

IDENTITY CRISIS IN THE ABE MOVIE 2019

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ABSTRACT

The study is entitled "Identity Crisis in Abe movie (2019)", this study used "Abe" as the object. This film portrayed the identity crisis experienced by the main character, Abe. The study's object is the movie *Abe* (2019), The objective of this study is to analyze how identity crisis is depicted in the Abe movie (2019). And to analyze how the main character deals with his identity crisis in the Abe movie (2019). This study applied qualitative method under James Marcia theory (1966) theory of identity crisis, which includes stages such as identity diffusion and identity achievement. focusing on analyzing data from the film through essays and images. The results indicate that Abe's identity crisis stems from environmental challenges and his dual roles, leading to confusion and, eventually, resolution through exploration and selfacceptance.

Keywords: : *film, identity crisis, identity diffusion, identity achievement.*

ABSTRAK

Penelitian ini berjudul "Krisis Identitas dalam Film Abe (2019)", penelitian ini menggunakan "Abe" sebagai objek. Film ini menggambarkan krisis identitas yang dialami oleh tokoh utamanya, Abe. Objek penelitian ini adalah film Abe (2019). Tujuan dari penelitian ini adalah untuk menganalisis bagaimana krisis identitas digambarkan dalam film Abe (2019). Dan untuk menganalisis bagaimana tokoh utama menghadapi krisis identitasnya dalam film Abe (2019). Penelitian ini menerapkan metode kualitatif berdasarkan teori krisis identitas James Marcia (1966), yang mencakup tahapan-tahapan seperti difusi identitas dan pencapaian identitas. Dengan fokus pada analisis data dari film melalui esai dan gambar. Hasil penelitian menunjukkan bahwa krisis identitas Abe berasal dari tantangan lingkungan dan peran gandanya, yang mengarah pada kebingungan dan, akhirnya, resolusi melalui eksplorasi dan penerimaan diri..

Kata kunci: *film, krisis identitas, penyebaran identitas, pencapaian identitas.*

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INTRODUCTION

Background of the study

Since many people today perpetuate race and culture, many youngsters who are unsure of who they are will either choose or search for their genuine identity. Identity crisis usually occurs in teenagers who are in the period of analysis and exploration related to the development of self esteem. Actually, not only in teenagers, identity crises can also occur throughout a person life if he experiences new changes or challenges in his life. However, due to their young age and hormonal development. Identity crisis is a feeling of being uncertain

about who or what you are: For some people, becoming a parent can bring on an identity crisis. Erikson (1968) says an identity crisis is when people decide who they are. This usually starts in the teen years and can last into the early twenties. Teens succeed if they can choose a career path, pick values they believe in, and feel comfortable with their sexual identity. When they understand themselves and fit into their social, work, and religious lives, their identity is considered settled.

According to James Marcia (1966) is a psychologist from Canada who expanded Erikson's ideas about identity. In the 1960s, he explained more clearly how teens and young adults figure out who they are. He said that building identity involves two main steps: exploring different choices and making a decision. Marcia believed that people go through different stages depending on how much they explore and commit to their choices. Giles and Middleton (1999) said that

identity is how people show their personal thoughts and beliefs within society. It involves unique traits that make each person different. In both personal and social settings, people show who they are by highlighting what they share with others and how they differ. Identity becomes a way to express one's ideas, values, and beliefs during social interactions. It is not fixed, but instead shaped through ongoing experiences, social influences, and cultural backgrounds. identity is how people show who they are in society. It means we show our identity by what we have in common with others and also by what makes us different.

Jane Kronger (2007) explains that identity grows and changes over time, from teenage years to adulthood. She builds on James Marcia's theory and says that finding one's identity is not something that happens once, but is a long process. It depends on both personal choices and outside influences like family, culture, and society. People can move between different identity stages based on their life situations. Kroger shows that identity is shaped by what people go through and the world around them. Schwartz (2011) talks identity develops during the stage of emerging adulthood, especially for young people from different cultural backgrounds, like immigrants or ethnic minorities. he explains that finding one's identity can be more complex for these youths because they often have to balance two cultures their family's culture and the culture around them. Schwartz says that things like family expectations, cultural traditions, and social pressure all affect how they build their identity. His work helps us understand how culture and background play a big role in shaping who we are.

Identity crisis often occurs around us, examples of identity crisis in real life as it is found in Liputan6 (2022) *Identity Crisis and the Phenomenon of Motorcycle Gangs Among Teenagers, Who's to Blame?* The iceberg of youth issues was exposed when a motorbike gang member who was misbehaving in Purwokerto, Banyumas Regency, Central Java, was arrested. Teenagers who experience identity crises and a lack of family attention are more likely to act out in ways that are deviant, including violent crimes like the ones that occurred in Sawangan, West Purwokerto. Six of these nine individuals were underage. According to the interrogation's findings, these six kids were still enrolled in school. The reason why minors participated in fighting incidents was stated by a psychologist from Margono Soekarjo Regional Hospital in Dita. All of this is a result of familial issues. The primary cause of aberrant behavior in children is inadequate parental attention. They then look for another place that can give appreciation and recognition for their existence. Those who need recognition from bad groups will also be influenced to behave badly. Over time, this group's behavior becomes their identity

The issue of identity crises also become a topic discussed in literary works. One of the literary works that contains an identity crisis issue is *Abe* movie 2019 by Fernando Grossein Andrade as director. this film tell about Abraham (Noah Schnapp), a 12 year old kid, was born in united state of America with unique background Palestinian and Israeli family. His father is Palestinian and Muslim, and his mother is Jewish and of Israeli heritage. In actuality, his father's family was called Abraham Ibrahim (Arabic: إبراهيم), and his mother's family was called Abraham

Avraham (Hebrew: אברהם). But all Abraham wants is to be called Abe. Abe works covertly in the "Mix It Up" kitchen for Chico (Seu Jorge), an Afro-Brazilian and Brazilian chef. Abe enjoys cooking as a pastime and draws inspiration from Chico. When Abe heard his mother and father fighting, he became anxious and attempted to invite.

This film was chosen because it addresses several interesting aspects, one of which is its deep meaning, making it applicable to real life. Additionally, the main character, Abe, has a unique personality, which piqued my interest for analysis. The primary reason for selecting this film is its exploration of an important issue: the identity crisis, which is a common challenge in today's world. Abe (2019) does explore an identity crisis, especially through the central character of Abe. The film discuss into his internal struggle as he grapples with the conflicting cultural and familial expectations placed upon him. Abe is a 12-year-old boy who finds himself torn between two worlds: his Jewish mother's family and his Muslim father's family. These cultural differences create tension not only within his family but also within him, as he tries to navigate his own identity and figure out where he belongs.

1.1 Statement of the Problems

Based on the explanation, the statements of problem are stated as follows:

1. How is identity crisis depicted in the *Abe* movie 2019?
2. How does the main character deal with the issue of his identity crisis in the *Abe* movie 2019?

RESEARCH METODOLOGY

3.1 Approach of the Study

This study uses a qualitative methodology to analyze how identity crisis is portrayed in the *Abe* movie 2019. Qualitative research methods prioritize textual analysis and in-depth exploration of the subject matter. Here, the "text" refers to the film itself, encompassing its dialogue, visuals, and narrative structure. Researchers can explore people's experiences and the intricacies of identity creation in their cultural contexts with this method (Borish 2021). The approach of a study refers to the general plan and procedures used to collect, analyze, and interpret data. It outlines the steps from broad assumptions to detailed methods. According to Creswell (2007) asserts that qualitative research is appropriate for use in situations when the study's variables must be thoroughly examined, understood in light of the context, and cannot be accurately computed. According to Creswell, the qualitative technique begins with conjectures regarding the problem, which are backed up by a theoretical framework from earlier research, in order to demonstrate the problem's presence in the variables that were chosen. Therefore, this study concerns essay form rather than statistical one to analyze the topic.

FINDINGS AND ANALYSIS

1.2 Identity Crisis Depicted in the Movie *Abe* (2019)

In this section, the writer will show some data that shows the Identity crisis depicted in this movie, according to James Marcia, is not just about facing confusion, but also about how a person explores and commits to their identity. Marcia expanded Erikson's ideas by explaining four identity statuses: Identity Diffusion, Identity Foreclosure, Identity Moratorium, and Identity Achievement.

but in this session we will only use three theories of Marcia, namely Identity Diffusion, Identity Foreclosure, Identity Moratorium. Here are some of them:

1.2.1 Identity difussion

Figure 1

Abe pondered and told that he is not like other people



Note: Abe is pondered of his life different with other. From *Abe* (2:30). Fernando Grostein Andrade(Director), 2019.

In this scene at minute 2:30, Abe is sitting by the window, not wearing a shirt, holding a small toy fan. He looks quiet and a little lost. While sitting there, Abe talks in a voice over and says, “Some kids like cars, expensive clothes, selfies, money, fancy musicians.” From his words, we can see that Abe feels different from other kids. He does not enjoy the things that many other teenagers like. He looks like he doesn’t know what he likes either. This moment shows that Abe feels unsure about himself and does not know where he belongs.

The camera uses a medium shot, showing Abe’s full body from head to toe. This helps the audience see Abe’s posture, how he is just sitting alone and quiet. The camera is placed at eye level, making us feel like we are looking at him naturally, like we are just watching him from nearby. This angle makes us feel connected to Abe and his feelings of being confused and distant from others.

The lighting in this scene uses natural sunlight. It comes from outside the window and lights up Abe softly. The light is not too bright or too dark, making the scene feel calm and quiet. It matches Abe’s mood of being unsure and thinking deeply. There is no background music, so the sound in the scene is diegetic. We only hear Abe’s voice and the soft sound of the fan he is holding. This silence helps the audience focus more on what Abe is saying and feeling.

This scene shows identity diffusion based on James Marcia’s theory. “The identity-diffusion subject may or may not have experienced a crisis period; his hallmark is a lack of commitment.” (Marcia 1966, p. 552). it’s explain a person has not thought deeply about who they are or what they want to do in life. This scene Abe does not explore his own identity yet and does not make any decisions. He only says what he does not like, but he does not know what he does like. He feels different from others, but he is still lost. This moment shows Abe’s confusion and lack of direction in finding his true self.

Figure 2

1.2.2 Identity foreclosure

Figure 3

Abe was told to attend cook camp



Note: Abe was told by his parents to take part in cooking camp, Abe was very happy. From *Abe* (15:22). Fernando Grostein Andrade(Director), 2019.

In this scene, Abe is in the kitchen with his family, feeling happy and relaxed. His mother offers him a chance to join a cook camp, a cooking workshop where he can learn more and practice his skills. Abe, who really enjoys cooking, looks excited because he dreams of making dishes from both his father's and mother's cultures. When his mother suggests the idea, Abe smiles and says, "I guess yes," showing how happy he is. This moment shows his hope that cooking might help him bring his two sides together.

The scene starts with a medium shot, showing Abe, his mom, and another family member standing and sitting casually in the kitchen. This shot lets the audience see their friendly body language and Abe's excited face. The camera stays at eye level to make the moment feel natural and real. Abe's small smile and relaxed posture show that he feels supported and happy. In the background, the fridge is covered with postcards and pictures, making the kitchen feel like a warm and lively family space.

The lighting in this scene is warm and soft, coming from the kitchen lights. It makes the room feel cozy and friendly. The sound is natural, meaning we hear real sounds like talking, laughing, and kitchen noises. There is no background music, so the focus stays on the family's conversation and Abe's reaction. These choices in camera, lighting, and sound help create a warm feeling and show Abe's excitement about cooking.

This scene shows that Abe is in the identity foreclosure stage, based on James Marcia's theory. "A foreclosure subject is distinguished by not having experienced a crisis, yet expressing commitment." (Marcia 1966, p. 552). That quote explain A foreclosure person is someone who hasn't gone through a time of questioning themselves, but they have already made choices about who they want to be and stick to them. Even though Abe is excited to join the cook camp, he agrees quickly without really thinking about other options. His decision is mostly based on his love for cooking and encouragement from his family. He has not explored many different paths yet; he simply follows what feels good and familiar. This shows that Abe is starting to build his identity based on what others suggest, but he has not fully explored his own choices yet.

Figure 4

Abe only cleans up trash even though he already has vision



Note: In five and six day, Abe only cleans up trash even though he already has vision. From *Abe* (23:56). Fernando Grostein Andrade(Director), 2019.

In this scene at minute 23:56, Abe is in Chico's kitchen on his fifth or sixth day. Instead of learning how to cook, Abe is seen carrying a big trash bag, doing basic chores like cleaning. He says, "Five day, six day, seven... mastering the basics which means still taking the trash out." This moment shows Abe doing small tasks, but not making real progress in his goal of learning to cook. Even though he had a strong reason to come to unite his family through food he hasn't started cooking yet. Abe appears tired and not fully focused, showing he might not fully understand what to do or how to begin. He is present in the kitchen, but not really moving forward with his dream.

This moment uses a medium shot, showing Abe from the waist up. This helps the audience clearly see what Abe is doing carrying the trash and also lets us see his facial expression, which looks tired and a bit bored. The camera angle is eye level, which makes the scene feel normal and close, like we are standing right there with him. It helps us understand his emotion he's not excited or active, just doing what he's told. The simple shot and angle help the audience feel how Abe is quietly going through the motions without strong feelings or big actions.

The lighting in the kitchen is practical, coming from the real lights in the room. It's soft and warm but not bright. This lighting makes the scene feel normal, showing that nothing important or exciting is happening. The sound is diegetic, including Abe's voice and soft background kitchen noise. There is no music, which makes the scene feel plain and quiet. This shows that Abe's day is not exciting it's just routine and repetitive.

This moment shows identity foreclosure, based to James Marcia's Theory. "A foreclosure subject is distinguished by not having experienced a crisis, yet expressing commitment." (Marcia 1966, p. 552). That quote explain A foreclosure person is someone who hasn't gone through a time of questioning themselves, but they have already made choices about who they want to be and stick to them. Abe has made a decision to become a cook to help his family, but he hasn't truly explored if this is what he really wants. He follows Chico's plan without asking questions or trying different ideas. He takes on the role of a helper in the kitchen, but not with his full heart or understanding. He is doing what others expect from him without discovering his true self yet just like someone in foreclosure status, who commits to an identity without exploring other options

1.2.3 Identity moratorium

Figure 5

Abe fasts and participates in Jewish events



Note: Abe is processing by fasting for Ramadan and also participating in Jewish events. From *Abe* (36:56). Fernando Grostein Andrade(Director), 2019

In this scene, Abe is sitting at a table during an event, dressed in a suit and tie. He is having a conversation where he nervously explains that he is fasting. When someone asks why, he stumbles over his words, saying "practice" before finally admitting it is for Ramadan. The people around him seem surprised, but they respond casually. However, Abe's body language and facial expression show that he is unsure about how they will react. This moment highlights Abe's struggle with balancing his different identities. He wants to be part of both sides of his family, but he is unsure of how to express his beliefs without feeling judged.

The scene starts with a medium shot, showing Abe sitting at the table in a formal setting. This shot helps the audience see both his expressions and the reactions of those around him. His eyes shift slightly, and he smiles awkwardly, his face to show his nervousness showing his discomfort. The camera mostly stays at eye level, keeping the scene natural and making it easier for the audience to connect with Abe's feelings.

The lighting in the scene is soft and warm, coming from the event's decorations and lights. It makes the setting feel welcoming, but Abe's hesitation contrasts with the comfortable atmosphere. The sound is diegetic, meaning we hear the voices of the people talking, along with the background noise of the event. There is no background music, which makes the moment feel more real and allows the audience to focus on Abe's emotions. The silence between his words and his nervous repetition of "fasting" emphasize his inner conflict. Through these choices in camera work, lighting, and sound, the scene effectively shows Abe's struggle with his identity and his fear of being judged.

In this scene, Abe also seems to be in the identity moratorium stage, following Marcia's theory. "The moratorium subject is in the crisis period with commitments rather vague; he is distinguished from the identity-diffusion subject by the appearance of an active struggle to make commitments." (Marcia 1966, p. 552). This quote explain that a moratorium person is someone who is going through a time of questioning who they are. They don't have clear choices yet, but they are trying hard to decide. His effort to practice fasting during Ramadan shows he is trying to explore and live out his beliefs. Even though he is honest, his nervousness shows that he is still not fully confident in his identity. This highlights his struggle and ongoing search for a clear sense of self.

Figure 7

Abe tried 2 prayers from 2 religions



Note: Abe explores identity by combining 2 prayers from 2 religions. From *Abe* (56:14). Fernando Grostein Andrade(Director), 2019.

In this scene Abe is sitting at the dinner table with his family, where he begins reciting a prayer in Arabic: "Bismillah Ar-Rahman Ar-Rahim" (In the name of God, the Compassionate and Merciful). His Jewish grandfather responds with a Hebrew prayer, causing visible tension among the family members. Abe looks nervous, trying to bring both sides together, but instead, the scene highlights the deep cultural and religious divide within his family. His facial expressions show discomfort and hesitation, while the older family members look serious and somewhat frustrated. This moment reflects Abe's identity crisis, as he confuse in different background he struggles to unite his two backgrounds in praying while facing pressure from his family.

The scene starts with a medium shot, showing Abe and his family sitting at the dinner table. This movement helps the audience to see their body movements and reactions when Abe starts to pray. When Abe says "Bismillahi Ar-Rahman Alloheno mallahk hawlam" the camera moves closer with a medium close-up. This focuses on his face and upper body, showing his nervous feelings because he combine the two prayer. The camera mostly stays at eye level, keeping everything normal so the audience can focus on the conversation. But when Abe looks confused and unsure, the camera angle goes a little higher, making him look small and powerless. This shows how much pressure he feels from his family.

For lighting, the scene uses practical lighting, coming from the lamps in the dining room. The warm but soft lighting makes the moment feel personal, but it also adds a little discomfort, showing the conflict at the table. Some areas are bright, while others are darker, showing the emotional distance between family members. The sound in this scene is mostly diegetic, meaning the audience hears the real sounds in the scene, like people talking and the small sounds of dinner. There is no background music, which makes everything feel more real and serious. The silence between the words makes the scene even more uncomfortable, making the audience feel the pressure in the moment. With these camera and sound choices, the scene shows Abe's identity crisis, how he confused with two different background.

This scene reflects the stage of identity moratorium in Marcia's theory, "The moratorium subject is in the crisis period with commitments rather vague; he is distinguished from the identity-diffusion subject by the appearance of an active struggle to make commitments." (Marcia 1966, p. 552). This quote explain that a moratorium person is someone who is going through a time of questioning who they are. They don't have clear choices yet, but they are trying hard to decide. where Abe is actively exploring who he is. He tries to bring together two cultures through prayer, even though it causes tension. His efforts show that he has not made a clear commitment yet but is still in the process of searching. The family's pressure makes his confusion even stronger.

Figure 8

Abe makes food from both countries



Note: Abe makes food from both countries but the family argues. From *Abe* (58:01). Fernando Grostein Andrade(Director), 2019

In this scene, Abe makes different types of food, mixing Palestinian and Israeli dishes to bring his family together. At first, his family enjoys the food and talks about how it reminds them of home. But as they keep talking, they start arguing about their cultures. "Falafel was

and is a part of their culture you don't own it's middle" What starts as a happy moment turns into a serious discussion about who owns the food and their traditions and also debate into politics. Abe stands in the kitchen, watching as his family fights instead of enjoying the meal. His face shows sadness and frustration because his idea of using food to unite them is not working.

The scene uses a medium shot to show Abe in the kitchen while his family sits at the table. This shot helps the audience see how Abe is stuck in the middle of the argument. His sad and disappointed expression. A slightly high camera angle makes Abe look small, showing how powerless he feels. These camera choices help the audience understand that Abe feels trapped between both sides of his family.

The lighting in this scene is warm and natural, coming from the kitchen lights. It makes the room feel cozy, but the family's argument makes the scene uncomfortable. Some parts of the room are darker, showing the serious mood of the moment. The sound is diegetic, meaning we hear real sounds like talking and the noise of the kitchen. As the family argues, Abe stays quiet, which makes his feelings stronger. There is no background music, making the moment feel more real and emotional. The silence from Abe and the loud voices of his family show how hard it is for him to balance both cultures.

This moment also shows the identity moratorium phase, according to Marcia's theory. "The moratorium subject is in the crisis period with commitments rather vague; he is distinguished from the identity-diffusion subject by the appearance of an active struggle to make commitments." (Marcia 1966, p. 552). This quote explain that a moratorium person is someone who is going through a time of questioning who they are. They don't have clear choices yet, but they are trying hard to decide. By mixing foods from two cultures, Abe shows that he is exploring his background actively. However, the way his plan fails to unite the family shows that he has not reached a strong or stable commitment yet. He is still trying to figure out where he belongs.

1.3 The main character's Deal with Identity Crisis

In this part of analysis, the writer will show some data that shows the main character dealing with his identity crisis, as James Marcia mentioned in his latest theory, namely identity achievement. In this part the main character has explored and has made decisions about who he is. Here they are some of data the main character deal with identity crisis:

Figure 9

Abe decides to run away and go to Chico's kitchen again



Note: Abe run away from the dinner party. From *Abe* (1.03.00). Fernando Grostein Andrade(Director), 2019

In this scene, Abe runs away from home after a big argument between his family members. The fight gets intense as both sides his Jewish and Palestinian relatives argue loudly, and Abe feels caught in the middle. No one listens to what he wants or how he feels. Frustrated, sad, and overwhelmed, he grabs his backpack and leaves the house alone at night. This moment is emotional because Abe is not just running from the house he's running from the pressure of

being forced to choose sides. It shows how deeply lost and hurt he feels. This is a turning point in the film because it pushes him toward finding his own identity, away from family conflict.

The scene uses a wide shot from behind Abe, showing him running alone on a quiet sidewalk. This wide shot lets us see the empty street around him, which makes Abe look small and lonely. It helps show that he is leaving everything behind his family, the party, and the conflict to find his own way. The angle is at eye level, which makes us feel like we are right behind him, following his journey. This creates a connection with Abe and helps us feel the pain and hope he is carrying.

The lighting in the scene is low-key. The street is mostly dark, with just a few streetlights giving soft light. The shadows and darkness show that Abe's path is full of uncertainty, but there is a small light in front of him, which means he still has hope. It's not fully bright yet, but he is running toward it. The sound is diegetic we only hear his footsteps and quiet street noise. The silence makes the scene feel sad and serious, showing that Abe is making a big and personal decision.

This scene is important because it shows Abe beginning to take control of his identity. Even though he's still unsure and hurt, his action of leaving the house shows that he's not going to let others decide who he should be. He needs space to figure things out. This is part of identity achievement, according to James Marcia's theory. "According to the criteria employed in this study, an identity achievement subject has experienced a crisis period and is committed to an occupation and ideology." (Marcia 1966, p. 551). This quote explain that an identity-achievement person is someone who has gone through a time of questioning who they are and has made clear decisions about their job and beliefs. They know what they want and have chosen it. Abe is starting to explore on his own, without blindly following what his family tells him. His escape shows the first step toward independence, and it prepares him for the later moments when he decides to mix both of his cultures through cooking, a choice that truly reflects who he is.

Figure 10
Abe told his story to chiko



Note: Abe told all what happened to chiko and crying(1.11.14). Fernando Grostein Andrade(Director), 2019

In this scene, Abe runs away from the party after his family starts arguing again. Feeling overwhelmed, he returns to the one place that makes him feel safe Chico's kitchen. Here, Abe breaks down in tears and opens up to Chico. He tells him how he tried to unite his family through food, saying, "I tried to mix the food and bring them together, just like you showed me." Even though his plan didn't work as he hoped, this moment shows that Abe understands who he is and what he values. He is no longer confused about his identity he knows he wants to be a bridge between his two cultures, and he uses food as a way to express this. This emotional moment reveals not weakness, but strength and clarity. Abe may be heartbroken, but he speaks with honesty and conviction. He is no longer just experimenting he is embracing his mixed identity with confidence.

The camera begins with a medium shot as Abe enters the kitchen, allowing us to see his tired and emotional body language. As he begins to speak, the shot slowly moves to a medium close-up, focusing on his face and expressions. The eye-level angle creates a personal and intimate feeling, making the audience feel like they are there with him, sharing his emotional journey. This shift in framing helps highlight Abe's growth we are no longer just watching a confused boy, but someone who has found a deeper sense of self.

The lighting is low-key and soft, using only the warm, dim light from the kitchen. This makes the scene feel personal and sincere. The soft shadows create a serious and reflective mood. There are no dramatic lights or colors because the strength of the moment comes from Abe's words and emotions not from visual effects.

The sound in this scene is diegetic. There is no background music only Abe's voice, soft sniffles, and quiet kitchen sounds. This silence makes the moment feel real and raw. The lack of non-diegetic sound keeps the focus on Abe's personal truth. The stillness between his words allows the emotional weight to settle, showing how much this moment matters to him. The silence also shows his maturity he doesn't need to perform or dramatize his feelings; he simply speaks from the heart.

This scene represents identity achievement based on Marcia's theory. "According to the criteria employed in this study, an identity-achievement subject has experienced a crisis period and is committed to an occupation and ideology." (Marcia 1966, p. 551). This quote explain that an identity-achievement person is someone who has gone through a time of questioning who they are and has made clear decisions about their job and beliefs. They know what they want and have chosen it. Abe has gone through confusion, rejection, and struggle, but he now shows acceptance of both sides of his background Jewish and Palestinian. He knows who he is, and he expresses it clearly through his actions and words. Abe's tears no longer show doubt, but commitment. By returning to the kitchen and talking honestly with Chico, Abe affirms that his identity is his own mixed, personal, and meaningful. He has chosen his path, and he stands by it with a sense of peace and purpose.

Figure 11
Abe washing dishes till clean



Note: Abe washing dishes means cleaning the problem (1.13.15). Fernando Grostein Andrade(Director), 2019

In this moment, Abe is seen looking at a pile of dirty dishes in the sink. He says, "Maybe sometimes life gets really ugly before it gets pretty." This line shows how Abe reflects on all the struggles he has been through family fights, confusion about who he is, and the challenge of choosing between his Jewish and Palestinian background. The dirty dishes symbolize the "messy" parts of his life, while the act of cleaning them shows that he is ready to fix what's broken. This scene shows that Abe has accepted both sides of himself. He no longer tries to hide or run away, but instead understands that hardship is part of growing up. This quiet moment is simple but deep it tells us Abe has grown and is ready to face the future.

The scene uses a close-up shot from behind Abe, showing both the back of his head and the dirty sink. This close-up helps focus on what Abe sees and what he feels inside. The camera stays at eye level, so the audience can feel like they are right there with him, seeing life from his point of view. This shot helps the audience feel his moment of reflection and quiet strength. The trash and mess don't scare him anymore they are part of the process, and he accepts that.

The lighting in this scene is natural and soft, coming from above. It's not too bright, but it gives a feeling of peace and realness. It matches the calm emotion of Abe as he speaks those meaningful words. The sound is diegetic, meaning we only hear real sounds from the kitchen like water, dishes, or silence around his voice. There is no background music, which makes the moment feel more real and touching. It shows how Abe is speaking from his heart, without drama, just truth.

This scene clearly shows identity achievement According to Marcia's theory. "According to the criteria employed in this study, an identity-achievement subject has experienced a crisis period and is committed to an occupation and ideology." (Marcia 1966, p. 551). This quote explain that an identity-achievement person is someone who has gone through a time of questioning who they are and has made clear decisions about their job and beliefs. They know what they want and have chosen it. Abe has felt lost and confused before, but now he understands his identity. He knows who he is and accepts all parts of himself. The line about life getting ugly before it becomes beautiful means he now sees that pain is part of growth. He is no longer running or questioning he is choosing his path with full understanding. Abe is confident and calm, and this moment shows that he has found his true self.

Figure 12

Abe reunited his family with a party outside



Note: Abe end the drama by reunited his family with party outside(1.15.50). Fernando Grostein Andrade(Director), 2019

In this final scene, Abe is seen at an outdoor food stand, smiling and serving his own fusion dish to a crowd. After all the emotional conflict, running away from home, and being found by his family, Abe decides to unite everyone through food. He brings together the Palestinian and Israeli parts of his heritage into one dish, creating a cultural blend that represents him. With Chico by his side helping in the background, Abe confidently speaks to the crowd, saying, "Some people call me Abraham, Avraham, I get lbrahim sometimes... Avi... but I really just prefer Abe. Just Abe." This moment is powerful it shows that Abe has gone through confusion and conflict, but now he chooses his own identity. He accepts all parts of himself, but he no longer lets others define who he is. He's no longer in crisis he's made a decision and owns it.

The shot used in this scene is a wide shot, showing Abe, Chico, and the crowd from a distance. We can see the city skyline in the background, the food stand, and all the happy people gathered around. This wide framing lets us see that Abe is now part of something bigger. He's in a public space, no longer hidden or unsure. The people around him from different cultures and backgrounds are united by his food. The camera sometimes moves closer into medium shots, focusing on Abe's happy face as he serves the dish. This shows his confidence and joy. The eye-level angle keeps us connected to him, showing that he's comfortable with who he is now.

The lighting is natural and bright, since it's set during daylight. The sun shines on the scene, giving it a warm and cheerful tone. This high-key lighting supports the joyful,

celebratory mood. There's no more darkness, no more emotional shadows just clarity and light, reflecting Abe's emotional growth. The sound is diegetic full of cheerful background music and people talking and laughing. The upbeat tone matches the scene's positive energy. Abe's voice is heard clearly when he talks about his name, and it feels like a public announcement of his chosen identity. The sound and lighting together create a strong feeling of resolution and happiness.

This scene clearly shows identity achievement from Marcia's theory. "According to the criteria employed in this study, an identity-achievement subject has experienced a crisis period and is committed to an occupation and ideology." (Marcia 1966, p. 551). This quote explain that an identity-achievement person is someone who has gone through a time of questioning who they are and has made clear decisions about their job and beliefs. They know what they want and have chosen it. Abe has explored different parts of who he is his family cultures, his passion for cooking, and his own feelings. Now, he has made a clear, personal choice. He accepts his mixed heritage, but he defines himself in his own way not just as Abraham, Avraham, or Ibrahim, but as Abe. He isn't confused or pressured anymore. He proudly shares his identity with others and brings people together through it. This moment marks the full circle of his identity journey from conflict and crisis to confidence and clarity.

CONCLUSION AND SUGGESTIONS

5.1 Conclusion

The *Abe* movie (2019), directed by Fernando Grostein Andrade, presents a powerful exploration of identity crisis experienced by a teenager named Abe. It portrays how the cultural and religious differences between his father's and mother's sides of the family create internal conflict within him. Abe feels torn between his Jewish and Palestinian backgrounds. The film conveys that an identity crisis can be an emotional burden for young people who are still trying to understand who they are. The theory used in this study is Marcia's theory he said there four stages: identity diffusion, identity foreclosure, identity moratorium, identity achievement.

The writer found that Abe's character moves from the moratorium stage toward identity achievement. At first, he is still exploring trying to understand himself through his passion for cooking and attempting to unite both sides of his family through food. As the story progresses, and after facing personal struggles and family arguments, Abe begins to accept and understand himself. This is clearly shown in the scene where he says that he doesn't want to be called by any cultural label, but simply wants to be himself. The film shows that the search for identity is a complex emotional journey, but in the end, it can lead to self-acceptance.

5.2 Suggestions

The writer hopes that this study can serve as a helpful reference for students studying identity crisis, especially in film. *Abe* gives a relevant picture of a teenager's emotional struggle to find his identity in the middle of cultural and religious differences something that also exists in today's society.

The writer also suggests that future research could expand the analysis by comparing identity crises in other films, or by exploring different elements of *Abe*, such as symbolism, music, or visual imagery as tools for expressing identity. Moreover, this topic could also be explored in other forms of literature like novels, short stories, dramas, or poems. Hopefully, further studies can continue to examine identity crisis as an important social and psychological issue in the process of personal development.

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