



RECONSTRUCTING POLITICAL VOICE THROUGH TRANSLATION: A TRANSITIVITY-BASED ANALYSIS OF TWO ENGLISH RENDERINGS OF MAHMOUD DARWISH'S IDENTITY CARD

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Abstract

This study examines how political meaning is grammatically reconstructed in translation through a comparative transitivity-based analysis of two English renderings of Mahmoud Darwish's *Bitaqat Hawiyyah (Identity Card)*, translated by **Denys Johnson-Davies** and by **Salman Masalha and Vivian Eden**. Drawing on Systemic Functional Linguistics (SFL), particularly Halliday's transitivity system, the paper demonstrates that variations in process types, participant roles, and circumstantial choices produce distinct representations of identity, agency, and resistance. Although both translations derive from the same Arabic source, they enact different ideological positions, shifting the poem's political force from a controlled testimonial stance to an intensified and confrontational discourse of resistance. By incorporating Venuti's concept of translator visibility, the study foregrounds the translator as an active ideological agent whose grammatical decisions shape how political voice is perceived in the target text. The research contributes to translation studies and SFL-based discourse analysis by showing that political meaning is not merely transferred but actively reconstituted within translation itself.

Keywords: *Darwish's Identity Card, Political Discourse In Translation, Systemic Functional Linguistics, Transitivity System, Translator Visibility And Ideology*

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1. Introduction

Translation is no longer viewed as a neutral act of linguistic transfer but as an interpretive and ideologically situated practice. Contemporary translation studies emphasize that translators actively mediate meaning by making choices shaped by cultural, political, and ethical considerations (Lefevere, 1992; Venuti, 1995; Baker, 2006). In politically charged texts, these choices become especially significant, as subtle grammatical and lexical shifts can reshape representations of power, oppression, and resistance. Within this perspective, political meaning is understood not simply as explicit political content but as the ways in which language constructs social actors, assigns agency, represents authority, and positions readers in relation to systems of power.

In this paper, *political meaning* refers to the linguistic construction of identity, agency, responsibility, and resistance in discourse. It is realized through grammatical patterns that determine who acts, who is acted upon, what kinds of actions are foregrounded, and how social relations are framed. Political meaning, therefore, emerges not only from what is said but from how experience is grammatically organized, particularly through choices of process types, participants, and circumstances.

Mahmoud Darwish's *Bitaqat Hawiyyah (Identity Card)* is a foundational text of Palestinian resistance poetry, articulating themes of dispossession, surveillance, and defiant self-assertion. Its political force lies as much in its linguistic construction of agency and confrontation as in its thematic content. When translated, these constructions are necessarily reconfigured, raising important questions about how political meaning travels across languages and how the translator's ideological presence becomes visible through grammatical choice.

This study compares two English translations of the poem by Denys Johnson-Davies and by Salman Masalha and Vivian Eden. Rather than assessing fidelity to the Arabic source text, the paper adopts a target-text-oriented approach, examining how two English versions of the same poem diverge ideologically through grammar. This comparison reveals that political meaning can shift even within the same target language, underscoring translation as a site of ideological negotiation.

The analysis is structured through a clearly defined theoretical framework grounded in Systemic Functional Linguistics (SFL). SFL conceptualizes language as a social semiotic system through which speakers construe experience and enact social relations (Halliday, 1978; Halliday & Matthiessen, 2014). Central to this framework is the ideational metafunction, realized through the transitivity system. By examining material, relational, mental, behavioral, and verbal processes, the study systematically traces how

agency, identity, and resistance are grammatically constructed in each translation. Venuti's concept of translator visibility further frames the analysis by interpreting these grammatical differences as ideological interventions rather than stylistic variation. Together, these theoretical perspectives structure the analysis and enable a principled examination of how political voice is reconstructed in translation.

The study addresses the following research question:

How do transitivity choices in two English translations of Mahmoud Darwish's *Bitaqat Hawiyyah* reconstruct political agency, power relations, and resistance, and what ideological implications emerge from these grammatical reconfigurations in relation to translator visibility?

2.Literature Review

Translation has long been theorized as a form of rewriting shaped by ideological and cultural forces rather than as a neutral linguistic operation. Lefevere (1992) argues that translations are regulated by dominant poetics and ideologies, which determine how texts are reframed for new audiences. Venuti (1995, 1998) extends this argument by highlighting translator visibility and the ethical implications of translation strategies, showing how translation can either domesticate or foreground cultural and political difference. Scholars such as Tymoczko (2000, 2010) and Munday (2007) further emphasize translation as a politically engaged activity, particularly in postcolonial and conflict contexts.

Within critical discourse analysis, language is understood as a site where power relations are produced and contested (Fairclough, 2003; van Dijk, 2008). Fowler (1986) demonstrates that grammatical structures, including transitivity patterns, encode ideological meanings by distributing agency and responsibility. Halliday's (1978) conception of language as a social semiotic provides a foundational framework for understanding grammar as meaning-making rather than form alone.

Systemic Functional Linguistics has been widely applied to translation studies to uncover ideological mediation at the grammatical level. Halliday and Matthiessen (2014) establish transitivity as a key tool for analyzing how experience is linguistically construed. Baker (2006) shows how grammatical framing in translation shapes narratives of conflict and reader alignment, while Calzada Pérez (2003) and Hatim and Mason (1997) demonstrate that ideological manipulation often occurs through subtle shifts in process types and participant roles.

Several studies have employed transitivity analysis to examine political and literary discourse. Simpson (1993) and Toolan (1998) illustrate how transitivity patterns shape point of view and ideological positioning in literary texts. Zahoor and Janjua (2016) show how political identity is constructed through transitivity in song lyrics, reinforcing the relevance of clause-level analysis for ideological interpretation.

Despite this extensive body of research, a significant gap remains. Most translation studies continue to privilege source–target comparisons and questions of equivalence, often overlooking ideological variation among multiple target-language translations of the same source text. While studies by Bosseaux (2007) and Munday (2014) demonstrate that different translations can generate divergent ideological effects, such comparative target-text analyses remain limited, particularly for resistance poetry.

Moreover, although Darwish’s poetry has been widely studied for its themes of nationalism, resistance, and identity (Jayyusi, 1992; Allen, 2013), relatively little attention has been paid to how these themes are grammatically reconstructed in translation using SFL frameworks. Existing studies tend to focus on thematic or symbolic interpretation rather than on how clause-level grammatical choices shape political meaning. This study addresses this gap by showing that the analysis of a single politically charged poem across multiple translations has broader implications for understanding the role of language in constructing political reality. It demonstrates that grammar is not merely a vehicle for meaning but a central mechanism through which political voice, authority, and resistance are negotiated in translation.

3. Methodology

This study adopts a qualitative comparative approach grounded in Systemic Functional Linguistics (SFL) and informed by Venuti’s concept of translator visibility. The data comprise two English translations of *Bitaqat Hawiyyah*: a published translation by Denys Johnson-Davies and by Salman Masalha and Vivian Eden. Both texts are treated as independent target-language realizations, enabling the analysis to foreground translator choices and the ways in which the translator’s presence becomes ideologically and culturally visible, rather than focusing solely on source-text equivalence.

The unit of analysis is the clause. Each translation was segmented clause by clause and examined for transitivity patterns, including process types, participant roles, and the distribution of agency. Lexical choices were analyzed for ideological implications and emotional intensity, while syntactic features were examined to assess their impact on tone, reader positioning, and the subtle ways in which the translator negotiates meaning.

By combining SFL-based transitivity analysis with an awareness of translator visibility, this methodology allows the study to identify not only differences in grammatical and lexical choices but also the ideological interventions that reveal the translator as an active agent shaping political meaning in the target text. This integrated approach follows established SFL-based methodologies in discourse and translation studies (Halliday & Matthiessen, 2014; Zahoor & Janjua, 2016) while extending them to account for the translator's influence on how texts convey power, resistance, and cultural identity.

Analysis and Discussion

The analysis reveals that political meaning in *Identity Card* is constructed through systematic transitivity choices that foreground agency, resistance, and confrontation. In both translations, the repeated use of the first-person pronoun establishes the speaker as a central political subject; however, the nature and intensity of this agency differ markedly.

Johnson-Davies' translation relies heavily on material and relational processes to construct a politically assertive yet controlled voice. Material clauses such as "**I wrest the loaf of bread from the rocks**" depict the speaker as an active agent whose labor embodies resistance and self-reliance. Relational clauses such as "**I am an Arab**" function as declarative acts of identity, repeatedly reaffirming political and social existence in the face of erasure. Mental processes, including rhetorical questions, frame the speaker's awareness of injustice while maintaining a measured tone.

Masalha and Eden's translation intensifies this political stance through expanded material, behavioral, and verbal processes. Actions are elaborated through multiple goals and circumstances, creating a heightened sense of physical struggle and endurance. Behavioral clauses such as "**I don't cover on your threshold**" foreground bodily resistance, while imperative verbal processes like "**Write it down!**" transform the poem into a direct act of confrontation. Relational clauses retain cultural specificity, reinforcing marginalization while simultaneously asserting dignity.

Across both translations, authority is grammatically positioned as an accountable participant through explicit material processes that assign responsibility for dispossession and deprivation. However, Masalha and Eden amplify this confrontation by combining agency with emotive intensity and cultural detail, thereby reshaping reader alignment and strengthening the poem's oppositional force.

From the perspective of translator visibility, these grammatical differences signal distinct ideological interventions. Johnson-Davies' visibility emerges through selective emphasis on material and relational processes that balance resistance with restraint.

Masalha and Eden's visibility is more pronounced, realized through process expansion, metaphorical intensification, and increased verbal directness. In both cases, political meaning is reconstituted through grammar, demonstrating that translation functions as an ideological act rather than a neutral transfer.

4. Conclusion

This study demonstrates that transitivity analysis provides a rigorous framework for examining how political agency, resistance, and identity are constructed in translation. Comparing Denys Johnson-Davies' and Salman Masalha & Vivian Eden's English translations of Mahmoud Darwish's *Identity Card*, shows that grammatical choices, particularly the distribution and realization of **material, relational, mental, behavioral, and verbal processes**, along with the specification of participants and circumstantial details, play a central role in shaping the speaker's political voice.

Johnson-Davies emphasizes agency through explicit material and relational processes, positioning the speaker as an active participant asserting identity and confronting authority. Masalha & Eden further enhance these constructions through expanded material and behavioral process chains, metaphorical intensification, detailed relational attributes, and additional verbal processes, producing a more immediate, embodied, and politically assertive representation of the speaker. These divergences demonstrate that translator intervention or visibility operates not only at the lexical or stylistic level but also at the grammatical level, where process types, participant roles, and circumstantial specifications mediate ideological meaning.

Venuti's concept of translator visibility is clearly reflected in these patterns. Johnson-Davies' visibility arises through the amplification of agency and relational insistence, while Masalha & Eden's visibility emerges through processual expansions, culturally specific relational details, and intensified material and behavioral processes. These strategies shape the representation of authority, oppression, and resistance, revealing that translations function as sites of ideological reconstruction rather than neutral transmission.

Ultimately, this research underscores the value of integrating **Systemic Functional Linguistics with translation studies**. By foregrounding transitivity patterns, the study provides a nuanced understanding of how political meaning is reconstituted in translation and demonstrates the translator's active role in shaping the target text's ideological orientation. Translations, therefore, are interventions that negotiate power, identity, and agency, and transitivity analysis offers a precise method for uncovering these dynamics.

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Annex 1:

Identity Card (Denys Johnson-Davies)

Put it on record.

I am an Arab

And the number of my card is fifty thousand

I have eight children

And the ninth is due after summer.

What's there to be angry about?

Put it on record.

I am an Arab

Working with comrades of toil in a quarry.

I have eight children

For them I wrest the loaf of bread,

The clothes and exercise books

From the rocks

And beg for no alms at your door,

Lower not myself at your doorstep.

What's there to be angry about?

Put it on record.

I am an Arab.
I am a name without a title,
Patient in a country where everything
Lives in a whirlpool of anger.
My roots
Took hold before the birth of time
Before the burgeoning of the ages,
Before cypress and olive trees,
Before the proliferation of weeds.
My father is from the family of the plough
Not from highborn nobles.
And my grandfather was a peasant
Without line or genealogy.
My house is a watchman's hut
Made of sticks and reeds.
Does my status satisfy you?
I am a name without a surname.

Put it on record.
I am an Arab.
Color of hair: jet black.
Color of eyes: brown.
My distinguishing features:
On my head the `iqal cords over a keffiyeh
Scratching him who touches it.
My address:
I'm from a village, remote, forgotten,
Its streets without name

And all its men in the fields and quarry.

What's there to be angry about?

Put it on record.

I am an Arab.

You stole my forefathers' vineyards

And land I used to till,

I and all my children,

And you left us and all my grandchildren

Nothing but these rocks.

Will your government be taking them too

As is being said?

So!

Put it on record at the top of page one:

I don't hate people,

I trespass on no one's property.

And yet, if I were to become hungry

I shall eat the flesh of my usurper.

Beware, beware of my hunger

And of my anger!

Identity card (Salman Masalha and Vivian Eden)

Write it down! I'm an Arab

My card number is 50000

My children number eight

And after this summer, a ninth on his way.

Does this make you rage?

I am an Arab.
With my quarry comrades I labor hard
My children number eight
I tug their bread, their clothes
And their notebooks
From within the rock
I don't beg at your door
I don't cower on your threshold
So does this make you rage?
Write it down!
I am an Arab.
I am a name with no honorific.
Patient in a land
Where everything lives in bursting rage
My roots were planted before time was born
Before history began
Before the cypress and the olive trees
Before grass sprouted
My father is from the plough clan
Not from the noble class
My grandfather was a peasant farmer
Had no pedigree
Taught me the pride of the sun
Before teaching me to read
A shack to guard groves is my home,
Made of branches and reeds
Are you pleased with my status?
I am a name with no honorific.

Write it down!

I am an Arab.

Hair color: charcoal

Eye color: brown

Attributes:

A cord around the quffiyeh on my head

My hand as hard as rock

That scratches if you touch it

My address:

I am from a forgotten abandoned village

Its streets nameless

All its men in the fields and quarries

Does this make you rage?

Write it down!

I am an Arab.

You have stolen my ancestors' groves

And the land we cultivated

I and all my children

Leaving nothing for us and all my grandchildren

Except these rocks

Will your government take them

Like people say?

Therefore,

Write down on the top of the first page:

I do not hate people

And I do not steal from anyone

But if I starve

I will eat my oppressor's flesh

Beware, beware of my starving

And my rage.

Annex 2:

Transitivity Analysis of ID card by Denys Johnson Davies

Stanza 1

Put it on record.

I am an Arab

And the number of my card is fifty thousand

I have eight children

And the ninth is due after summer.

What's there to be angry about?

Clauses & Analysis:

1. **Put it on record**

- **Process type:** Material (Put...on record)
- **Actor:** implied "you" (imperative)
- **Goal:** "it"
- **Circumstance:** none explicitly

2. **I am an Arab**

- **Process type:** Relational Attributive (am)
- **Carrier:** "I"
- **Attribute:** "an Arab"

3. **The number of my card is fifty thousand**

- **Process type:** Relational Attributive (is)
- **Carrier:** "the number of my card"
- **Attribute:** "fifty thousand"

4. **I have eight children**

- **Process type:** Relational Attributive (have)
- **Actor:** "I"
- **Goal:** "eight children"

5. **The ninth is due after summer**

- **Process type:** Relational Attributive (is due)
 - **Carrier:** "the ninth"
 - **Attribute:** "due"
 - **Circumstance:** after summer
6. **What's there to be angry about?**
- **Process type:** Relational Attributive ('s)
 - **Carrier:** What
 - **Attribute:** to be angry about

Stanza 2

I am an Arab
Working with comrades of toil in a quarry.
I have eight children
For them I wrest the loaf of bread, the clothes and exercise books
From the rocks
And beg for no alms at your door,
Lower not myself at your doorstep.
What's there to be angry about?

Clauses & Analysis:

1. **"I am an Arab"**
 - **Process type:** Relational
 - **Carrier:** *I*
 - **Attribute:** *an Arab.*
2. **"Working with comrades of toil in a quarry."**
 - **Process type:** Material (non-finite clause)
 - **Participant (Actor):** *I* (ellipted)
 - **Circumstance (Accompaniment):** *with comrades of toil*
 - **Circumstance (Location):** *in a quarry*
3. **"I have eight children"**
 - **Process type:** Relational (possessive)

- **Carrier:** *I*
- **Attribute:** *eight children*
- 4. **“For them I wrest the loaf of bread, the clothes and exercise books”**
- **Process type:** Material
- **Actor:** *I*
- **Goal:** *the loaf of bread, the clothes and exercise books*
- **Circumstance:** *for them*
- 5. **“From the rocks”**
- **Process type:** Circumstantial element (linked to previous clause)
- **Circumstance (Source):** *from the rocks*
- 6. **“And beg for no alms at your door,”**
- **Process type:** Material
- **Actor:** *I* (implied)
- **Goal:** *no alms*
- **Circumstance (Location):** *at your door*
- 7. **“Lower not myself at your doorstep.”**
- **Process type:** Material
- **Actor:** *I* (implied)
- **Goal:** *myself*
- **Circumstance (Location):** *at your doorstep*
- 8. **“What’s there to be angry about?”**
- **Process type:** Relational (existential-like construction)
- **Existent:** *what*
- **Process:** *is*

Stanza 3

I am a name without a title,
Patient in a country where everything lives in a whirlpool of anger.
My roots took hold before the birth of time

Before the burgeoning of the ages,
Before cypress and olive trees,
Before the proliferation of weeds.
My father is from the family of the plough,
Not from highborn nobles.
And my grandfather was a peasant
Without line or genealogy.
My house is a watchman's hut made of sticks and reeds.
Does my status satisfy you?
I am a name without a surname.

Clauses & Analysis:

1. **I am a name without a title**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I
 - **Attribute:** a name without a title
2. **Patient in a country where everything lives in a whirlpool of anger**
 - **Process:** Relational Attributive (am) (implied)
 - **Carrier:** I (implied)
 - **Attribute:** Patient
 - **Circumstance:** in a country where everything lives in a whirlpool of anger
3. **My roots took hold before the birth of time**
 - **Process:** Material (took hold)
 - **Actor:** My roots
 - **Circumstance:** before the birth of time
4. **My father is from the family of the plough**
 - **Process:** Relational Attributive (is)
 - **Carrier:** My father
 - **Attribute:** from the family of the plough
5. **Not from highborn nobles**
 - **Process:** Relational Attributive (“is” is implied)
 - **Carrier:** My father (implied)
 - **Attribute:** Not from highborn nobles
6. **My grandfather was a peasant without line or genealogy**
 - **Process:** Relational Attributive (was)
 - **Carrier:** My grandfather

- **Attribute:** a peasant without line
- 7. **My house is a watchman's hut made of sticks and reeds**
 - **Process:** Relational Attributive (is)
 - **Carrier:** my house
 - **Attribute:** a watchman's hut made of sticks and reeds
- 8. **Does my status satisfy you?**
 - **Process :** Mental (Does...satisfy)
 - **Sensor:** you, Phenomenon = my status)
- 9. **I am a name without a surname**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I
 - **Attribute:** a name without a surname

Stanza 4

I am an Arab.

Colour of hair: jet black.

Colour of eyes: brown.

My distinguishing features: on my head the `iqal cords over a keffiyeh scratching him who touches it.

My address: I'm from a village, remote, forgotten, its streets without name

And all its men in the fields and quarry.

What's there to be angry about?

Clauses & Analysis:

1. **I am an Arab**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I
 - **Attribute:** an Arab
2. **Colour of hair: jet black**
 - **Process:** Relational Attributive (is) (implied)
 - **Carrier:** Color of hair
 - **Attribute:** jet black
3. **Colour of eyes: brown**
 - **Process:** Relational Attributive (is) (implied)
 - **Carrier:** Colour of eyes
 - **Attribute :** brown

4. **On my head the `iqal cords over a keffiyeh scratching him who touches it**

- **Process:** Material (scratching)
- **Actor:** `iqal cords over a keffiyeh
- **Goal:** him who touches it
- **Circumstance:** on my head

5. **I'm from a village, remote, forgotten**

- **Process:** Relational Attributive (am)
- **Carrier:** I
- **Attribute:** from a village, remote, forgotten

6. **Its streets without name**

- **Process:** Relational Attributive (are) (implied)
- **Carrier:** Its streets
- **Attribute:** without name

7. **All its men in the fields and quarry**

- **Process:** Relational Attributive (are) (implied)
- **Carrier :** All its men
- **Circumstance:** in the fields and quarry

8. **What's there to be angry about?**

- **Process:** Relational Attributive ('s)
- **Carrier:** What
- **Attribute:** to be angry about

Stanza 5

You stole my forefathers' vineyards and land I used to till,
I and all my children, and you left us and all my grandchildren
Nothing but these rocks.

Will your government be taking them too as is being said?

Clauses & Analysis:

1. **You stole my forefathers' vineyards and land I used to till**

- **Process:** Material (stole)
- **Actor:** you
- **Goal:** my forefathers' vineyards and land I used to till

2. **You left us and all my grandchildren nothing but these rock**

- **Process:** Material (left)

- **Actor:** you
- **Goal:** nothing but these rocks
- **Recipient:** us and all my grandchildren
- 3. **Will your government be taking them too**
- **Process:** Material (Will...be taking)
- **Actor:** government
- **Goal:** them too

Stanza 6

I don't hate people,
I trespass on no one's property.
And yet, if I were to become hungry I shall eat the flesh of my usurper.
Beware, beware of my hunger and of my anger!

Clauses & Analysis:

1. **I don't hate people**
 - **Process:** Mental (don't hate)
 - **Sensor:** I
 - **Phenomenon:** hate people
2. **I trespass on no one's property**
 - **Process:** Material (trespass on)
 - **Actor:** I
 - **Goal:** no one's property
3. **If I were to become hungry I shall eat the flesh of my usurper**
 - **Process:** Material (shall eat)
 - **Actor:** I
 - **Goal:** flesh of usurper
 - **Circumstance:** if I were to become hungry
4. **Beware of my hunger and of my anger**
 - **Process:** Mental (Beware)
 - **Sensor:** you (implied)
 - **Phenomenon:** of my hunger and of my anger

Annex 3:

Transitivity Analysis of ID Card by Salman Masalha and Vivian Eden

Stanza 1

Write it down!

I'm an Arab

My card number is 50000

My children number eight

And after this summer, a ninth on his way.

Does this make you rage?

Clauses & Analysis

1. **Write it down**

- **Process:** Material (write...down)
- **Actor:** Implied *you*
- **Goal:** *it*

2. **I'm an Arab**

- **Process:** Relational Attributive (am)
- **Carrier:** I
- **Attribute:** an Arab

3. **My card number is 50000**

- **Process:** Relational Attributive (is)
- **Carrier:** my card number
- **Attribute:** 50000

4. **My children number eight**

- **Process:** Relational Attributive (is – implied)
- **Carrier:** my children number
- **Attribute:** eight

5. **After this summer, a ninth [is] on his way**

- **Process:** Relational Attributive (is – implied)
- **Carrier:** a ninth
- **Attribute:** on his way
- **Circumstance:** After this summer

6. **Does this make you rage?**

- **Process:** Mental (Does...make...rage)
- **Sensor:** you

- **Phenomenon:** this

Stanza 2

I am an Arab.

With my quarry comrades I labor hard

My children number eight

I tug their bread, their clothes

And their notebooks

From within the rock

I don't beg at your door

I don't cower on your threshold

So does this make you rage?

Clauses & Analysis

1. I am an Arab

- **Process:** Relational Attributive (am)
- **Carrier:** I
- **Attribute:** Arab

2. With my quarry comrades I labor hard

- **Process:** Material (labor)
- **Actor:** I
- **Circumstance:** With my quarry comrades, hard

3. My children number eight

- **Process:** Relational Attributive (is – implied)

4. I tug their bread, their clothes, and their notebooks - From within the rock

- **Process:** Material (tug)
- **Actor:** I
- **Goal:** bread, their clothes, and their notebooks
- **Circumstance:** From within the rock

5. I don't beg at your door

- **Process:** Material (don't beg)

- **Actor:** I
- **Circumstance:** at your door
- 6. **I don't cower on your threshold**
- **Process:** Behavioral (don't cower)
- **Behaver:** I
- **Circumstance:** on your threshold
- 7. **Does this make you rage?**
- **Process:** Mental (Does...make...rage)
- **Sensor:** you
- **Phenomenon:** this

Stanza 3

I am a name with no honorific.
Patient in a land
Where everything lives in bursting rage
My roots were planted before time was born
Before history began
Before the cypress and the olive trees
Before grass sprouted
My father is from the plough clan
Not from the noble class
My grandfather was a peasant farmer
Had no pedigree
Taught me the pride of the sun
Before teaching me to read
A shack to guard groves is my home,
Made of branches and reeds
Are you pleased with my status?
I am a name with no honorific.

Clauses & Analysis

1. **I am a name with no honorific**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I

- **Attribute:** a name with no honorific
- 2. **[I am] Patient in a land**
 - **Process:** Relational Attributive (am – implied)
 - **Carrier:** (I – implied)
- 3. **Everything lives in bursting rage**
 - **Process:** Mental (lives in)
 - **Sensor:** Everything
 - **Phenomenon:** bursting rage
- 4. **My roots were planted before time was born**
 - **Process:** Material (were planted)
 - **Actor:** my roots
 - **Circumstances:** before time was born
- 5. **My father is from the plough clan**
 - **Process:** Relational Attributive (is)
 - **Carrier:** My father
 - **Attribute:** from the plough clan
- 6. **Not from the noble class**
 - **Process:** Relational Attributive (is – implied)
 - **Carrier:** My father – implied)
 - **Attribute:** Not from the noble class
- 7. **My grandfather was a peasant farmer**
 - **Process:** Relational Attributive (was)
 - **Carrier:** My grandfather
 - **Attribute:** a peasant farmer
- 8. **[He] had no pedigree**
 - **Process:** Relational Attributive (had)
 - **Carrier:** My grandfather – implied
 - **Attribute:** no pedigree

9. [He] taught me the pride of the sun Before teaching me to read

- **Process:** Material (taught)
- **Actor:** my grandfather
- **Goal:** the pride of the sun
- **Recipient:** me
- **Circumstance:** Before teaching me to read

10. A shack to guard groves is my home

- **Process:** Relational Attributive (is)
- **Carrier:** A shack to guard groves
- **Attribute:** my home

11. [It is] made of branches and reeds

- **Process:** Material (made)
- **Goal:** my home – implied
- **Circumstance:** of branches and reeds

12. Are you pleased with my status?

- **Process:** Mental (Are...pleased with)
- **Sensor:** you
- **Phenomenon:** with my status

13. I am a name with no honorific

- **Process:** Relational Attributive (am)
- **Carrier:** I
- **Attribute:** a name with no honorific

Stanza 4

I am an Arab.

Hair color: charcoal

Eye color: brown

Attributes:

A cord around the quffiyeh on my head

My hand as hard as rock

That scratches if you touch it
My address:
I am from a forgotten abandoned village
Its streets nameless
All its men in the fields and quarries
Does this make you rage?

Clauses & Analysis

1. **I am an Arab**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I
 - **Attribute:** an Arab
2. **Hair color [is] charcoal**
 - **Process:** Relational Attributive (is – implied)
 - **Carrier:** Hair colour
 - **Attribute:** Charcoal
3. **Eye color [is] brown**
 - **Process:** Relational Attributive (is – implied)
 - **Carrier:** Eye color
 - **Attribute:** Brown
4. **A cord [is] around the quffiyeh on my head**
 - **Process:** Relational Attributive (is – implied)
 - **Carrier:** A cord **Attribute:** around the quffiyeh
 - **Circumstance:** on my head
5. **My hand [is] as hard as rock**
 - **Process:** Relational Attributive (is – implied)
 - **Carrier:** My hand
 - **Attribut:** as hard as rock
6. **That scratches if you touch it**
 - **Process:** Material (scratches)
 - **Actor:** That (my hand)
 - **Circumstance:** if you touch it
7. **I am from a forgotten abandoned village**
 - **Process:** Relational Attributive (am)
 - **Carrier:** I

- **Attribute:** from a forgotten abandoned village
- 8. **Its streets [are] nameless**
 - **Process:** Relational Attributive (are – implied)
 - **Carrier:** Its streets
 - **Attribute:** nameless
- 9. **All its men [are] in the fields and quarries**
 - **Process:** Relational Attributive (are – implied)
 - **Carrier:** All its men
 - **Circumstance:** in the fields and quarries
- 10. **Does this make you rage?**
 - **Process:** Mental (Does...make...rage)
 - **Sensor:** you
 - **Phenomenon:** this

Stanza 5

You have stolen my ancestors' groves
And the land we cultivated
I and all my children
Leaving nothing for us and all my grandchildren
Except these rocks
Will your government take them
Like people say?

Clauses & Analysis

1. **You have stolen my ancestors' groves – And the land we cultivated**
 - **Process:** Material (stolen)
 - **Actor:** you
 - **Goal:** my ancestors' groves, And the land we cultivated
2. **[You are] leaving nothing for us**
 - **Process:** Material (leaving) (are implied)
 - **Actor:** You – implied
 - **Goal:** nothing
 - **Recipient:** us
3. **Will your government take them?**

- **Process:** Material (Will...take)
- **Actor:** your government
- **Goal:** them

Stanza 6

I do not hate people
And I do not steal from anyone
But if I starve
I will eat my oppressor's flesh
Beware, beware of my starving
And my rage.

Clauses & Analysis

1. **I do not hate people**
 - **Process:** Mental (do not hate)
 - **Sensor:** I
 - **Phenomenon:** people
2. **I do not steal from anyone**
 - **Process:** Material (do not steal)
 - **Actor:** I
 - **Circumstance:** from anyone
3. **If I starve - I will eat my oppressor's flesh**
 - **Process:** Material (Will eat)
 - **Actor:** I
 - **Goal:** my oppressor's flesh
 - **Circumstance:** If I starve
4. **Beware of my starving and my rage**
 - **Process:** Mental (Beware)
 - **Sensor:** You – implied
 - **Phenomenon:** of my starving and my rage