

Personification in Allegoric Poems of Zayneb Xan

Baraat Ismael FageAbdulla

English Department, College of Education, Salahaddin University-Erbil

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Abstract

Humans are unique creatures because they uniquely use language to express themselves and affect others. Figurative language is one of the ways that they use to show their uniqueness. Personification is a figure of speech that means giving human characteristics to objects, animals, and abstract ideas. The study aims to clarify the reasons for using personification as a figure of speech in Zayneb Xan's poems. The main objective of this study is to demystify the poems of this famous Kurdish female writer by indulging in her poems and decoding the allegorical personifications. Because of her allegorical poems, she can affect the readers in a way that they feel her emotions in the poems. She was a strong and creative writer who used poems to show her national identity. The researcher uses qualitative and quantitative content analysis. The research data are poems that can't be analyzed by using machines because they need human feelings and emotions. On the other hand, the chart in the methodology section shows the results of the content analysis in percentages to show more accuracy in the results. The study concludes that most of the poems contain many personifications because she criticizes government and people implicitly for political and religious reasons.

Keywords: *Personification, allegory, poems, Zayneb Xan*

1. Introduction

Personification is a figure of speech that is used for aesthetic reasons; it also brings life into literary works; it helps the reader to understand the work easily, and in some situations, it is used as a disguise for the intended meaning. This study uses some selected poems of a female Kurdish writer Zayneb Xan (1900-1963). Most of the poems of Zayneb Xan contain many personifications because she criticizes the government and political parties. If you look at the poems of Zayneb Xan, you might think that they are nonsensical, but when you get the figurative meaning of her poems, you will understand that there are meaningful messages behind the personified animals, inanimate objects, nature, and abstract ideas. This inexplicit transformation of concepts and ideas is called allegory which has been used throughout history in literary works. Sherwani and Muhammed (2020, p.312) state that people show their national identity linguistically and non-linguistically. People's national identity can be seen clearly through their communication with others or by showing their beliefs and behaviours. Zayneb uses her poems as a way of communicating her national identity that can only be understood by the members of her nation.

Zayneb Xan was the daughter of *Mela Rawf* from a family called *Xadem Sujade*. She was born in 1900 in Koya city and died in 1963 in Erbil. In 1906 she went to Baghdad to study in *Ibn Rushdye School for girls*. She completed primary school in Baghdad, later; her father brought her back to Koya city. Zayneb started studying religion, science, Kurdish, and Persian literature. She spoke Kurdish as a mother language, learned Hebrew from her neighbours, studied Arabic, and learned Turkish in Erbil. Some of her family members were poets, and she was the sister of the famous Kurdish poet *Dldar* (1918-1948). *Dldar* was affected by her because she was his older sister. She was writing for the *Galawezh Journal*. She wrote many poems and stories but they were lost because of political reasons (Hikmet Hameed, 2018, p.35). Zayneb Xan wrote her poems in Sorani or central Kurdish which is spoken in Iran and Iraq.

2. Theoretical Background

2.1 Definition of Personification

Personification was referred to as *Prosopopoeia* in classical books and the rhetoric of the Renaissance to represent fictitious characters. The word personification comes from *persona* which is a Latin word, meaning the mask worn by actors in Roman dramas. The word *persona* is the translation of the Greek *person* which means mask or theatrical face (Tambling et al., 2010, p.21). Muhammed Faza et al. (2011) confirm that personification has long been called *prosopopeia*, the figure of speech through which a human identity or face is given to something not human. He further refers to it as a sophisticated form of language used to express the intended meaning of the writer. It demystifies the pieces of writing that might seem absurd or meaningless. He elaborates on the idea of conceptual metaphor "Since personification is a kind of conceptual metaphor, this means that it has a conceptual image which is encoded by the poet to express an implicit meaning throughout giving the human qualities to nonhuman objects" (pp.2-3). The study of personification has a rich and old foundation, it started with rhetoric and arts, but still there is debate about its definition and boundaries (Dorst, 2011, p.113). It is clear that personification had a different terminology which was *prosopopoeial* and it was used not only in language but also in all types of arts. Poets are regarded as artists and artists want to make expensive pieces of art, to do so they use personifications to affect the feelings of people.

Historically, personification was used to attribute human characteristics to inanimate objects, showing the objects as living human beings. Personification means giving human characteristics to everything like intelligent, animated beings, beliefs, desires, intentions, goals, plans, psychological states, powers, and will (Delbaere et al., 2011). Sayakhan (2019)

states that poets and writers of literature use personification to show new ideas and creativity. It is used by poets to give life and vividness to inanimate and abstract ideas because humans can easily understand what is related to them. Sayakhan says “Personification means using comparative similes and metaphors to give living qualities to non-living objects or ideas” (p.7). Personification has changed throughout history; at the beginning, it was used for giving human characteristics to objects, but now, it is used to give human characteristics to everything non-human. For this reason, this figure of speech is still debatable; it might be used differently in the future.

Ala Eddin Sadeq (2019, p.25) restates Lakoff and Johnson’s definition “personification is a distinct linguistic phenomenon, even though it belongs to the group of ontological metaphors. To be more precise, in personification, something non-human is spoken about as if being human”. Santoso and Iskandar (2022) say that personification is used to make things look mysterious which fascinates readers for reading more and more. He defines it as a figure of speech that gives human characteristics to objects. It means giving human traits and aims to animals or things that are not real. Writers especially poets communicate in a vague and ambiguous language because they are interested in presenting a gift. They make the gift look precious, so they put the gift in a box to surprise their readers. Personification is one of the precious gifts that writers give to thoughtful and critical readers.

Personification has different uses and types. Paxon (1991) talks about two types of personification: *prosopopoeia* and *prosopographia*. *Prosopopoeia* is one type of personification which gives human characteristics or traits to inanimate objects. *Prosopographia* is the second type of personification which gives human characteristics to abstract ideas. So, Muhammad Faza et al. (2011) state that Paxon adds abstract ideas to the definition of personification. Let’s look at some benefits of personification as a figure of speech: writers use personification to attract the reader's emotional and psychological side because humans are used to their humanness and they easily respond to what is related to them, writers might use personification to veil their intended meanings because of political and national reasons, to criticize the immorality of a culture or criticize the religious side of people or a culture, writers show their creativity through using a philosophical dimension in poetry and other fields of writing, and the last one which is the aesthetic reason. Ala Eddin Sadeq (2019) mentions the use of personification to make a critical analysis of political rhetoric. It also simplifies complex matters as the things that have human traits are more comprehensible.

Personification like other figures of speech floods literary texts with unexpected meanings. It gives writers a sense of freedom in writing because they can present their intense feelings and ideas about different problems in the world without being accused. Writers use personification as a code that gives the intended meaning to some readers and appears as an aesthetic figure of speech for other readers. For the message to be encoded by the writer and decoded by the reader there should be creative writers and readers.

2.2 Personification and Allegory

The classical Roman writers used the term *allegory* for the first time, but it has a long history. St. Paul associates *allegory* with the beginning of Christianity, even if it goes back to the early religious books. Greeks were referring to *allegory* as veiled philosophy and used the terms *logos* and *mythos*; which means the logic can be discovered underneath the veiled stories. The *allegory or veiled language* was used to avoid the clash between religious and political parties. St. Paul talked about the idea of *veiled language* because religious texts are words of God, and words of God need spirituality not physicality, So figurative meaning is more powerful than the literal meaning (Tambling et al., 2010). Gibbs (2020) mentions the Latin word *allegoria* meaning *veiled language* as the origin of the word. He gives a very precise and detailed definition of allegory “Allegories have been traditionally viewed as

literary devices that convey (semi-) hidden or complex meanings through symbolic figures, actions, imagery, or events, which together express moral, spiritual, or political messages” (p.13). It is not easy for writers to write allegorical texts because they need to think creatively and take the reader into their world of thinking. Allegorical poems seem to be written for specific groups of readers; the readers need to have a deep understanding of the poet’s setting.

Muhammed Faza et al. (2011) mention that personification and allegory have been equated with each other for years. He gives a terse and meaningful definition of allegory “It represents one thing in the guise of another – an abstraction in that of a concrete image” (p.33). Personification and allegory are interrelated because wherever personification is used, allegories are found. Personification and allegory are used together by literary historians as they want to show that allegories are created through personifications. Writers use them to reveal what is beyond the text to show moral, spiritual, or political meanings (Melion & Ramakers, p.2016). The best tool for showing allegory in writing is personification as it makes the intended meaning easier for the reader to fathom. Allegorical personification gives a kind of concreteness to abstract things to make a connection between soul and body. Quinn (2021, p.19) defines allegory as “A type of narrative in which the surface story reflects at least one other meaning.” He explains that traditionally personification was employed to make allegorical literary works, and even medieval morality plays were allegories in which abstractions such as mankind, good deeds, penance, and death appeared as characters.

The idea behind using *veiled language* is that the poet wants to reveal his intentions to a specific group of people who share secrets with the writer or the poet. Only skilful poets or writers use *veiled language* and show their deeper insights that need higher-order thinking from the readers (Morris, 2013). Tambling et al. (2010) refer to Boccaccio’s explanation of the reason behind using *veiled language*; He believed that the *veil* of allegory covers the truth. Another reason is that in poetry and literary texts, the burden of unveiling the meaning is the job of the reader, not the writer. Because when things are clear, the readers make complexities for themselves. It is the nature of man to be interested in complexities. The third reason is that poets use veiled language to make a precious piece of writing that has different interpretations according to the intellect of the readers. Abrams (1999) in his Glossary of literary terms distinguishes between two types of allegory: Historical and political allegory, in which writers present pieces of writing that are allegorical either for political reasons or historical reasons. The second type is an allegory of ideas, in which the writers allegorize abstract ideas to present a doctrine. It can be said that writers use allegorical texts to give value to their texts, to avoid political problems, to criticize respectfully or politely, and to let the reader make their conclusions.

3. Methodology

The data of this study were taken from poems written by Zayneb Xan in several steps: First step, the researcher reads the poems of the famous Kurdish writer to choose the poems that contain personification. Then, 40 poems have been selected as the data for this study. After that, the selected poems were read many times to understand the poems and underline the personifications in the poems. And finally, the data have been categorized into tables as the final step of data collection.

Because of the huge number of personifications that are found in the 40 poems of Zayneb Xan, the researcher used tables to represent the data, personifications, name of the poem, and the analysis of the data. The data have been arranged into six tables; each table presents a different type of personification. The researcher calculated the personifications and presented the results in a chart. After the tables and the chart, a detailed analysis is presented to show the veiled meanings of the poems. Six tables are used for the categorization of the data to present the data simply and clearly to avoid confusion. The study identified the types of personification found in Zayneb Xan’s poems by using the theory of personification by

Paxon (1994). According to Paxon, there are two types of personification: *prosopographia* and *prosopopoeia*.

The researcher inductively coded the analyzed data through content analysis. The study uses both qualitative and quantitative content analysis; qualitative content analysis is used to uncover the deeper meanings of the poems, while quantitative content analysis is used to calculate the analyzed data and display them in a chart to show more accuracy in the results. Poems are full of feelings and need human interpretation to be understood; quantitative content analysis can't work alone. Conceptual analysis and relational analysis are two types of content analysis (Wilson, 2011, p.177). This study uses conceptual content analysis to analyze the expressions that are used as personifications, and relational content analysis to give more details to the conceptual one and show the relationship between personification and allegory.

The study uses Paxon's classification of personification as *prosopographic* and *prosopopoeia*, but because of the huge data that have been detected in the poems. The two types of personification by Paxon are further classified into the personification of animals, the personification of nature, the personification of human body parts, the personification of flowers, the personification of abstract ideas, and the personification of inanimate objects. The first table shows four personifications of animals (*prosopopoeia*), the poems, and their analysis. The nightingale is the only animal that is personified in the selected poems.

TABLE 1: PERSONIFIED ANIMALS IN ZAYNEB XAN'S POEMS

No.	Data	Personification	Poem	Analysis
1.	واعیژی دهیگوت به بولبول هینده شین و زاری مهکه Wa'yzê deygût be bûlbûl hênde şîn û zarî meke	Nightingale is sad and crying	نالین Nalîn (p.41)	The characteristics like crying and being sad are associated with human beings. In this poem, the poet is speaking to a nightingale as a person and advises the bird to stop crying.
2.	هینده به سۆز و نالۆ شین، دادی بی قهراری مهکه Hênde be soz û nale û şîn, dadî bê qerarî meke	Nightingale has emotions.		In this line, Zayneb Xan speaks to the bird and advises that it needs to stop crying emotionally.
3.	بلی ئەی بولبول ئەی مەلی خوشخوان بۆ له باخ دهگری و دهم به هاواری Blê eîy bûlbûl eîy melî xoşxwan bo lebax degri w dem be hawarî	Nightingale is crying.	مه ناله بولبول Menale Bûlbûl (p.60)	The writer speaks to a bird in this poem again. This time she asks the bird to answer her why it is crying.
4.	تۆ چەند فرمێسکی وەفایێ بریژی بی وەفا نایه ژیر باری To çend frmêskî wefayî brêžî bē wefa nayē žēr barî	The nightingale is dropping the tears of faith.		Animals don't understand concepts like faith but the poet personifies the nightingale by giving it a human characteristic which is shedding tears.

The second table is the longest one; it shows the personification of nature. Thirty-five personifications of nature have been detected in the selected poems. Clouds, spring, stone, waterfall, night, earth, trees, spring, nature, darkness, fire, light, sun, rivers, valleys, meadows, and hurricanes are personified in the following table. Clouds and spring season are personified in many lines of the poems.

TABLE 2: NATURE IS PERSONIFIED IN ZAYNEB XAN'S POEMS

No.	Data	Personification	Poem	Analysis
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1.	هه‌ور له تافی گریان، باران له تافی توقانه Hewr le tañ gryane, baran le tañ toqane	Clouds are crying Rain is frightened	نالین <i>Nalîn (p.41)</i>	The poet gives human characteristics to clouds and rain. Clouds are crying like human beings and rain is frightened as a man.
2.	ئەری ئەی هه‌وری پر باران له‌به‌رچی خۆت مه‌لاس داوه؟ Erê eîy hewrî pîr baran leber çî xot melas dawê?	The cloud is full of rain and silent	سروشتی جوانی کوردستان <i>Srûştî cwanî Kûrdstan (p.75)</i>	The poet talks to the cloud as a silent human being in a corner. Clouds are personified because she speaks to Kurdish People implicitly.
3.	مه‌گه‌ر نابینێ ئه‌و خاکه‌ به‌ گریانێ تووه ماوه Meger nabînî ew xake be gryanî towe mawe	Clouds are crying.		She talks to the clouds as if they are humans and at the same time, he attributes crying which is a characteristic of humans to the clouds.
4.	به‌ بیستنی ناله‌ی دلت گوێی سه‌وزایی ده‌کریته‌وه Be bîstny naley dlt gwëy sewzayî dekrêtewe	Cloud has heart. The green grass has ears.		The writer gives human characteristics to clouds and grass. When the cloud's heart hurts, the earth turns green. On the other hand, when the grass hears the pain of the cloud, it starts to cover the earth.
5.	هه‌ر له‌گه‌ل پێو قه‌ده‌می تو گیانێ به‌هار ده‌شنیته‌وه Her legel pêw qedemî to gyanî behar deşnêtewe	Cloud has a foot.		The cloud has a foot as a human being. Whenever it enters, the spring will come.
6.	باعه‌ی به‌رخ و حله‌ی ئه‌سپ و هاژه‌ی روبار و کرفه‌ی کانێ و قاقای کچان، هه‌ستی به‌ردیش ده‌بزوین Ba'ey berx û hîley esp û hažey rûbar û krfey kanî û qaqai kçan, hestî berdiş debzwênê	Stirring the feelings of a stone.	به‌هاری کوردستان <i>Beharî Kûrdstan (p.83)</i>	She refers to the beauty of Kurdistan; it would change the heart of a stone if it had one.
7.	شه‌و، به‌ بسکی خۆی، دایپوشت ئاواپی کوردیه‌واری Şew be bskî xoy, daypoşt awaîy kûrdewary	Night will cover towns with its hair.	په‌ناگه <i>Penage (p.89)</i>	Zayneb attributes the human characteristic of having hair tonight. The hair of night covers Kurds from enemies.
8.	خاک به‌ به‌رد سینه‌ ده‌کوته‌ی روبار به هاژه‌و گریان Xak be berd sine dekûtê rûbar be haze w gryan	Earth is beating its chest and the river is crying.		Earth is personified as a human that has a heart; River is personified as a human that cries.
9.	تافگه‌ی شاخان دینه‌ خوار به‌ سه‌ما و به‌زم و یاری Tavgey şaxan dêne xwar be sema w bezm w yarî	The waterfalls are dancing and playing.		Zayneb personifies waterfalls as humans that dance and play. She uses this personification to make the reader feel the beauty of the nature of Kurdistan.
10.	دره‌ختی به‌ به‌ر و بێ به‌ر ئاوی حه‌یات ده‌خواته‌وه Drextî be ber w bê ber awî heyat dexwatewe	Trees are drinking the water of life		Trees need water to live, but the writer refers to them as if they are humans that drink water.
11.	له‌ گه‌ردنێ نیوه‌شه‌ودا، مرواری شه‌وق	Pearls are sparkling on the		Midnight is personified as a woman who has a necklace made of pearl

	ئەداتەو Le gerdny nîweşewda, mrwarî şewq edatewe	chin of the midnight.		and sparkling. It gives beauty tonight. Here, the writer refers to night as a human covered with beautiful pearls which means stars.
12.	زەردی خەزان، مەرگی بەهار، ھەر خودایە دەبیاتەو Zerdî xezan, mergî behar, her xûda deybatewe	The paleness of autumn and the death of spring.		The seasons are personified because she attributes death to them. She wants to refer to the mortality of humans. It seems that she personifies the seasons to show them as the Kurdish nation that will die but no one can cause their death only God can do that.
13.	میدالی جوانی گەردنی ژیان پر لە یاقوتی گەوھەری ئیمان Mîdalî cwanî gerdnî žyan pî le yaqûtî gewherî îman	The chin of life is full of gems of faith.	لە رێی ئازادی <i>Leřêy Azady</i> (p.116)	She personifies life as a human who wears a necklace full of gems. I believe that she sees faith as the essence and beauty of life.
14.	نیشتمانم لە خوێندنا ژوانی گرتو لەگەڵ بەهار Nîştman, le xoşyanda žwanî grtwe legel behar	My place of birth is dating with spring.	بەهار و ئازادی <i>Behar û Aazadî</i> (p.119)	Zayneb Xan personifies her nation as a human that dates with spring. Kurds in all parts of Kurdistan are celebrating the coming of spring. So, she wants to show the strong connection between Kurds and the spring season.
15.	ھەوری زگپر رێی لی ناگرێ هیچ قووێتی نایمرینی Hîç qwetê rêy lê nagrê hîç qwetê naymênê	The pregnant cloud will never be stopped.		Zayneb personifies Cloud as a pregnant human being who will never die.
16.	وهرزی بههار هر پاییزبوو شادی له عومری هەردەم زیزبوو Werzî behar her payîz bû Şadî le u'mrî herdem zîzbû	The spring has never seen happiness in its lifetime.	روژگاری کورد <i>Rožgarî kûrd</i> (p.120)	She personifies the spring season as a human that will never see happiness.
17.	دەستی رەشەبای وەیشوومە، بۆ سەحرای دوور فێیداو Destî reşebay weîşûme, bo sehray dûr fîîdawm	The hand of the hurricane threw me into a desert.	دەمکۆژی خەمی کورد <i>Demkûžê xemî kûrd</i> (p.125)	The hurricane is personified as a human that throws people with its hand.
18.	لالە بە نیگای مەستەو دەروانیتە گریهێ ھەر Lale be nîgay mestewe deřwanête gryey hewr	The cry of cloud.	داخوازی <i>Daxwazy</i> (p.136)	Again cloud is personified and given human characteristic which is crying.
19.	سروشەت بە بەرگی سەوز و سوور و ەک و بۆک تارای رەنگاو پەنگ لەسەر Srûşt be bergî sewz û sûr Wek bûk taray renga û feng Leser	Nature is like a bride wearing colorful veil.	نەورۆز <i>Newroz</i> (p.139)	Nature is personified by Zayneb Xan as a bride wearing a colourful veil. The name of the poem is Newroz which is the celebration of the Kurdish New Year and the beginning of spring. Nature is personified to make the reader feel the joy of the nation.
20.	مێرگ و چیمەن و رووبارەکان و ەک سەمفونیا دەلێن گۆرانی	The valleys, meadows, and		She personifies valleys, meadows, and rivers as humans who can sing.

	Mêrg û çîmen û rûbarekan wek semfonya delên gorany	rivers are singing.		Through giving human characteristics to nature, Zayneb wants to show her philosophy in writing.
21.	به‌سته‌ی ئازادی بۆ کورد ده‌خوینن سۆزبان ده‌روونی به‌رد ده‌هه‌ژینن Bestey azady bo kûrd dexwënn sozyan derûnî berd dehežënn	The emotions are affecting the psyche of stone.		Stone is personified as a person who has a psyche and can be affected by the emotions of others.
22.	به‌هار هاته‌وه به سۆزی ستران ده‌م ئه‌کاته‌وه Behar hatewe be sozî stran dem ekatewe	The spring will open mouth.		Spring has been personified in many poems of Zayneb Xan because she associates it with Kurds and the new life for the nation.
23.	به‌لام تا هه‌تا به‌هاری ئازیز ناچه‌میته‌وه بۆ ده‌ستی پاییز Bełam ta heta behary azîz naçemêtewe bo destî paîz	Spring will not bow down for the hand of fall.	موعجیزه‌ی به‌هار Mw'cîzey Behar (p.175)	The two seasons (spring and fall) are personified; they represent the two ends of a spectrum, a good one and a bad one. Spring represents Kurds and fall represents those who conquered them.
24.	بژی به‌خۆشی و سه‌ره‌به‌ستی و شادی نه‌فه‌سی تو بێ هه‌وای ئازادی Bžî bexoşî w şadî Nefesî to bē heway ?azady	Spring is living happily and freely, at the same time, it breathes the breath of freedom.		Spring season is personified another time in this poem. Zayneb talks to Spring as if it's a human that lives, and breathes freely.
25.	بۆ هه‌تا هه‌تا لیمان بزره‌ی و جاوی روناکی ته‌سلیم بوو به‌خه‌و Bo heta heta lêman bzrbê û çawî rûnaky teslîm bû bexew	Light has eye that surrenders to sleep.	بۆ کوچی دوایی پیره‌میردی شاعیر Bo koçî dwayî pîremêrdy ş'a'îr (p.181)	Light is personified as a human that has eyes and can sleep. It seems that Zayneb used this personification because of the death of someone. The title of the poem is <i>For the Death of Piramerd the Poet</i> .
26.	به‌هار که یاسه‌مین بێ خۆی به‌هیچ ناگۆریته‌وه نه‌خۆی به‌شه‌وقی مانگ ئه‌دا نه‌به‌له‌نجه‌ی گولاله‌ی سوور Behar ke yasemîn bē xoy be hiç nagofêtewe ne xoy be şewqî mang eda nebe lencey gûlaley sûr	Spring will not compare itself with other things.		Once more, the spring season is personified as a proud human being who is satisfied with himself and doesn't want to be replaced by something else.
27.	ئه‌وه‌ی به‌هار بڕه‌نجینن خوای گه‌وره تووشی نوشستی و ریسوایی ده‌کات Ewey behar brencênê xway gewre twşî nşûsty w rîswayî dekat	Spring will get hurt.	گولشه‌ن Gûlşen (p.191)	Zayneb personifies spring again; by using spring, she wants to show the power of the Kurds. Even God will protect them and will not allow people to hurt them.
28.	قته‌ مردنی با نابینن ئه‌گه‌ر نه‌بن به دارستان Qet mrdnî ba nabînn ?eger nebn be darstan	The death of wind.		The wind is given a human characteristic which is death. It seems that Zayneb wants to refer to the idea that one needs to be in the right situation or context to know the importance of something. Kurds are

			به خوینی لاوهکان <i>Be xwēnī lawekan</i> (p.194)	sorrowful for the death of their adults because they are the ones who protect the nation.
29.	کئ مردنی بهفری دیوه لهنیو گهرمه چلهی زستان <i>Kē mrdnī befrī dīwe lenēw çiley zstan</i>	The death of snow.		Death is personified as a human that dies. She wants to assure the Kurdish boys who were defending the rights of Kurds that nothing will happen to them because the snow will never disappear during the cold winter. They are fighting for their rights and everyone supports them.
30.	ئو خاکه با شهوق بداتهوه که تاریکی عومری لی ستاندوه <i>Ew xake ba şewq bdatewe Ke tarîkî û'mrî lê standwe</i>	The age of earth is taken by darkness.	مرۆڤ و دارستان و چرا <i>Mrov w darstan w çra</i> (p.217)	The earth and darkness are personified as two humans that fight with each other; one strives for his/her rights, and the other fights to take their property.
31.	هه‌وری ئاسمانیش هه‌ر بۆ ئه‌و ده‌گری <i>Hewrî asmanîş her bo ew degri</i>	Clouds are crying.	بۆ فایه‌ق بیکه‌سی شاعیر <i>Bo Fayeq Bêkesî Şa'îr</i> (p.247)	Zayneb personifies clouds in many poems. In most of the poems, she uses clouds to represent Kurds, but in this line, clouds are personified to show the amount of love and passion that Kurds had for the famous poet <i>Fayeq Bekas</i> .
32.	سروش‌تیش خه‌می زۆری خواردوه <i>Srûştîş xemî zorî xwardwe</i>	Nature suffers or becomes sad.		Nature is personified one more time because the writer wants to show that even nature suffers and becomes sad because of the death of a famous Kurdish poet <i>Fayeq Bekas</i> .
33.	نه‌ دولبه‌ر نیکا ده‌گری و نه‌ هه‌تاو چاوی هه‌لدینی <i>Ne dûlber nîga degêrê w ne hetaw çawî heldênê</i>	The sun doesn't open eyes.	تاک <i>Tak</i> (p.249)	Sun is personified as a person that doesn't open its eyes.
34.	ئه‌وان پو‌ش نین ئاگر بیانخوات <i>Ewan pwş nîn agr byanxwat</i>	The fire is eating straw.	بۆ شه‌هیدان <i>Bo Şehîdan</i> (p.252)	She talks about fire as a human being that has a mouth for eating.
35.	شانه‌ی شلی شیتانه‌ی شه‌رمنی شه‌و په‌نجه‌ی شه‌وه‌ په‌یامی گۆل ده‌هینی <i>Şaney şlî şetaney şermnî şew pencey şewe peyamî gûl dehênê</i>	Hair brush is crazy and shy. The finger of night brings messages.	چوارین <i>Çwarîn</i> (p.255)	Hair brush is personified as a shy and crazy human being. And night is personified as a human that has fingers. They are used for political and aesthetic reasons as well.

The third table shows the personification of body parts which is the sub-classification of *prosopopoeia*. Seven personifications of this type are found in the selected poems of Zayneb Xan. The brain, blood, heart, eyebrows, and chest are talked to as humans by the writer. It seems that the writer is criticizing different sides; in some lines, she criticizes the Kurds themselves and in some other lines, she criticizes those who suppressed the Kurdish nation.

TABLE 3: PERSONIFIED BODY PARTS

No.	Data	Personification	Poem	Analysis
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1.	نه قامی جاهل، عه قَل بێ ده‌ڕپی Nefamî cahl, a'ql bē derpē	A brain without pants.	خودا و ئینسان و مه‌عریفه‌ت <i>Xûda w însan w me'rîfet (p.67)</i>	This is a strange personification because she treats the human brain as if it is a human that doesn't wear pants.
2.	خوینی جه‌سته‌م شه‌پۆل بدا و، سه‌ری بنیته‌ نیو ده‌ریا Xwēnî cestem şepol bda w serî bnête nêw derya	Her blood is heading toward sea.	خه‌بات و تیکوشان <i>Xebat û tēkoşan (p.68)</i>	Blood is personified as a human that moves toward the sea. She talks about her blood as if it's a human being.
3.	تاکه‌ی غافل ده‌بی؟ ئه‌ی دل له سوپاسی زاتی یه‌زدان له‌ناکاو کۆچ ده‌که‌ی، ده‌ڕۆی به زوبانیکی بێ زوبان Takey rafl debî? ey dl le sūpasî zatî yezdan Lenakaw koç dekey, defoy be zûbanêkî bē zûban	An ignorant heart with a tongue less tongue.	سایه‌ی ئیمان <i>Sayeyî îman (p.77)</i>	The writer talks about the heart as a human that doesn't have a tongue; she even personifies the tongue as a human without a tongue. The heart is used to represent ignorant human beings.
4.	مه‌یلت له‌ دل‌م ده‌رناکه‌م، زه‌مانه‌خوینم ب‌رژینی شمشیری برۆت بمکوژی و قابیز گیانم لی بستینی Meylt le dlm dernakem, zemanexwēnm bržēnē şmşērî brot bmkûžē û qabîz gyanm lē bstēnē	Eyebrows are killing with sword.	شه‌وق <i>Şewq (p.82)</i>	Eyebrows are personified as humans who use swords to kill others. She uses this intense personification because of her strong feelings.
5.	یاخوا ئه‌و دل‌ه‌ بپوکه‌توه هه‌تا هه‌تایه‌ سه‌ر بنیته‌وه Yaxwa ew dle bpûkêtewe Heta hetaye ser bnêtewe	The heart will kick the bucket.	وه‌فای نیشتمان <i>Wefay Nîştman (p.109)</i>	Heart is personified because death which is a human trait is attributed to it. Zayneb talks about the love for the nation through a personifying heart.
6.	سینگم ده‌که‌م به‌ شایه‌د Sîngm dekem be şayed	Her chest testifies.	ئاواتی مانه‌وه <i>Awaty Manewe (p.133)</i>	Zayneb personifies her chest as a human who can testify or witness.
7.	عه‌ق‌لت بێ عه‌قله‌ گه‌وه‌ری ژبان کۆت و زنجیرت له‌ هۆشت داوه A'eqlt bē a'qlē gewherî žyan Kot û zncîrt le host dawē	Your brain is without brain.	بیربکه‌وه‌ و بیربکه‌وه‌ <i>Bîrbkewe w bîrbkewe (p.162)</i>	She personifies brain as a human being that does not have brain.

The fourth table categorizes the personification of different types of flowers in the selected poems. Eighteen personifications of flowers have been detected. In this table, one can have a sense of delicacy and vividness. Maybe the writer used flowers to give the meaning of freedom and hope to the readers. Whenever the writer wants to show her happy feelings, she uses flowers to represent her happiness and transform her feelings to the reader. That's why when we read the lines that contain personified flowers, shades of feminism are clear here.

TABLE 4: PERSONIFIED FLOWERS

No.	Data	Personification	Poem	Analysis
	ئه‌و نیرگسه‌ی له‌ کویه، چاوی			Narcissus is a kind of flower which is very famous in

1.	حهیات هه‌لینی نه‌فعی بۆ خاس و عامه، وهک هه‌تاوی ئاسمانه Ew nêrgsey le koye, çawî heyat heîênî nefî' bo xas w a'me, wek hetawî asmane	Narcissus will open their eyes.	کۆیسنجاڤ Koysencaq (p.79)	Kurdistan during spring. It is personified to appear as a girl. She praises the people of a place in Kurdistan, but she doesn't want to hurt the people of other parts, so, she uses a flower to give this sense.
2.	میلاقه و سوێسن و به‌بیوون که‌وتونه‌ته سه‌ماوه Mêlaqe w swêsn w beybûn kewtûnete semawe	Flowers are dancing.	په‌ناکه Penage (p.89)	Her happiness is seen through the personification of different flowers. The flowers dance like happy humans.
3.	نه‌سیمى به‌یانی که‌ دێ، شکوفه ده‌م ده‌کاته‌وه Nesîmî beyanî ke dē, şkofe dem dekatewe	A flower is opening its mouth.	نه‌سیمى نه‌ورۆز Nesîmî Newroz (p.92)	It seems that the writer wants to refer to Kurds as flowers that will become full of hope and life with the coming of Newroz.
4.	وا به‌هاره‌ نیرگز چاوی کردۆته‌وه Wa behare nêrgz çawî krdotewe	Narcissus has opened its eyes.	هه‌واى بناران Heway Bnaran (p.94)	Narcissus which is a kind of flower has been personified as a human being that opens eyes.
5.	گولیک له‌ولا به‌له‌نجه‌وه، کچیک له‌ولا به‌ په‌نجه‌وه Gûlêk lewla belencewe, kçêk lewla be pencewe	A flower is flirting.		A flower has been given the human characteristic of flirting. Zayneb talks about flowers as if she is talking to beautiful girls.
6.	گولاله‌ی ئال و به‌ خنده نامه‌ی عه‌شقی خۆی ده‌نیرێ Gûlaley al û be xende Namey a'şqî xoy denêrê	Flower is sending message of love.		Flower is personified as a girl who is in love and sends love messages to her lover.
7.	که‌ لا له‌سه‌ر دره‌خته‌وه به‌له‌نجه‌وه لارو سه‌ماوه Gela Leser dextewe belence û lar û semawe	Leaves on the tree are dancing and flirting.		Leaves are shown as Kurds that dance and celebrate their freedom.
8.	مروده‌ت نه‌بوو گول هاته‌ جه‌واب Mrwett nebû gûl hate cewab	The flower answered.	مه‌یلی وه‌فا Meîlî Wefa (p.99)	The flower answered as a brave human being, while humans were unable to speak.
9.	لاله به‌ نیگای مه‌سته‌وه ده‌روانیه‌ته گریه‌ی هه‌ور Lale be nîgay mestewe deîwanête gryey hewr	Lale is a kind of flower that looks at the cry of clouds.	داخوازی Daxwazy (p.136)	Zayneb personifies a flower as a human being that looks at clouds.
10.	شه‌ونم روومه‌تی گول ئه‌شواته‌وه Şewnm rûmetî gûl eşwatewe	The flower has cheeks.	نه‌ورۆز Newroz (p.139)	She gives human characteristics which as having cheeks to flower.
11.	خونچه‌ گولیکی غه‌مناک بوو Xûnçe gûlêkî remnak bû	A sad bud.	فانی Fanî (p.163)	A flower bud is personified as a sad human.

12.	به هار هاته وه به سۆزی ستران دهم ئەکاته وه، گۆلی دهم به یان Behar hatewe be sozî stran Dem ekatewe, gûlî dem beyan	The flower opens mouth.	موعجیزه ی به هار Mw'cîzey Behar (p.175)	Zayneb personifies flowers because she wants to show the power of spring which makes flowers come to life again.
13.	هه لاله ی کوێستان سه رچۆپی ده گری Helaley kwêstan serçopy degre	Flower is dancing.		Because of the joy that the writer feels during the spring season, she personifies flowers as Kurds that dance and celebrate the coming of spring.
14.	جه ژنی هه لاله و نیرگزی چاومه ست Cežnî helalew nêrgzî çaw mest	Narcissus has sleepy eyes.	نه وروز Newroz (p.139)	Narcissus is personified as a human that has eyes.
15.	به هار که یاسه مین بی خوی به هیچ ناگۆرپه وه نه خوی به شه وقی مانگ ئەدا نه به له نهجه ی گولاله ی سوور Behar ke yasemîn bē xoy be hiç nagofêtewe ne xoy be şewqî mang eda nebe lencey gûlaley sûr	Spring is proud, and never wants to be changed.	گولشه ن Gûlşen (p.191)	Zayneb represents the spring season as a proud and satisfied human who refuses to be something different and wants to remain the same thing. She wants to say that Kurds as a nation are proud of themselves, and never accept the changes that others bring to them by force.
16.	تاجی عیشق ده نپته سه ری گولزار Tacî îşq denête serî gûlzar	The flower in bloom has head.	ته بیعت و ژیان Tebî'et w žyan (p.218)	The flower in bloom is personified because she refers to it as a human that can wear a love crown.
17.	ئێستا که گه لای داری ئازادی بی بوونی بیکه س بیکه س که وتوه Êsta ke gelay darî azadî bē bûnî bēkes bēkes kewtwe	Leaves are without relatives.	بو فایه ق بیکه سی شاعیر Bo Naîf Bêkesî şa'îr (p.247)	Leaves are personified because the writer talks to them as if they are human beings. She talks about Bekas who was a famous Kurdish poet. The leaves of the freedom tree are alone after the death of the famous poet Bekas.
18.	لاله به نیگای مه سته وه ده وانیته گریه ی هور Lale be nîgay mestewe deřwanête gryey hewr	Lale which is a type of flower looks at the cry of the cloud.	داخوازی Daxwazy (p.136)	Lale is shown by the writer as a human being who looks at the cry of a cloud. She uses this flower as if it's a girl.

The fifth table shows the personification of abstract ideas or as Paxon refers to *prosopography*. Eight personifications of abstract ideas have been detected in the selected poems of the writer. The abstract ideas like revenge, death, hunger, darkness, and consciousness are personified as if they are human beings. Most of the personifications in this table are used to show how Kurds were tortured by those who conquered them.

TABLE 5: PERSONIFIED ABSTRACT IDEAS (IMMATERIAL PERSONIFICATION)

No.	Data	Personification	Poem	Analysis
1.	تا داگیرکەر، بریکات و بمپنی دهستی توله، زیاتر خوی ده وه شینی Ta dagîrker, bî bkat û bmênê	Revenge has a hand.	براکه م	She personifies revenge as a human being that becomes stronger and stronger. It

	destî tole, zyatr xoy deweşênê		<i>Brakem (p.81)</i>	means that the revenge of Kurds will get bigger and bigger as the conquerors will not leave.
2.	ئەوانەى كه مردنيان له ئيمه ماره بریبوو ئەوانەى برسیتيان له هه موومان ماره بریبوو ewaney ke mrdnyan le ěme mare břibũ ewaney brsyetyan le hemũman mare břibũ	Death and hunger are engaging with people.	ترس له جهل <i>Trs le Cehl (p.203)</i>	The enemies of the Kurdish nation tried to bring hunger and death to the nation. They did their best to eradicate the nation. So, the writer uses the engagement of Kurds with hunger and death to show how hard they tried to conquer their land.
3.	ئەو خاكه با شهوق بداتهوه كه تاريكى عومرى لى ستاندوه ew xake ba şewq bdatewe Ke tarîkî û'mrî lē standwe	Darkness is taking the age of the earth.	مرۆف و دارستان و چرا <i>Mrov w darstan w çra (p.217)</i>	Two things are personified in this line. Darkness is represented as a tyrant human being, and earth as a victim.
4.	كاتى برسيهتي دهستيyan دهگريت و دهيانهييت بۆ تيکهيى نان Katē brsyetî deyanhēnēt û destyan degrēt bo tîkeyē nan	Hunger is holding the hands of poor people.	نان <i>Nan (p.222)</i>	The writer gives human characteristics to an abstract idea which is hunger. She describes hunger as having hands.
5.	هه موو روژى مردن سلاومان ليدەکا ديت و له باوهشمان دهگرى Hemû rôžê mrdn slawman lêdeka dēt û le baweshman degrē	Death is greeting and hugging us every day.	گهلى کورد <i>Gelî kûrd (p.240)</i>	Death is personified as a human that greets and hugs. Death is an abstract idea that is personified to look like a human being.
6.	ئەگەر مردن کهمینی له پى دانای تیده که وى و ئە به د نه جات نابى Eger mrdn kemîni lefê danay têdekewî w ebed necatt nabē	Death is ambushing other human beings.	چوارین <i>Çwarîn (p.255)</i>	Death is personified by Zayneb Xan as if it's a human that ambushes others. She represents death as a human that ambushed her.
7.	پیکه نینیان به دارى مردوو دى به ویزدانى مردوو دى Pêkenînyan be darî mrdû dē be wîždanî mrdû dē	Consciousness is dead.	بو شهیدان <i>Bo şehîdan (p.252)</i>	Consciousness is an abstract thing because we can't see it or touch it. Zayneb uses it as a human that can die.
8.	به هار هاته وه به سۆزى ستران دهم ئە کاته وه، گولى دهم بهيان Behar hatewe be sozî stran Dem ekatewe, gûlî dem beyan	The emotion of song.	گولشن <i>Gûlşen (p.191)</i>	The song is personified as a human that has emotions. The emotions of the songs that are sung by Kurds will participate in the coming of spring.

THE SIXTH TABLE SHOWS THE PERSONIFICATION OF INANIMATE OBJECTS IN SOME SELECTED POEMS OF ZAYNEB XAN. FOUR PERSONIFICATIONS OF INANIMATE OBJECTS HAVE BEEN DETECTED. THE INANIMATE OBJECTS LIKE BAGHDAD, FLUTE, PEN, AND DOOR ARE PERSONIFIED TO SHOW THE BEAUTY OF THE POEMS AND TO CRITICIZE IMPLICITLY. THE PERSONIFICATION OF INANIMATE OBJECTS OR CONCRETE PERSONIFICATION IS A SUB-TYPE OF PROSOPOPOEIA.

TABLE 6: PERSONIFIED INANIMATE OBJECTS (CONCRETE PERSONIFICATION)

No.	Data	Personification	Poem	Analysis
1.	به‌غدا پۆشته بووه، جاده‌و شه‌قامی Berda pošte bwe, cade w şeqamî	Baghdad became chic or elegant	شاری به‌غدا و سه‌رگوزده‌شته‌م Şarî berda w sergûzeştem (p.66)	Baghdad is the capital of Iraq and she personifies it by describing it as if it is a chic human that wears elegant clothes.
2.	سۆزى شىمشال دهنگ دىداته‌وه، له باخ و بنارى شاخ Soz û bnarî şmşal deng dedatewe, le bax û bnarî şax	The emotion of the flute is echoing	هه‌واى بناران Heway Bnaran (p.94)	The flute is a musical instrument that is used as if it has emotions that affect all the mountains in Kurdistan.
3.	ئه‌وى خامه‌ى ره‌نگين، بنووسه تاوى ئه‌وه‌ى ئازادى مروڤى ناوى بلى بۆ خاكى زه‌وت كراوم له‌سه‌ر پى له رووى ئيوه وه‌ستاوم Ey xamey fengîn, bnûse tawê ewey azady mrovy nawê Blê bo xaky zewt krawm Leser pê lefûy ewe westawm	Pen is writing, talking, and standing on its feet like a person.	خامه بنووسه Xame Bnûse (p.157)	Zayneb talks to a pen and advises that it should stand in the face of enemies and defend its lands and nationality.
4.	ده‌رگاكه‌مان ده‌لى بمخه‌نه سه‌رپشت نه‌وه‌ك ده‌نگى هه‌زاره‌كان نه‌بيستن Dergakeman deleş bmxene ser pşt newek dengî hezarekan nebîstn	The door is speaking.	نان Nan (p.222)	Here the door is asking people to keep it open to hear the voice of poor people.

PERSONIFICATION IN ZAYNEB XAN'S POEMS

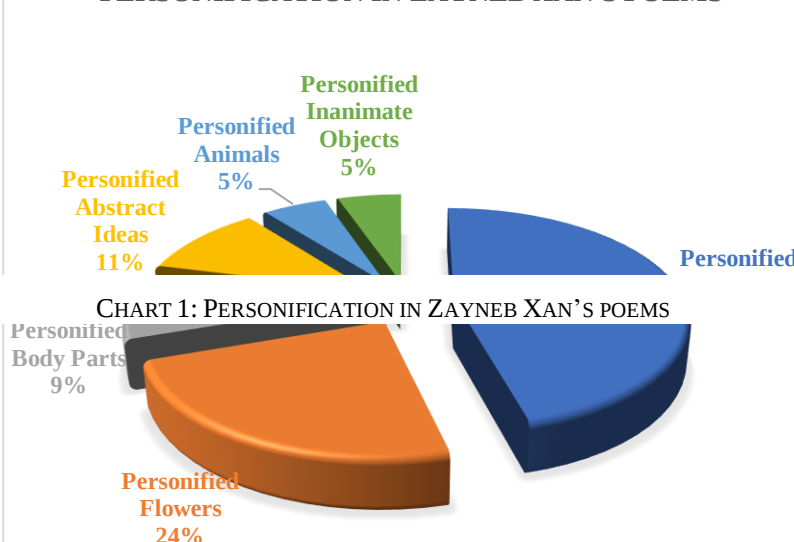


Chart
frequency of

1. shows the

personification in 40 poems of the female Kurdish writer Zayneb Xan. 76 personifications have been detected; 35 personifications of nature, 18 personifications of flowers, 7 personifications of animals, 8 personifications of abstract ideas, 4 personifications of body parts, and 4 personifications of inanimate objects. Through the personifications that are found in the poems, the writer shows allegory. So, the poems of Zayneb Xan are allegorical because she uses a huge amount of personifications.

3.1 Detailed Analysis

1. She uses *nightingale* to refer to suffering Kurds because they have been suppressed throughout their history. They lost many members of their nation, which is why she reassures them. She talks to the nightingale as if she talks to the whole nation; the sufferings and cries of the nation are of no use because those who suppress them don't care. If one looks at the literal meaning of the poems, it appears unusual and meaningless. But when you look at the figurative meaning, you can see the cleverness of the writer. The poems are only making sense to those who have a strong sense of national identity. Zayneb uses *veiled language or allegory* to present what she can't present without a veil.
2. The *clouds* are personified in many poems of Zayneb Xan. The *clouds* seem to be used to represent the courageousness of Kurds. She uses the poems to provoke people to defend themselves because they are brave and powerful. *Pregnant cloud* is another strange personification used in one of the poems; when we unveil this expression, we can see that she wants to say that whatever they do to the nation, they will survive. It seems that she refers to the Kurds as heavy clouds that nothing can stop them from raining. Whatever happens, they are full of energy and strength like clouds. In another poem, *the stone* is personified as having emotions. The researcher thinks that stone is used to represent those who conquered Kurdistan. They are just like stones without feelings. Even if the stone had mercy, they would never have it. In other poems, night, earth, and waterfall are personified. The researcher believes that she wants to show the cruelty of those who took freedom from the Kurdish nation; even the night covers Kurds to protect them and nature cries for them. She uses *spring* in many poems that have human characteristics. Spring is mentioned to represent the Kurds because they will come back like spring season even when they are suppressed and without freedom. In other poems, the coming of spring is associated with the freedom of the nation because spring is the season of celebrating freedom for Kurds. In another poem, the *fire* is personified. She says 'They are not straws to be eaten by fire'. Zayneb wants to show that even if the fire is strong Kurds will not submit to fire. Fire is used to represent those who took freedom from the nation. They are very powerful but Kurds are not without the strength or courage to be affected by them.
3. *The brain* is personified as a human without pants. This allegorical line seems to be used as advice for the ignorant people to educate themselves. In another poem, the *brain* is personified as a person without a brain. *Heart* is personified as ignorant and *tongue* as a human being without tongue; she means that if a heart is not used for the love of God, it is an ignorant heart, and if a tongue is not used for praising God, it is useless. The writer uses personification as an allegorical device to talk about religion.

4. *Narcissus* is personified because it can open its eyes like a human. *Zayneb* uses *narcissus* to refer to herself and the beauty of the land she was born in. The researcher believes that the *narcissus* is used instead of her name because she doesn't want to focus on herself; in most of the poems, she associates beauty and liveliness with the whole nation. In another poem, *narcissus* is used to represent the Kurds that they renew themselves with the coming of spring. In some other poems, different types of flowers are personified as humans that dance, sing, cry, send messages of love, open their mouths, hug, and become sad. It seems that she uses the flowers to show that despite everything that happens to the Kurds, they come back in spring like flowers of different types and powers.
5. *Revenge* has a hand and this hand becomes more powerful if the opponents of Kurds will not give them freedom. It seems that *Zayneb* uses this personification as a threat, but she doesn't want to say it directly. One can't get this meaning without moving into figurative meaning. *Death and hunger engaging with people* is another personification which we can see in one of her poems; this line clarifies the bad situations that all the Kurds lived in, in all the parts of Kurdistan. It means that their life partners are either *dead or hungry*; they can't enjoy the blessings of life. *Zayneb* personifies *darkness* as a human that takes the *age of the earth*. *Darkness* represents the tyrants who suppressed the nation and the *earth* as the Kurdish nation was suppressed. She uses another personification which gives an effective meaning; *death is greeting and hugging us every day*. It shows the strength of the nation; even though they face death every day they remain upright and proud.
6. *Zayneb Xan* personifies *Baghdad* city as an elegant human being; she uses this personification to refer to the changes that happened to this city. In another poem, *the flute* has been talked to as a human because the writer wants to focus on a musical instrument that is used by Kurds and it can be heard in the beautiful nature of Kurdistan. *Pen* which is an inanimate object is personified to represent the Kurds that need to stand in front of their enemies and ask for freedom. *Zayneb* talks to the *door* as a human being and asks it to stay open to help poor people.

4. Results and Discussion

The study aims to clarify the reasons for using personification as a figure of speech in *Zayneb Xan's* poems. The main objectives of this study are to show the beauty of the poems of this famous Kurdish female writer and decode the hidden meanings of the poems. Every allegorical personification shows the strengths and the beauties of the poems of *Zayneb Xan*. We can see the *veiled language* through the personifications used in the selected poems. In the first table, the nightingale is personified in many lines of the poem. Allegory is seen through the use of the nightingale as a human being to represent the Kurds. The Kurds are veiled by this personification of the nightingale because of political reasons. In the second table, clouds and spring are repeated a lot; again they are used to veil Kurds because of

political reasons. At the same time, she uses stone to represent the enemies of Kurds, but she wants to avoid problems and shows her sharp mentality.

In the third table, most of the personifications are used to criticize the members of the Kurdish nation. Sometimes she criticizes to encourage people, at other times, she criticizes for religious reasons. Zayneb covers the truth for political and religious reasons; she leaves unveiling the meaning for the reader. Her readers are her nation, and they can easily feel what she feels but people from other nations can't uncover the true emotions of the writer. In the fourth table, flowers are used to veil the true feelings of the Kurdish nation. The flowers show the beauty, the pure hearts, and the delicacy of the people in the nation. The flowers are personified to affect the emotions and psychological side of the readers, or they might be used to give hope to the nation that a bright future is about to come.

In the fifth table, Zayneb uses abstract ideas to cover the evilness of those who tortured Kurds. The allegorical personification of abstract ideas presents things that can't be presented directly because of the political reasons that she hides herself from. She uses this type of figurative language as a code that only the nation itself will understand. In the last table, inanimate objects are personified to give lessons about morality. So, she criticizes through using veiled language because she can't reprimand others explicitly. The allegories that are seen through the use of personifications show the writer's philosophical way of writing and her polite way of criticizing

5. Conclusion

The purpose of this study was to determine why the female Kurdish poet Zayneb Xan used allegorical personification in her works. Her primary motivation for hiding the intended meaning is political. In the writer's chosen poems, the majority of personifications are employed for political purposes. By giving human characteristics to nature, parts of the body, flowers, abstract ideas, and objects, she conceals her true intentions. She occasionally uses veiled language in her poems to express religious sentiments or to criticize immoral behaviour. Covering the true meaning demonstrates her persuasive, philosophical, astute, and courteous style of poetry writing. Her poems are written from the heart, and as a result, they touch the readers' hearts deeply. By exposing the veiled expressions or allegorical personifications, this study probed into the writer's intentions. This study demonstrates the writer's intelligence, her strong sense of national identity, and her skill at convincing the reader. It opens a door for delving into the works of other well-known Kurdish poets, making it easier for readers to read the poems and embark on the journey of writing themselves. Personification is a figure of speech that illustrates an allegory, and it significantly improves one's comprehension and appreciation of literary works. Many famous Kurdish poets write outstanding poetry. Research and analysis of their poetry will lead to a significant rise in the popularity of the Kurdish language.

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به‌که‌سایه‌تیکردن له هۆنراوه ئه‌لیگۆریکیه‌کانی زه‌ینه‌ب خان

مرۆف بوونه‌وه‌ریکی بیه‌ه‌واتیه، چونکه زمان به شیوه‌یه‌کی تایه‌ت به‌کارده‌یه‌یت بۆ ده‌ربڕینی خۆی و کاریگه‌ری له‌سه‌ر که‌سانی تر. زمان یه‌کیکه له و ڕیگایانه‌ی که به‌کاری ده‌هێنن بۆ نیشاندانی تایه‌تمه‌ندییه‌کانیان. به‌که‌سایه‌تیکردن یان به‌که‌سیبوون شیوازیکی قسه‌کردنی مه‌جازیه که تایه‌تمه‌ندییه‌کانی مرۆف به‌شته‌کان، ئاژه‌له‌کان و بیرۆکه ئه‌بستراکته‌کان ده‌به‌خشیت. ئامانجی لیکۆلینه‌وه‌که ڕوونکردنه‌وه‌ی هۆکاره‌کانی به‌کارهێنانی به‌که‌سایه‌تیکردنه‌وه‌ی که شیوازیکی قسه‌کردن له‌شيعره‌کانی زه‌ینه‌ب خان. ئامانجی سه‌ره‌کی ئه‌م توێژینه‌وه‌یه ئه‌وه‌یه که‌په‌رده له‌سه‌ر شيعره‌کانی ئه‌م ژنه نووسه‌ره ناوداره کورده لا‌بیات له‌ ڕیگای به‌قۆلی چوونه‌ ناو شيعره‌کانی و کردنه‌وه‌ی کۆده‌کانی به‌که‌سایه‌تیکردنی ئه‌لیگۆریکی. به‌هۆی شيعره‌کانیه‌وه، ئه‌و ده‌توانیت کاریگه‌ری له‌سه‌ر خوینه‌ران بکات به‌ شیوه‌یه‌ک که هه‌ست به‌ هه‌ست و سۆزی بکه‌ن له‌ شيعره‌کاندا. ئه‌و نووسه‌ریکی به‌هێز و داهێنه‌ر بوو که شيعره‌کانی به‌کارده‌یه‌یتا بۆ نیشاندانی ناسنامه‌ی

نەتەوەیی. تویژەرەووەکە شیکردنەوێی ناوەرۆکی جواریەتی و چەندایەتی بەکاردههینیت. زانیارییهکانی تویژینهووەکە ئەو شیعراڤەن کە ناتوانریت شیکردنەوێیان بۆ بکریت بە بەکارهینانی ئامیرەکان چونکە پێویستیان بەههست و سۆزی مەوێ ههیه. له لایهکی ترهوه، نهخشهکه له بهشی میتودۆلۆژیدا ئەنجامهکانی شیکردنەوێی ناوەرۆک بە رێژەیی سەدی نیشان دەدات بۆ نیشاندانی وردی زیاتر له ئەنجامهکان. تویژینهووەکە دەریخستووێه کە زۆر بهی شیعرهکان چەندین بهکەسایتیکردنیاڤ تیدایه، چونکە ئەو به شیوهیهکی نادیار رەخنه له حکومهت و خەلک دهگریت له بهر هۆکاری سیاسی و ئایینی.

کلێله وشهکان: بهکەسایهتیکردن، ئەلیگۆری، هۆنراوهکان، زهینهب خان

التجسيد في القصائد المجازية لزینب خان

البشر مخلوقات فريدة من نوعها لأنهم يستخدمون اللغة بطريقة فريدة للتعبير عن أنفسهم والتأثير على الآخرين. اللغة التصويرية هي إحدى الطرق التي يستخدمونها لإظهار تفردهم. التجسيد هو نوع من أنواع الكلام يعني إعطاء الخصائص البشرية للأشياء والحيوانات والأفكار المجردة. تهدف الدراسة إلى توضيح أسباب استخدام التجسيد كنوع من أنواع الكلام في قصائد زينب خان. الهدف الرئيسي من هذه الدراسة هو إزالة الغموض عن قصائد هذه الكاتبة الكردية الشهيرة من خلال الانغماس في قصائدها وفك رموز التجسيديات المجازية. بسبب قصائدها المجازية، يمكنها التأثير على القراء بطريقة يشعرون بها عواطفها في القصائد. كانت كاتبة قوية ومبدعة استخدمت القصائد لإظهار هويتها الوطنية. يستخدم الباحث تحليل المحتوى النوعي والكمي. بيانات البحث هي قصائد لا يمكن تحليلها باستخدام الآلات لأنها تحتاج إلى مشاعر وعواطف إنسانية. من ناحية أخرى، يوضح الرسم البياني في قسم المنهجية نتائج تحليل المحتوى بالنسب المئوية لإظهار المزيد من الدقة في النتائج. وخلصت الدراسة إلى أن معظم القصائد تحتوي على العديد من التجسيديات لأنها تنتقد الحكومة والشعب ضمناً لأسباب سياسية ودينية.

الكلمات المفتاحية: تجسيد ، المجازية ، قصائد ، زينب خان