



Modality Construction of the Arabic Identity in Mahmoud Darwish's Poetry

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Abstract

Identity expression can be seen at either a personal or a social level. It can be shown in several ways, particularly through poetry. Therefore, this paper seeks to examine how identity is expressed modally in Darwish's famous poem "Identity Card". Leech's (1974) theory of "seven types of meaning" is used as the theoretical framework for the study. As the study aims to figure out how modality is constructed when expressing identity in the poem, this linguistic norm has been used to track the mood and attitude of the poets in the composition of the stanzas. The findings of the study revealed that identity is expressed modally in the sensations that Mahmoud Darwish carries for the Palestinian, Arab, National, Cultural, Geographical and Historical identities. His language enacted the way he feels towards these six components of his belongings. Nationalism is seen as an important perspective in the affiliations of Darwish. The national identity is, however, the central concept of the poem. The modality provides a rough picture of what is going on in his mind as he experiencing the loss of land. It also comes in harmony with the general cultural context that contributes to his poetic experiences.

Keywords: Modality, Identity, Meaning, Attitude, Darwish, Leech, Semantic, Language

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1. Introduction

Most current studies regarding language and identity came to a conclusion that identity is always changing. As Cameron (2001, p.170) argues that "identity is not something fixed, stable, and unitary that they acquire early in life and possess forever afterwards. Rather identity is shifting and multiple, something people are continually constructing and reconstructing in their encounters with each other in the world." People's identities are constantly developing as they get more involved in the community. What may be viewed as something "natural" in language usage is an outcome of what Butler (1990, p. 33) calls as "a set of repeated acts" which is in line with historical and social constructed cultural norms, expectations and values. Therefore, right after someone points on a newborn female baby saying "she's a girl!"; that newborn girl grows up and learns how to "do" being a female in a way that stands by the values of the particular society and culture that she was born in. This includes her manners, postures and the way she speaks. Weeks (1990) states in this connection that:

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“Identity is about belonging, about what you have in common with some people and what differentiates you from others. At its most basic it gives you a sense of personal location, the stable core to your individuality. But it is also about your relationships, your complex involvement with others and in the modern world these have become ever more complex and confusing. Each of us live with a variety of potentially contradictory identities, which battle within us for allegiance: as men or women, black or white, straight or gay, able-bodied or disabled, ‘British’ or ‘European’. The list is potentially infinite, and so therefore are our possible belongings. Which of them we focus on, bring to the fore, ‘identify’ with, depends on a host of factors. At the centre, however, are the values we share or wish to share with others.” (p. 88)

In in this respect, Darwish’s search for identity explores several stages: Language, Homeland, Ancestors, Belonging, Nature, Culture, Traditions and Exile. In his poem “identity card”, he asserts his Arab identity; he is proud of his origin. He doesn’t fear revealing his identity to the soldiers he faces. In the thematic structures of most of his literary works, he expresses his identity that belongs to the Arab world. Darwish carries his identity with great pride that is very visible while he was addressing colonizers.

In light of language and identity, there is a particular approach in applied linguistics which is called interactional Sociolinguistics (IS). The idea of contextualization cues is the core of IS. Gumperz (1999) defines such cues as “Any verbal sign which when processed in co-occurrence with symbolic grammatical and lexical signs serves to construct the contextual ground for situated interpretations, and thereby affects how constituent messages are understood” (p. 461).

In a linguistic point of view, modality is a language feature that allows to communicate things about or based on situations. As indicated by Kearns (2011), modality has a particular relation to the semantic notion that it shapes the speaker's disposition towards a specific circumstance that is communicated through sentences. Hence, modality can be viewed as a noteworthy example of the interpersonal function of language. Palmer (2014) viewed modality as the semantic information associated with the speaker’s attitude or opinion about what s/he says. An important difference within linguistic modality is the distinction between epistemic and deontic modality. Deontic modality is “concerned with the necessity or possibility of acts performed by morally responsible agents” (Lyons 1977, p. 823). as for epistemic modality, it is “concerned with matters of knowledge and belief” (Lyons, 1977, p. 793). Therefore, epistemic modality is concerned with possibility and necessity with regard to knowledge, and deontic modality has to do with permission and obligation according to some rule system. According to Simpson (2003) epistemic modal system is possibly the most important in regard to the analysis of a writer’s ideology. He further states that modality refers “to a speaker’s attitude towards, or opinion about the truth of the proposition expressed by a sentence” (47). In his book *Modality and the English Modals*, Palmer (2014) mentions that modality has a different situation as there is no simple, clearly definable, semantic category like time and enumeration. Nevertheless, a fairly helpful definition was given by Lyons (1977). He characterizes modality as being concerned with the attitude and opinion of the speaker, which is what this present study hopefully aims to get in the analysis of Darwish’s identity card. In other words, modality according to Keifer (1994) “the speaker’s cognitive, emotive, or volitive (expressing a wish or permission) attitude toward a state of affairs” (p. 2516). For Palmer (2014), it is the semantic information associated with the speaker’s attitude or opinion on what is said.

In the same vein, the current study seeks to investigate how modality affectively represents the themes of identity in “identity card”, a poem composed by the Palestinian poet Mahmoud Darwish. Thus, it will outline a qualitative analysis on how the theme of identity is reenacted emotively in Darwish's poem.

1.1. Objectives of the Study

The present study hopefully seeks to:

1. Identify the construction of identity in "identity card" by Darwish.
2. Analyze the construction of identity through a linguistic evaluation of the mood of the poem.
3. investigate how identity is constructed through the use of modality in Darwish's poetry.

1.2. Questions of the Study

The present study attempts to answer the following questions:

1. How does Mahmoud Darwish perceive identity linguistically in his poem "identity card"?
2. How is modality constructed when expressing identity in the poetry of Mahmoud Darwish?

1.3. Theoretical Framework

The present study applies the theory developed by Leech (1981) in his discussion of the seven types of meaning, particularly, Associative meaning. He states that "Linguistics has brought to the subject of semantics a certain degree of analytic rigour combined with a view of the study of meaning as an integrated component of the total theory of how language works" (p. 3). And semantics refers to the study of meaning. Meanings can be conveyed through several means like picture, signals, and gestures. Language is the main source of communication among human beings. Semantics, in relation to linguistics, is to a large extent concerned with how 'meaning' is conveyed by linguistic system which consists of various unit structures like sentence, expression, words, and morphemes.

In a more extensive sense, semantics can be considered as the study of everything that is communicated by language. However, some researchers limit semantics to the investigation of logical or conceptual meaning. Leech (1981) distinguishes seven types of 'semantics' meaning, giving primary importance to the conceptual meaning. The six other types of meaning are Connotative, Social, Affective, Reflected, Collocative and Thematic. What he refers to as conceptual meaning is the same as what other scholars call 'denotative'. This Associative meaning taxonomy is an affective framework for the semantic analysis of language (Mao, 2013). The researcher applies Leech's (1981) theory on the selected poem "identity card" by Darwish in order to identify how language enacts the emotive (mood) dimension of the poem and the way it described the different identities.

1.4. Literature review

In recent years there has been an extraordinary number of analysts in the field of social science who dedicated their work and efforts to the scope of identity. For instance, Bauman (2001) stresses that identity is addressed as "today's talk of the town and the most commonly played game in town"(p.16). Several social theorists and sociologists has immensely contributed to the formation of the concept of identity as a general poststructuralist notion. The poststructuralist approach to identity form a revolutionary claim to replace the structuralist approaches, which seek to establish universal laws of psychology and social structure to explain individuals' fixed identities. Poststructuralism is about a 'critical concern' with issues, as Smart (1999) explained:

“(i) The crisis of representation and associated instability of meaning; (ii) the absence of secure foundations for knowledge; (iii) the analytic centrality of language, discourses and texts; and (iv) the inappropriateness of the Enlightenment assumption of the rational autonomous subject and a counter, contrasting concentration on the ways in which individuals are constituted as subjects.” (p. 38).

Sociolinguistics theories as a discipline is not just about describing social phenomena but it also positively makes an impact on the development of humans and the improvement of their entire life. The sociolinguistics of identity centralizes on how individuals develop themselves and how they are situated by others in sociocultural cases. This can be achieved through the instrumentality of language and with reference to those factors that are personality markers in the discourse of its individuals.

Bendle (2002) discusses the concept of the rise of identity in the social sciences and how problematic it is. He cites a number of explanations on why the emphasis on oneself has come about. One of the reasons for the rise of identity refers to certain human rights. It emerged during the formation of industrialized nations, particularity in the twentieth century.

Khouli (2015) states that the language of the nation is certified by its identity, the way of living, culture, heritage and the nation’s history. the existence of the nation is linked to the existence of its language. Language is, therefore, a gift that distinguishes human beings from other objects. the mother tongue becomes an inseparable part of the personality of an individual even after learning other languages. It is made certain that language represents a sensitive measure of identity and belonging as it is the instrument of expression and the way of communication and most importantly, it guarantees the survival of the nation. Khouli (2015) also says that there is no doubt that interest in the national language remains an indicator of interest in nationalism itself. Language remains the collective consciousness of the nation, linked to the identity of its people which expresses the unity and oneness of their ranks, goals and thought. In this regards, it is hihly important to stress that the Arabic language is different from all other human languages as it is the language of worship. As a result, the spread of Islam had also created a strong link between language and cultural identity.

Obaid (2016) states that national identity raises a number of problems at the theoretical and scientific level as it submerges with several concepts like the concept of cultural identity and political identity. Cultural identity illustrates the relationship between human beings and their cultural environment. It is also linked to modernization and development of social problems. It is composed of all or some of the religious, linguistic, ethnic, national identities of the society. He says that the linguistic identity is the first identity in human history. language, however, is what makes each and every group of people an independent unit. Linguistic identity also means the unity of thought and culture that comes from the unity of language. Another thing he mentioned is that the national identity is a recent concept that came into existence in the nineteenth century. National identity is the feature that distinguishes one society from the other. Another recent concept of identity is the political identity. it plays a significant role in expressing the country’s independence in international relationships. It is not an individual identity as it belongs to groups of people.

Abu Dara (2015) draws a strong connection between identity and language. He argues that language is not simple an expression tool, a means of communication or a matter of science, culture and teaching but it is mainly a matter of identity. It is the national security, the national sovereignty and social and psychological stability. Language is the main source in the scope of identity for each nation in the globe. He further highlights that it is the official representative of identity and the means of understanding the world. Identity is for him the result of the qualities that people build through language; and the status of the community is shaped as the result of the interaction of the linguistic discourse that is reliant on a set of historical variables.

Studies related to the connection between identity and language have been conducted thoroughly across nations and societies. As a result, several researchers have made their priority to explain the role of language in constructing identity. There are two aspects to examine when constructing identity. They are discourse and construction. The writer and speaker's identity is reflected by the aspects of semantic and structure of any discourse. According to Gee (2007): "Identity is socially constructed through the speaker's discourse towards self and others, the relationships represented in the structural contents of discourse, dominant ideologies, power structure and social practices which are considered as different discourses common in a given society" (p. 3).

Bamberg, Fina and Schiffrin (2011) explore identity construction from a structural perspective of modality. They endeavor to convey an in-depth comprehension of how the development of identity is interwoven in the linguistics structures. They attempt to search for answers to their core question of their research and find out the reason why discourse turns out to be relevant to identity practice. Results revealed that identity is developed through linguistic structures rather than the topics of speaking.

Fei, Siang, Kim, and Yaacob (2012) conducted a popular study titled as English use as an identity marker among Malaysian undergraduates. It focuses on how speaking English is viewed as an identity indication that raises the perception of the learners' social and personal status. They interviewed 20 university students and concluded that Students showed tendency towards enhancing English as there was a policy that advocates multilingualism as the best possible route in building up a directed sociocultural personality.

Erikson (1968) believes that having advanced cognitive abilities and a new awareness of one's environment and relationships rises the opportunities for shifts in perspectives and beliefs. This results in possibly feeling vulnerable. The change of convictions and points of view challenges the identity in the philosophical sense since such modifications can imply that the individual whose convictions have changes has turned into an alternate individual. Erikson (1959) trusted that adjustments in perspective and beliefs alongside vulnerability set the phase for identity investigation.

Aboh (2012) studied the modality used in Nigerian poetry as a discourse strategy. The researcher mainly investigates the utilization of modality as a discourse technique. He contends that the language used in Nigerian poetry highly reflected the socio-political predicament of the local community. He looks at four Nigerian poets as to cover four geographical distribution of the country. The investigation uncovered that modality as a linguistic device is utilized generally by the new Nigerian writers in questioning the maltreatment of power by the political class.

Choi (2006) in her work *Acquisition of Modality* presents modality is an interesting topic in child language research. This is due to the notion reflection and support of valuable information about a child's semantic development. Her paper takes us through the phases of the acquisition of the concept of possibility, need and proof. She offers important crosslinguistic information on the learning of modals, demonstrating that children at an early age are delicate to the subtlety of meanings and range of structures in the language to which they are uncovered. She stresses that not all of children's behavior is traceable for info. Her paper is a perfect case of how observational work on acquisition cuts the fine line between frequentist and nativist accounts and between purely formal explanations and explanations with syntactic and semantic-pragmatic interactions.

Becker and Remberger (2010) offers a more profound knowledge into the current linguistic discussion of modality and mood and their categorial and semantic status, as well as their shared relationship. They state that there can be no uncertainty that modality is one of the central ideas of contemporary linguistic theory; it has provided some essential new insights of knowledge into the semantic commitment of verbal classifications in various languages. Two major topics were discussed. The first one is committed to modality and discusses the syntax and semantics, and to some extent pragmatics of various modal expressions in Romance. The contentions exhibited in

their study concern several types of modality expressed by various linguistic means. The second topic focuses on various parts of mood. These topics are investigated based on Romance data. In this regards, the Romance languages analyzed are Portuguese, Italian, Spanish, Romanian, French, and Catalan.

In English, modality has to do with the world, not so much the way it might potentially be. According to Halliday (1981) "mood is a kind of interpersonal communication system which includes speech function, tone and modality" (Cited in Buhassan, 2013, p. 26). Modality refers to the way a speaker acts towards the situation that is stated in a sentence. Halliday and Hasan (1989) highlight that modality is an important linguistic means as it helps in realizing the function of interpersonality and expression of social roles that happens between two interacting people (speaker and listener) or between a writer and a reader.

2. Method

The researcher chooses this author because of the way he writes; his writing truly expresses his emotions. Another reason is because the words used by the author are not too complex. It can be easily understood and analyzed. As for the poem, the researcher selects "بطاقة هوية" because it represents several identities; it is Mahmoud Darwish's most popular poem, as well. The researcher analyzes the original poem written in Arabic in light of modality and how it expresses the different identities. The translation will be provided as a guideline and finally the analysis adapted is with reference to the theoretical framework of Leech (1981).

3. Analysing the data

This study aims to analyze the poem "Identity Card" by Darwish (1964) so as to reveal how modality represents affectively the themes of identity. In line with the objectives of the study, the poem will be analyzed functionally. The researcher will present the original selected parts of the poem in the original text in Arabic then in English translation.

This poem expresses a reflection of Mahmoud Darwish's personal experience in the Arab-Israeli war of 1948 where Palestinians were forced to move and leave their hometown. Many people experienced exile and had to give up some of their property. It was hard for the Palestinians as their life was destroyed and they had to start their new settlement in a new place. When the Palestinian identity was going under threat, it forced Mahmoud Darwish to speak of his identity and defend it. The poem is, therefore, filled with the sense of anger and outrage as it is the controlling mood of this poem. His anger is expressed in every stanza as shown in the analysis below.

Source Arabic Text:

سجّل
أنا عربي
ورقمُ بطاقتي خمسون ألف
وأطفالي ثمانية
وتاسعهم.. سيأتي بعدَ صيفٍ!
فهل تغضبُ؟

Target English Translation:

Write down!
I am an Arab
and my identity card number is fifty thousand
I have eight children
And the ninth will come after a summer
Will you be angry?

Textual Analysis:

The lexical choice “سَجِّلْ” “أنا عربي” is the starting line of every stanza. It is used five times in this poem. It stresses the poet’s outrage of being dehumanized and the feeling that he is nothing more than his identity card number. The identity card number “ورقم بطاقتي خمسون ألف” refers to the Palestinian identity; these cards were provided by the Israeli government to control the Palestinian individuals; individuals with identity cards who are forbidden to use the Israeli avenues, ride Israeli vehicles or be in Israeli cities! The phrase “أنا عربي” is used to assure his Arabic identity which belongs to a wider concept i.e. the national identity. It doesn’t not only represent him alone but also all the Arabs who are struggling to survive with him. The frequent occurrence of it indicates that he is proud of his Arab identity. National identity is the main identity represented in this poem as a whole; it is the umbrella identity under which several personal identities. The use of the auxiliary “will” as translated from “سيأتي” in line 5 refers to predictability and assertion. The poet is proving that the Palestinians shape a significant part of the existence and Arabic culture. He displays his strong will especially at the end of the line when he questions “فهل تغضب؟”. It is a refrain that is followed by a justification “will”. It demonstrates the poet’s determination in staying in his land as he is not alone. He stands for over fifty thousand people. This is indicated by what Leech (1881) calls ‘affective meaning’. For Leech (1981), “it reflects personal feelings of the speaker, including his attitude to the listener or his attitude to something he is talking about” (p. 5).

With respect to Leech’s (1981) “seven types of meaning”, the line “وتاسعهم.. سيأتي بعد صيف!” has the thematic meaning. Leech (1981) states that the thematic meaning is “what is communicated by the way in which a speaker or writer organizes the message in terms of ordering, focus and emphasis” (p.19). It stresses the highlighted information “وتاسعهم” in the first part of the sentence. He adds that his ninth child will be born after summer, and Palestinians will keep on having children and keep their identity safe.

Source Arabic Text:

سَجِّلْ
أنا عربي
وأعملُ مع رفاق الكدح في محجر
وأطفالي ثمانية
أسألُ لهم رغيْفَ الخبزِ،
والأثوابِ والدفتُرِ
من الصخرِ
ولا أتوسَّلُ الصدقاتِ من بابِكِ
ولا أصغرُ
أمام بلاطِ أعتابِكِ
فهل تغضب؟

Target English Translation:

Write down!
I am an Arab
Employed with fellow workers at a quarry
I have eight children
I get them bread
Garments and books
from the rocks..
I do not supplicate charity at your doors
Nor do I belittle myself at the footsteps of your chamber
So will you be angry?

Textual Analysis:

In this stanza, the poet attempts to construct his cultural identity (the Palestinian culture to be specific); he draws the features of the Arab personality in the form of work, hardship and belonging to the working class as it is what distinguishes it; he is proud of where he belongs. In addition, he expresses his attitude of independence. This can be seen in his use of the word "أَسَلُّ" which is translated into "I get" as he can provide his family with food, clothing and essentials. He asserts that he works hard to take care of his eight children and he never asks anything from the government or its citizens. Therefore, he does not understand why he is being treated in such a way. His attitude in using the phrase "أمام بلاط أعتابك" shows a sense of sarcasm; even though, he is from the working class, he does not give in to the decision of the Israeli government, which is purely racist and contrary to all universal human values. This shows what is called as 'affective meaning'. Leech (1981) state that this type of meaning "reflects personal feelings of the speaker, including his attitude to the listener or his attitude to something he is talking about" (p.15).

Source Arabic Text:

سجل
أنا عربي
أنا اسم بلا لقب
صَبُورٌ في بلادِ كلِّ ما فيها
يعيشُ بَقُورَةَ الغضبِ
جنوري
قبلَ ميلادِ الزمانِ رستُ
وقبلَ تفتُّحِ الحقبِ
وقبلَ السُّرُوِّ والزيتونِ
.. وقبلَ ترعرعِ العشبِ
أبي.. من أسرةِ المحراثِ
لا من سادةِ نُجُبِ
وجدي كانَ فلاحاً
بلا حسبٍ.. ولا نسبٍ!
يُعَلِّمني شموخَ الشمسِ قبلَ قراءةِ الكتبِ
وبيتي كوخُ ناطورِ
من الأعوادِ والقصبِ
فهل تُرضيكِ منزلتي؟
أنا اسم بلا لقب!

Target English Translation:

Write down!
 I am an Arab
 I have a name without a title
 Patient in a country
 Where people are enraged
 My roots
 Were entrenched before the birth of time
 And before the opening of the eras
 Before the pines, and the olive trees
 And before the grass grew.
 My father.. descends from the family of the plow
 Not from a privileged class
 And my grandfather..was a farmer
 Neither well-bred, nor well-born!
 Teaches me the pride of the sun
 Before teaching me how to read
 And my house is like a watchman's hut
 Made of branches and cane
 Are you satisfied with my status?
 I have a name without a title!

Textual Analysis:

The lexical choice of the phrase "أنا اسم بلا لقب" is repeated twice in this stanza. The poet's attitude (affective meaning) in saying it expresses the Palestinian identity; He assures by repeating it twice that he does not need a title "لقب" to express him as he belongs to something more important which is the belonging to the Palestinian nation. In the line "كانَ فلاحاً... جذوري قبلَ ميلادِ", the poet stresses a geographical identity linked to the land. He assures that this land (the Palestinian land) has been an Arab land since antiquity. He reminisces about his working class ancestors who grew this land. This brings up another type of identity which is historical identity. The poet used "جذوري" to show that he is attached deeply to his land. In the line "فهل تُرضيكِ منزلتي؟", the poet questioning if he is at fault for feeling this rage because his land is being invaded by the Jews. In reference to Leech's (1981) "seven types of meaning", the connotative meaning is applied in this sentence. Leech (1981) "The communicative value an expression has by virtue of what it refers to" (p.12). Being a farmer is a profession to be proud of as it is seen as hard work and independency. The connotative meaning, in this context, represents the working class in the Arab world.

Source Arabic Text:

سجّل
 أنا عربي
 ولونُ الشعرِ.. فحمي
 ولونُ العينِ.. بني
 وميزاتي:
 على رأسي عقالٌ فوقَ كوفيّه
 وكفي صلابةٌ كالصخرِ...
 تخبّضُ من يلامسها
 وعنواني:

أنا من قريةٍ عزلاءٍ منسيهٍ
شوارعُها بلا أسماء
وكلُّ رجالها في الحقلِ والمحجرِ
فهل تغضب؟

Target English Translation:

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?

Textual Analysis:

This stanza starts with the poet's description of his external features such as brown eyes and charcoal colored hair. He is describing the general features of an Arab. He assures his Arabic identity as all who share the same features belongs to this land and only them! Then, he goes on saying "على رأسي عقالٌ فوقَ كوفيته" which is a representation of the cultural identity; it is a part of the Arabic custom to wear this on their head. In the phrase "كفّي صلبه كالصخر" the poet insists to cling onto his rights "تخمشُ من يلامسها". He is willing to "scratch" those who are invading his land.

In reference to Leech's (1981) "seven types of meaning", the conceptual meaning 'denotive' can be applied in the line "شوارعُها بلا أسماء". Here he is referring to the streets of Palestine not any other country.

The poets applied the 'connotative' meaning in the use of "على رأسي عقالٌ فوقَ كوفيته". Leech's (1981) connotative meaning was concerned with the real world experiences that is associated with the linguistics expression one uses or hears. Wearing the "عقال" and "كوفيته" is the part of the connotative meaning of Arab men up to this day.

"تخمشُ" (Scratches) carries a collective meaning. Leech (1981) states that "it consists of the associations a word acquires on account of the meaning of words which tends to occur in its environments" (p. 17). The word "scratches" is usually associated with animals; in this case it refers to the poet as he is willing to attack those who occupies his lands.

Source Arabic Text:

سجّل!
أنا عربي
سلبتُ كرومَ أجدادي
وأرضاً كنتُ أفلحُها

أنا وجميع أولادي
ولم تترك لنا.. ولكل أحفادي
سوى هذي الصخور...
فهل سنأخذها
حكومتكم.. كما قبلاً؟!
إن
سجل.. برأس الصفحة الأولى
أنا لا أكره الناس
ولا أسطو على أحد
ولكنني.. إذا ما جعت
أكل لحم مغتصبي
حذار.. حذار.. من جوعي
ومن غضبي!!

Target English Translation:

Write down!
I am an Arab
You have stolen the orchards of my ancestors
And the land which I cultivated
Along with my children
And you left nothing for us
Except for these rocks..
So will the State take them
As it has been said?!

Therefore!
Write down on the top of the first page:
I do not hate people
Nor do I encroach
But if I become hungry
The usurper's flesh will be my food
Beware.. Beware..
Of my hunger
And my anger!

Textual Analysis:

The poet draws the suffering of the Arab people under the occupation and the confiscation of land "سلبت". Invaders has taken their hometown, and they cultivated it with their own hands; nothing was left for them except the dryness of the land "سوى هذي الصخور". By the end of the poem, the poet's tone gets louder and frustrated as he expresses saying "حذار.. حذار"; he warns them of his hunger and anger as one day the anger will build up and there will be a war. The poet strives to keep the Palestinian identity strong and alive. He is ready to sacrifice everything for it.

In reference to Leech's "seven types of meaning", the social meaning is applied in saying "حذار.. حذار". Leech (1981) includes that "what has been called the illocutionary force of an

utterance: for example whether it is to be interpreted as request, an assertion, an apology, a threat etc” (p.15). This line is interpreted as a threat. The poet is warning the occupiers of his anger and the possibility of starting a war. In addition, despite the fact that Darwish was familiar with and fluent in Hebrew, he ignores the official's language by excluding it from his composition. His style was purely Arabic as to underscore his own and Palestine's cultural and national identity.

4. Conclusion

Generally, ID Card reflects a beautiful amalgam of the textual interdependence within the linguistic context, and interpretation. It forms a coherent framework of six stanzas linked to convey the mood applied by Darwish. The thematic identity expressed in this poem is the national identity. But, it is expressed modally in different stylistic forms. It is clearly shown in the sensation that Mahmoud Darwish carries not only for the Palestinian and Arab identities but for the National, Cultural, Geographical and Historical identities as whole. His revolutionary language enacted the way he feels towards these mentioned components of belongings.

It is possible for individuals to have multiple identities as identity is not stable; it changes with time and growth. This is to highlight that people usually express their Identity when it is in danger or under threat. Therefore, ID Card is used as a mirror of a poet reaction against the occupation of his land. It is shown in the stanzas that the general mood of the poem is anger and frustration though which identity is strongly sought and expressed.

It is revealed that it is possible to go deeper into meaning conveyed in the poems through modality as to explore the writer's attitude. Therefore, this study addressed the modality applied in the text of Dawish as to construct his view of identity and preserve it through the language used in his poetry. The comprehension of the language used in the poem becomes clear and meaningful with the application of Leech's (1981) Affective meanings and its sub-types as it explores the poet's attitude. With the help of modality the researcher discovered several types of identity in the poem of Darwish. The researcher came across six different types of identity after analyzing the poem. These identities are Palestinian identity, Arab identity, National identity, Cultural identity, Geographical identity and Historical identity and they were form the motive through which the poet explains his deep anger.

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