حفر, ,تقيائتم, قدمنا ,الورد material action processes بيننا, ت , أ, نحن تم,نا قدمناها mental processes which attaches to the personal deixis ها, لكم,وأنتم, وا , presents a complex metaphorical image for American occupation as a gift for (a basket of roses) for Iraqis, and their rewarded for the gift with a disgusting reaction as vomited.   The ideological effect reveals distorting the original self and producing contempt for Iraqi belonging within the hybrid character's consciousness. The ideological effects of textual conceptual functions explain that we came جئنا taking a positive initiative, referring to the American occupation force. افسدو they corrupted, تقيائتم point to Iraqis, which reflects negatively on their image as destructive people. The ideological significance of representing state /even / action reveals that America's occupation came with good intentions, but faced Iraqis' rejection, causing a hybrid identity to bloody division on a history of civil violence, turning to the fall of Iraqi identity, resulting in a frgmentation of hybrid identity. Equating, contrasting and negating appear via the structure

حاولت أن , ,أن أكون الاثنتين فلم أفلح , لا بالحليب ولا بالدم ,سأبقى مترجمة الاحتلال ولن أكون أختك أكون الاثنتين فلم أفلح reflect a opposition between two identities: professional/political vs. kinship/family. The ideological effects of textual conceptual functions show an ideology of a division of a hybrid identity. There is a clear denial of any natural bond or relative relation. there is an explicit division of the hybrid identity

into two opposing camps: an American occupation translator and an Iraqi sister.Besides, أن أكون الاثنتين فلم أفلح also emphasizes the impossibility of combining the two identities. In addition, نحن وأنتم we/you represented a colonial binary: self vs. other. Hybridization here is a tension state. The contrasts emphasize that the two identities do not coexist but collide. The speaker tries to be both, but the text's structure itself (we/you, translator of the occupation/your sister) moves toward polarization rather than coexistence. The ideological effect of textual conceptual functions shows that Iraqi identity was carried superficially, like something in a pocket, and not legitimate or inherited. These assumptions suggest an ideology that presents Iraqi identity as something variable, prone to being lost, while American identity appears more stable and obligatory. Hence, hybridity here is not just a conflict between two identities, but between a set of ideological assumptions: the assumption that "America" great deed/liberation, Iraqis are ungrateful/violent. These assumptions make choosing an American identity seem more logical, even if it is painful. She uses a discourse that carries the language of American/colonial ideology (a great work, a basket of flowers). Finally, in this extract, the speech is a direct address from the speaker herself. The direct style gives a strong voice to the speaker; the text allows her to formulate her defense/confession by herself. Besides, she uses a discourse that carries the language of American/colonial ideology as a great work, a basket of flowers. Despite the way her speech is presented as hybridized, but at the same time, it carries the pain of losing 'my Iraqi identity. The narrative voice here is hybrid, but its content declares the failure of this hybrid.

Extract 3

The extract begins with a question from the driver وين عايش, which diminishes the entire identity to just a place of living. Nimir responds briefly by using naming and describing امريكا America, which creates a suspicious attitude towards anyone who lives there, as if he or she does not have loyalty to their home. The phrase شكوعليك. ليش لا عمي.‏ "Why not, man? What's up with you? has a negated presupposition meaning which indicates a sarcastic attitude or provocation, as if the driver accused Nimmir of living in America. The analysis of textual conceptual functions reveals that Political and national identity is determined according to geographic location; living in America implicitly means belonging to the occupiers.The analysis shows that the style of narrative here presents an ideological evaluation of the driver's speech. The driver'speech is not neutral but sarcastic or mocking. This description attributes a negative attitude toward

Nimmir, which reveals a Nimir's conflict between two perspectives: A driver's perspective of accusing the narrator(Nimmir of complicity) and Nimmir's perspective defending himself. The use of material action processes with parallel opposition الوضع والناس naming and describing, أني لا جاي أحكم ولا قابض فلوس من أحد فلم وثاقي indicates that the narrator describes himself as a neutral witness or a documenter or viewer for the Iraqi situation, not like a politician or client. This fixes his image in the mind of the other's accusation. Besides, he is interested in Iraqis' lives in general, not in authority or gains. The extract starts with prioritising via personal and place deixises هذولي,هاك , which have negative connotation. They refer to undesirable people. Prioritisingalso appears through material action process يحكمونا ,جايين ,گعادين عشرين وثلاثين سنة temporal deixis with personal deixis ناreforce the accusation for those who live outside Iraq as clients; besides, they are disconnected from the political reality of Iraq. The ideological effect of textual conceptual functions reveals that there are two identities: the falsification of outsider and the authenticity of insider identities. The one who has lived inside is genuine, unlike the other who has lived 'outside, has lost the legitimacy to rule. Rejection of imported authority: The ideological effect of textual conceptual function indicates that if people lived abroad, they have no moral or national right to rule 'the people of the inside as if they lost their national and local identity. Furthermore, there is a critique of the political phase after 2003. The era is marked by despair about the political situation. Naming and describing علاقة, أخيnagation ما إلي, وياك،with personal deixis بيهم. The ideological effects of these textual analytical tools emphasize that Nimmir is not with the politicians who return from abroad, but with the Iraqi people. Although he lives abroad (America) but his political and emotional identity is not with them but with his Iraqi home. The ideological effects of these textual conceptual functions show the drawing of boundaries between two identities, we/they. The personal deixis (we) represents those who live inside Iraq. In contrast, they indicate the politicians who return from outside and are accused of not sharing the sacrifice of the Iraqi people. The ideological effect of textual conceptual functions reveals the tension between local authenticity and political exile. Living outside is politically and nationally a shame; besides, the political legitimacy comes from shared suffering and daily life within the country, not from estrangement. Anyone who lived outside for a long time and suddenly returned to rule has been seen as someone who has lost the legitimacy of identity in his original home. The place (inside/outside) becomes a criterion for judging patriotism and the right to power. Textual conceptual functions display the negative connotation images of all the

returning elite and imposed them in one basket as an imposed, unworthy, and perhaps opportunistic elite. Besides, the character tries to avoid the ideology of belonging to a political affiliation with America.
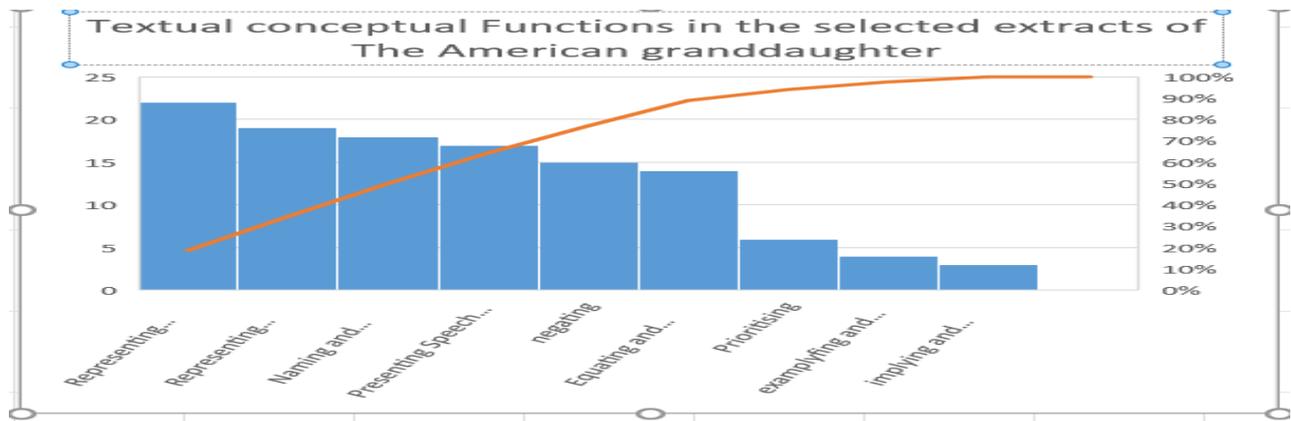
Extract 4

Naming and describing appear through الجموع, النشيد الوطني, أميركا, السيدة العراقية بتول الساعور, which is the only dissonance in Arabic. الجموع refers to a vague noun that dissolves the individual within the national identity. السيدة العراقية بتول الساعور explains the detailed description of the national name that re-individualizes the Iraqi identity as opposed to the dissolving American identity. Ideologically, the American identity is presented as a dominant universal identity, while the Iraqi identity is shown as a marked and marginalized identity. Textual conceptual functions reveal a narrative excerpt reflecting a clash between the collective American national identity (masses – anthem – English language) and the Iraqi individual identity expressed through (the mother – Arabic language – emotional address that embodies a national ritual scene, countered by a broken maternal voice), creating a clear ideological conflict. Maternal actions like مددت, تلقفت, تلهج symbolize rigidity and shock, turning the national anthem into a compulsory act of faith, while Iraqi emotion appears as physical pain. Presupposition is shown through يا رب احفظ أميركا, which assumes the nation's sanctity and divine protection. Additionally, there is no equivalent prayer for Iraq, implying America's moral/spiritual superiority, while Iraq is absent. Temporal and spatial structures, like شارع الجامعة في ديترويت, acknowledge the American location. Moreover, كيف حضر جدّي يوسف, the Iraqi grandfather, is brought into an American space, uprooting Iraqi memory from its context and placing it within a dominant space. The ideological effect of these textual functions shows the narrative is personal, but the event is collective. The narrator stands between the body of the mother and the American nation, resulting in a conflicted hybrid identity, not fully belonging to either side. Naming and describing use metaphor and figurative language, like يولول بالعربية النشاز الوحيد, a musical metaphor portraying the Iraqi voice as a flaw linking the Arabic voice with funeral sorrow. Here, Arabic is framed as a language of pain, compared to English as a language of celebration and harmony. Opposition appears in (American identity, Iraqi identity), (the mother, crowds), (the anthem, wailing), (English, Arabic), and (discordant, music). The ideological effects of opposition suggest the Iraqi voice is unacceptable, carrying a negative value judgment. The anthem, prayer, and crowds legitimize American belonging as ethical and sacred, while the Iraqi voice

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remains without legitimacy. The abuse of identity occurs by objectifying the Iraqi identity, which is reduced to a crying voice. Delegitimizing the Arabic language that is presented as dissonant within a national space. Imposing a coercive collective identity, such as crowds, rituals, music, and suppression of the individual's voice. As a result, the Iraqi identity is not physically excluded, but symbolically diminished. American Nationalist Ideology presented via the nation, sacred, belonging, and a communal ritual. The ideology of symbolic exclusion shows that a differing voice is allowed but labeled as dissonant. Iraqi identity is not prevented from existing, but it is pushed to the margins of the voice and presented as a language of grief within a celebratory national space. Here, language does not describe the identity conflict, but produces and reshapes it.

Figure 1 Textual conceptual function Selected Extract of The American Granddaughter


According to Figure 1, representing actions/states and events (16.9%) constructs identity in the extract as a functional practice when the protagonist works as a translator (cultural mediator) with the American army, which transforms hybrid identity to serve the occupation. The high representation of spatial–social (14.6%) also displays that hybrid identity is connected to the Green Zone, where it refers to the power and the central place of occupation rather than belonging. On the other hand, naming and description (13.8%), negation (11.5%), and equating and constructing (10.8%) express the misuse of identity by turning it into a tool of exclusion (us/them), instead of serving as a bridge between cultures. In contrast, the low presence of probability (2.3%) and emphasis on priorities (4.6%) indicate the failure of hybrid identity to achieve balance, leading to its moral collapse and its shift from an intermediary position to a justificatory one that legitimizes dominance rather than dismantles it

Figure 2: Textual conceptual function in the Selected Extract of Fahras

Textual conceptual Functions in the selected extracts of Fahras
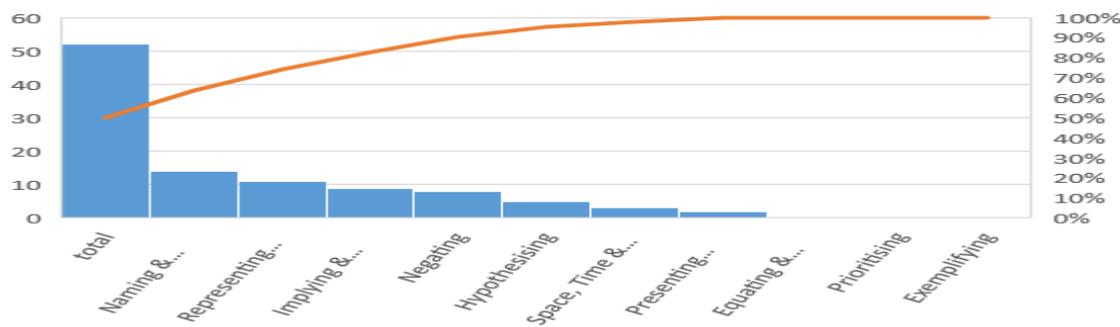
The quantitative analysis based on textual conceptual functions shows differences in stylistic and ideological effects between the selected extracts of these novels. The most dominant tools in Faharas are naming and describing (26.9%), hypothesising (9.6%), and negation (15.4%), indicating the struggle of identity. This contrast between these two novels reveals that the post-2003 Iraqi novels under study present identity in two different ways: The first one is presented via uncertainty and internal fragmentation, and the latter by explicit ideology. Antoon's selected extracts highlight an internal contemplative and troubled identity, while Kacha chi's selected extracts construct identity via hybrid identity and national identity that cause internal struggle.

Conclusion

The results showed that critical stylistic analysis displays how the writers' linguistic choices represent postcolonial identity in literary texts more than reflecting them. although the two novels both address hybrid identity in post-2003 contexts, they differ significantly in the nature of this identity and in the mechanisms of its linguistic misuse. The study demonstrated that Fahras presents hybrid identity as an internal existential crisis, shaped through exile, memory, and the loss of place and archive. The study revealed, via the following tools, particularly naming and describing, negation, deixis, assumption, representation of mental processes, hypothesizing, that language in the novel produces an 'Unhomely' identity, where the narrator fails to achieve complete belonging to either homeland or exile, without reaching a hostile rupture with either. Thus, the misuse of identity in Fahras takes an implicit and indirect form, manifested in the erosion of belonging through discourse rather than through explicit exclusion. Conversely, the American granddaughter reveals a hybrid identity that is conflicting and ideological, formed within the space of occupation and political alignment. The tools equating, constructing, and prioritization in discourse have

shown how identity abuse is practiced directly, through labeling the hybrid identity with exclusionary terms such as 'translator of occupation,' dividing the world into sharp binaries (us/them), and denying the legitimacy of dual belonging. Here, hybridity transforms from a possibility for cultural negotiation into a moral accusation that ends in the rejection of the hybrid self itself. The findings of the study answer the research questions by demonstrating that Jefferies' critical stylistic tools not only reveal what the two narratives say about identity, but also how identity is linguistically constructed and ideologically used. The study also showed that nationalist, statist, colonial ideologies and the discourse of fear of the other seep into narration through everyday language and are exercised as symbolic violence that excludes hybridity and turns it into an existential failure. In addition, both novels play a central role in constructing this crisis of identity through linguistic choices and discursive strategies that reproduce identity division and legitimize ideologies of exclusion and dominance. In 'Fahras,' the conflict of identity is manifested through linguistic use based on existential questions, negation, and representation of mental actions, reflecting a troubled hybrid identity living between memory and reality, between homeland and exile. Tools of naming, describing reveal that identity here is not a matter of belonging but an open wound nourished by loss of place, disappearance of archives, and impossibility of return. The study concludes that the two novels affirm that identity in contemporary Arabic literature is no longer a simple question of belonging, but a complex linguistic and ideological battleground, where language is used as much as a tool of power and exclusion as it is a means of expression. Additionally, the analysis reveals that the Iraqi identity is depicted within a limited emotional and physical scope, while the American identity is given a sacred collective dimension, reflecting a structural imbalance in representations of belonging and difference.

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Appendix: Translation of the selected Extracts

NO.	Arabic extracts	Translated extracts into English
Extract 1	""بغداد ما تزال تتثاءب بتعب...أعود إلى البلد الذي لم يصبح هوم.... لا أعرف متى سأعود ثانية، أو إن كنت سأعود هنا . لكن هل ظل شيء هنا هل جئت لأستعيد شيئاً ما أم لأتأكد من ضياعه؟ ألم أكن أضيق بهذه المدينة واستعجل السفر؟ فهل عدت لتفقد الجراح التي تركتها وراثي أم ماذا.... لم يعد يشبه صورته في ذاكرتي... لا نجح في الهروب من الشحوب" شيء (Antoon, 2016, p. 17)	Baghdad still yawns in exhaustion… I return to the country that never became home…. I don't know when I will return again, or if I will return here at all. But is there anything left here? Did I come to reclaim something or to confirm its loss? Wasn't I suffocating in this city and eager to leave? So did I return to check on the wounds I left behind for my heirs, or what… It no longer resembles the image in my memory… nothing managed to escape the pallor.
2	"جئنا لنقوم بعمل عظيم، وهم أفسدوا كل شيء. تقيأتم على سلة الورد التي قدمناها لكم. ليس عندي كلام آخر . سأبقى مترجمة الاحتلال ولن أكون أختك. لا بالحليب ولا بالدم. الدم الذي حفر خنادق بيننا جعلني أقول نحن وأنتم . ليس في قدرتي سوى أن أكون أميركية. عراقيتي تخلت عني. سقطت من جيبي، وتدحرجت بعيداً مثل فلس منقرض حاولت أن أكون الاثنتين فلم أفلح" (Kjeji, 2008, p. 182)	We came to do something great, and they ruined everything. You vomited on the basket of flowers we brought you. I have no more words. I will remain the translator of the occupation and I will not be your sister. Not in milk, nor in blood. The blood that dug trenches between us made me say 'we' and 'you'. I have no choice but to be American. My Iraqi identity abandoned me. It fell from my pocket and rolled away like an extinct coin. I tried to be both, but I failed.
Extract 3	"كان أقربائي منقسمين بخصوص ما حدث ولم يكن هناك إجماع حتى على التسميات: احتلال أم تحرير..... التفت أحد أولاد عمي ليسألني عن رأيي فسأل يعني إنت هم طلعت وياهم تظاهرات ضد الحرب؟ طبعاً، فضحك وقال بسخرية إنت بطران عيني. أصلاً إنت لو جنت عايش هنا ويانا كل هاي	My relatives were divided about what happened, and there was not even a consensus on the terms: occupation or liberation... One of my cousins turned to ask me my opinion and asked, 'So, you also went out with them in protests against the war?' Of course, I did, and he laughed

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	السنين حتى لو ييجي عزرائيل يحرّرك هم تقبل بيه... لعد ليش عايش هناك" (Antoon, 2016, p. 18)	mockingly and said, 'You're full of yourself. Honestly, if you had lived here with us all these years, even if Azrael himself came to free you, you would accept it... So why are you living there?'
Extract 4	"مددت يدي وتلقفت يد ماما المتيبسة، بينما الجموع تضع أيديها على مواضع قلوبها وتلهج بالنشيد الوطني" "الذي تعزفه فرقة للجاز: «يا رب احفظ أميركا... غادا" "بلس أميركا»". وكان صوت السيدة العراقية بتول الساعور، أمي، ،، هو النشاز الوحيد الذي يولول بالعربية: «سامحني يا أبي يابا سامحني كيف حضر جدّي يوسف، أبو أمي، إلى شارع الجامعة في ديترويت؟" (Kjeji, 2008, p. 182)	I reached out my hand and took Mama's stiff hand, while the crowd placed their hands over their hearts, chanting the national anthem played by a jazz band: 'God bless America... God bless America.' And the voice of the Iraqi woman Batoul Al-Saour, my mother, was the only discordant sound wailing in Arabic: 'Forgive me, father, oh father, forgive me. How did my grandfather Yusuf, my mother's father, come to University Street in Detroit?'
Extract 5	"كلب أبو بيتين. هكذا وصفت طاووس حالتي بعد عودتي من ديترويت. لا أنا قادرة على استرجاع حياتي السابقة ولا على التآلف مع حياتي في الخضراء . .... عدت إلى بغداد بعد بضعة أشهر من الضياع النفسي في ديترويت". ......،، "لم أكن حزينة عندما "انتهى عقدي مع الجيش. حان موعد عودتي إلى ديترويت بعد العيد مباشرة. إنها استراحة فحسب. " لم أكن متيقنة من أن حياتي هناك ستستقيم كما كانت. انشطرت نصفين، ما قبل بغداد وما بعد بغداد" (Kjeji, 2008, p. 162)	A dog with two homes. That's how Tawus described my situation after I returned from Detroit. I could neither reclaim my previous life nor adjust to my life in the green place... I returned to Baghdad after a few months of psychological confusion in Detroit... I wasn't sad when my contract with the army ended. My return to Detroit was scheduled right after the holiday. It was just a break. I wasn't certain that my life there would straighten out as it once was. I was split in two, before Baghdad and after Baghdad.
Extract 6	"الحكومة راح تسفرنا. ما أدري. يمكن إيران. ليش؟ يكولون تبعية. شنو يعني تبعية ؟؟ يعني أصلنا" "إيراني.نتو صدك إيرانيين؟ لا ، بس جدي چان عنده جواز إيراني. يعني أصلهم أجنبي. وليش يسفر وهم؟ يجوز عدهم ارتباطات وي إيران تدخلت أمه قائلة كل واحد جده چان عنده جواز إيراني صار يعني جاسوس؟" (Antoon, 2016, p. 69)	The government is going to deport us. I don't know. Maybe to Iran. Why? They say it's about allegiance. What does allegiance mean?? It means we are originally Iranian. Are you really Iranians? No, but my grandfather had an Iranian passport. Meaning their origin is foreign. And why would they deport them? Maybe they have connections and Iran got involved, her mother said, meaning does everyone whose grandfather had an Iranian passport become a spy?
Extract 7	"شهقت العجوز ولطمت خديها وهي ترى حفيدتها بالبزة العسكرية المموهة ذات اللون الحليبي الفاتح... .لا وفقك الله يا زينة يا بنت بتول ... ليتني مت من قبل دخولك علي هذه الدخلة السودة...... يا ويلي على أصلك. نحن نقوم بعمل جيد في هذا البلد صدقيني .لا تتفوهي بمثل هذا الكلام في الغرفة التي أسلم فيها جدك الروح. ليتهم أخذوك وأحسنوا تربيتك يا بنت بنتي تغيرت وصرت خضراء، من أهل تلك المنطقة" (Kjeji, 2008, p. 133)	The old woman gasped and slapped her cheeks as she saw her granddaughter in the light, milky camouflaged military uniform. may god not help you, Zeina Oh, daughter of Batoul I wish I had died before you entered this black entry....... Oh my God for your origin. We are doing well in this country. Believe me, don't say such words in the room where your grandfather gave up his soul. I wish they would take you and raise you well, my daughter. You have changed and become green, from the people of that area, the people of that area.

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Extract 8	"لم يفهم قيس معنى التبعية» بالضبط ولم يستوعب يومها كيف يمكن أن يصبح وسام أجنبياً وغريباً بين ليلة وضحاها. وشعر بحزن لأن رحيل وسام يعني أنهما لن يمشيا معاً وأنه سيعود وحيداً بعد المدرسة" (Antoon, 2016, p. 67)	Qais did not exactly understand the meaning of dependence, and at the time he could not grasp how Wissam could suddenly become a foreigner and a stranger overnight. He felt sad because Wissam's departure meant that they would no longer walk together and that he would return alone after school.
Extract 9	«"ليش آني ويه الأمريكان؟» ثم قررت ألا فائدة ترتجى من التجادل معه. «لا يا أبو العارف. حرام" "عليك. صعد مرة ويّاك راكب وما سأل شوكت نوصل ووين إحنا إ؟» ضحك بمزح معك . » كنت سأقول له "إنّي اشتقت إلى نفسي و إلى أن أكون بمفردي" "وتعبت من ترجمة كل ما يقال. كنت قد أمضيت ستة أيام كاملة معهم" (Antoon, 2016, p. 18)	Why am I with the Americans?" Then I decided there was no point in arguing with him. "No, Abu Al-Arif. You shouldn't. Didn't you ride with him once and he didn't ask when we would arrive or where we were?" He laughed jokingly with you. I was going to tell him, 'I miss myself and being alone, and I'm tired of translating everything that is said.' I had spent six full days with them."
Extract 10	"مددت يدي وتلقفت يد ماما المتيبسة، بينما الجموع تضع أيديها على مواضع قلوبها وتلهج بالنشيد الوطني الذي تعزفه فرقة للجاز: «يا رب احفظ أميركا... غاد" "بتول بلس أميركا». وكان صوت السيدة العراقية الساعور، أمي، ،، هو النشاز الوحيد الذي يولول بالعربية: «سامحني يا أبي يابا سامحني كيف حضر جدّي يوسف، أبو أمي، إلى شارع الجامعة في ديترويت؟" (Kjeji, 2008, p. 29)	I reached out my hand and took Mama's stiff hand, while the crowd placed their hands over their hearts, chanting the national anthem played by a jazz band: 'God bless America... God bless America.' And the voice of the Iraqi woman Batoul Al-Saour, my mother, was the only discordant sound wailing in Arabic: 'Forgive me, father, oh father, forgive me. How did my grandfather Yusuf, my mother's father, come to University Street in Detroit?'
Extract 11	"أقمت في تكريت وتسلمت عملي في دائرة الشؤون المدنية بوظيفة مستشار ثقافي. مترجمة لا تكتفي بتحويل الكلام بين لغتين بل تقدم خبرتها الاجتماعية للجنود. أقول لهم، مثلاً، إن الدخول إلى أماكن الصلاة لا يكون بالأحذية. إن عليهم التمهل لكي تغطي النساء رؤوسهن قبل اقتحام البيوت. إن الناس ينفرون من كلاب التفتيش ويعتبرونها نجسة. أشرح ذلك للضباط والجنود وقد يأخذون بما أقول أو يتركونه يدخل من" ليخرج من اليسرى". الأذن اليمنى" (Kjeji, 2008, p. 76)	I lived in Tikrit and took up my position in the Civil Affairs Department as a Cultural Advisor. A translator does not simply transfer words between two languages but also provides her social expertise to the soldiers. I tell them, for example, that one should not enter places of worship with shoes on. They must take their time so that women can cover their heads before entering homes. People are repelled by search dogs and consider them unclean. I explain this to the officers and soldiers, and they may take my advice or let it go in through the right ear and out through the left
Extract 12	"سألتني عن أخي يزن فأخبرتها أننا نناديه جايزن، على الطريقة الشائعة في تحوير أسمائنا لتقترب من الأسماء الأميركية. قلت لها إن يزن كان متورطاً في المخدرات، ثم عافها على أمل أن يعود للدراسة"، (Kjeji, 2008, p. 74)	She asked me about my brother Yazan, so I told her that we call him Jayzen, in the common way we modify our names to resemble American names. I told her that Yazan was involved in drugs, then I hoped he would recover and return to studying.