

Symbolism Across Cultures: Alienation and Identity in T. S. Eliot's "The Love Song of J. Alfred Prufrock" and Moayed Tayeb's "Kîvî"

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ABSTRACT

The purpose of this research paper is to compare the way of symbolism used in T.S. Eliot's poem "The Love Song of J. Alfred Prufrock" and Moayed Tayeb's poem "Kîvî". This research uses the qualitative comparative method, close reading technique, and has the purpose of investigating the symbolic structures that are contained in each poem. Although they are separated only by language and geography, and by literary ideology (Anglo-American modernism and Kurdish social realism, respectively), T.S. Eliot and Moayed Tayeb share an interest in symbolism as a unified method of investigating issues of otherness, identity, and selfhood. Close reading is used to interpret and compare the symbolic patterns in key passages and images from both poems. In each of the poems, the symbolic images are predominantly coded in the language of the interior, the psychological and social condition, and the condition of the community and culture, in Eliot's case, the anxiously repressed interiority and in Tayeb's, the image of the shoe brush, Mount Gara, and the crane of the social and economic condition that contributes to poverty and displacement in Kurdish society. The close reading shows how private symbolism is linked to universal themes of pain and anxiety, highlighting the commonality of private symbolism among disparate literary traditions.

KEY WORDS: Symbolism, T.S. Eliot, Moayed Tayeb, Displacement, Identity.

1. ¹ INTRODUCTION

The study of symbolism in poetry extends beyond the mere identification of metaphors. Symbolism is used as a complicated system of signs in which the external, physical reality is a medium for transporting the reader to the world of psychological and metaphysical understanding. It was a conscious literary movement developed in late 19th-century France that reacted to the mechanical rationalism of the Industrial Revolution, Realism, and Naturalism, which were attempting to reflect the outside world as objectively as possible, by shifting the focus of art to the world of the inner human spirit. Authors use symbols as concrete images or sensory forms to stand for abstract ideas so that they can create meanings of many levels, where an idea consists of both

its literal appearance and its symbolic, figurative meaning. Symbolism is used as a common, even universal language that can be understood regardless of language and cultural boundaries. Although it was originated with the Western tradition as a theory, its implementation is widely practiced in various literary texts, such as in Kurdish literature.

The function of a symbol is not to communicate a clear-cut meaning but instead to provide the reader with numerous interpretations and invite them to collaborate in the creation of meaning through the combination of intuition and association (Barry, 2009, p.242).

This study presents a comparative examination of the symbolic systems used by two poets of distinct periods and backgrounds: American-British modernist poet, T.S. Eliot, and contemporary Kurdish poet, Moayed Tayeb. Even though they are the product of very different

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circumstances in time and space, modernist Eliot, with its specific questions about modernity and the nature of humanity, and contemporary Kurdish poetry, with the real, day-to-day socio-cultural experiences in Kurdistan, both rely on the unifying element of symbolism to communicate complex and even inexpressible socio-cultural pressures. Through an analysis of Eliot's poem, "The Love Song of J. Alfred Prufrock", and Tayeb's poem, "Kivî", this study attempts to uncover how both poets utilize individual and culturally-related symbols to reflect the identity of the individual and community, so that the experience of the individual is linked to the shared problems of humanity. Unless otherwise stated, all English translations of Kurdish poetic quotations in this study are the researcher's own translations.

2. THE CONCEPT OF SYMBOLISM IN LITERATURE

It's a complicated semiotic phenomenon where the actual reality serves as a means of entry into the truth that is not manifested in the concrete, whether it's metaphysical or psychological. Although symbols have been present in literature from the beginning of myth and the religious parable, Symbolism as a literary movement has its beginnings in the late 19th century when it was a rejection of the scientific dogma of Realism and Naturalism and the external descriptive function.

In the 1880's, the Symbolist movement erupted in France, led by Jean Moras with his highly influential "Symbolist Manifesto" (1886) in *Le Figaro* newspaper, in which Moréas claimed that art is not about depicting reality, but "clothing the Ideal in a perceptible form" (Moréas, 1886). This was in response to the 'cold, technological rationalism' of the Industrial Revolution and the 'Naturalism' of writers such as Emile Zola, who wished to portray and describe the 'rawest form' of human life with an objective, biologically and sociologically informed approach. Charles Baudelaire, Stéphane Mallarmé, and Arthur Rimbaud (among others) were symbolists who believed that 'correspondences' between the spiritual and physical worlds could be the only way to attain true knowledge. In addition, as Foster 2014 notes, symbols are not inherently specific, and they propose and offer multiple meanings that require the reader to fill in the 'poetic circle'. The author creates the "double layer"; the reader has to penetrate the text. Mallarmé thought that the role of the poet was to suggest, not explain, ideas; that the symbols are not intended to convey a single meaning. (Mallarmé, 1891). The Symbolist poets were frequently more concerned with evoking emotion and ideas that were not directly stated through imagery and sound. In fact, Verlaine spoke highly of poetry's need for musicality: "Before all else" (Art poétique, 1874).

In poetry and narrative, symbolism serves to tie the parts of the text together by means of repeated images and motifs. Such symbols may have multiple meanings and can be used to convey emotional, social or political concepts indirectly, yet powerfully. Universal symbols (such as water: renewal) or contextual symbols (which only make sense within a particular story) seek to engage the unconscious reader, thereby giving them a clue into a deeper, more personal meaning of the story (Jung, 1964). Again, perhaps too much emphasis is placed on the universal symbol in the analysis of literature, and it is the analysis of the private symbol that is of importance in analysis; the private symbol is a peculiar, unique meaning which is given by the author to a specific image or object, which can only be valid in the individual work and is therefore not transferable to another work. What is important is the knowledge of private symbolism, which enables the possibility of interpreting how the object of 'coffee spoon' is linked to Eliot's concept of 'life measured out in trifles' as well as the understanding of how Kurdish place names can be used as a symbol of national survival in Moayed Tayeb's poetry. Poets, by making private symbols, do not just use up the meaning of others, they are also creators of meaning, giving their own and their own culture a lot of metaphorical resonance.

In conclusion, symbolism is a universal language which cross the geographical and linguistic boundaries; its theoretical and historical foundation may be rooted in Western literature, but its importance is no less in the history of Kurdish literature. Using this understanding, the use of these literary symbols will now be discussed in the poetry selected for both T.S. Eliot and Moayed Tayeb to explain their interpretations of individual and national identity.

3. AN OVERVIEW OF T.S. ELIOT'S "THE LOVE SONG OF J. ALFRED PRUFROCK"

In 1910-11, T. S. Eliot wrote "The Love Song of J. Alfred Prufrock," which he did not publish until it was featured in *Poetry* magazine in 1915, with the support of Ezra Pound. It would be the first poem in Eliot's debut volume of poetry, *Prufrock and Other Observations* (1917). This poem came at a pivotal moment in culture: the post-Victorian, Freudian, and fragmented urban era. Although still in his early twenties when he wrote this poem, it seems to be the product of an older and tired writer (Kenner, 1971, p.349).

This poem is really a dramatic monologue, an internal speech from an old man of Prufrock who feels too much to live, for whom the burden of consciousness and self-consciousness stifle him. He appears to be speaking to listeners prior to leaving for some social function, but it never starts. The listener of the poem is imprisoned in the mind of a man who does nothing and never moves.

Ironically, the title of the poem is "The Love Song of J. Alfred Prufrock". Here, nothing matches the expression of love – there are no words or gestures which could be understood as the lover's love song, and no romantic love is sensed. The poem passes on only a pause. Prufrock would like to ask himself some "overwhelming questions," but never gets the courage to do so; instead, he goes around and around the idea of doing something forever without ever doing it. There is no hero in this poem; indeed, Prufrock admits outright that he is "a man at best" (Eliot, 1915, p. 7, line 110) and not Hamlet. This knowledge of his own inferiority to others provides an integral part of the poem; the listeners are witnessing a character acutely aware of his own powerlessness. What a meaningful thing this paralyzing awareness of weakness became to readers in the early twentieth century. What Eliot's modernism was doing, Levenson says (1984), was articulating a sense of loss of the unified self: of the feeling that the subject of modern consciousness was not the sovereign individual, but anxious fragments. This is the case with Prufrock, who says, "I have measured out my life with metal spoons," a very resonant image of the limited life.

Time is a constant theme in the poem, not as opportunity but as the vehicle that sustains Prufrock's will to continue to decay. Time and time again, he reassures himself that there will be time, but the repetition only serves to highlight the uncertainty with which he now faces it and the anxiety that he has wasted the time he has. Toward the end of the poem, age has started to become apparent, and the little vanity of the turn up of the trouser leg serves as a potent symbol of the greater emptiness of Prufrock's life.

The Italian epigraph from Dante's 'Inferno' frames the poem as a confession. Like Dante's speaker, Prufrock reveals his thoughts because he believes they will go unheard. This framework allows Eliot to explore the speaker's fears, doubts, and self-consciousness through an interior monologue. Critics have frequently identified "The Love Song of J. Alfred Prufrock" as an important early modernist poem for its fragmented structure, psychological focus, and anti-heroic protagonist. As (Kenner, 1971, p. 349) argues, Eliot helped redefine lyric poetry by shifting attention from romantic certainty to irony and self-doubt. This uncertainty is evident when Prufrock asks, "Do I dare disturb the universe?" (Eliot, 1915, p. 11, line 46), a question that captures his fear of action and rejection.

3.1 The Demonstration of Symbolism in "The Love Song of J. Alfred Prufrock"

One of the defining features of T. S. Eliot's *The Love Song of J. Alfred Prufrock* is its use of symbolism. Rather than expressing emotions directly, Eliot uses recurring images and objects to reveal the speaker's psychological

state. Together, these symbols portray Prufrock as a man caught between the desire to act and the fear of action, between youth and old age, and between self-awareness and emotional paralysis. Eliot's technique reflects his concept of the "objective correlative," in which external objects and situations convey emotions indirectly rather than stating them explicitly (Eliot, 1917, p. 6).

One of the most discussed symbols in the poem is the yellow fog, introduced at the beginning of "Prufrock" and described in almost animal-like terms. The fog reflects Prufrock's hesitant and passive inner state, moving slowly and uncertainly through the city just as he struggles with emotional paralysis and social anxiety. In this sense, the image functions as an example of Eliot's concept of the "objective correlative," in which external objects or images are used to express internal emotions indirectly.

One of the central symbols in the poem is the yellow fog, which Eliot describes in animal-like imagery:

"The yellow fog that rubs its back upon the window-panes,

The yellow smoke that rubs its muzzle on the window-panes,

Licked its tongue into the corners of the evening."

(Eliot, 1915, p. 4, lines 15-17).

The fog moves cautiously and silently through the city, resembling a cat. This picture is Prufrock's own timid, passive personality. Like the fog, Prufrock is entrapped in a confusion of feeling, a paralysis of emotion. Eliot's elaboration of this symbol is when the fog "curled once about the house, and fell asleep" (Eliot, 1915, p. 4, line 22), indicating withdrawal, inactivity, and avoidance of action. Eliot uses this image as a metaphor to indirectly portray the speaker's internal turmoil and outward sense of isolation. (Eliot, 1915, p. 4, lines 22-23).

At first glance, it's the yellow fog that blankets the city of industrial London. But in a symbolic way, this definition of fog is a metaphor for Prufrock's inner life – to come into a thing, but never quite to be a part of it. The fog doesn't actually get into the windowpanes, nor does Prufrock break through his own indecision. This is explained by Southam (1994): It is one of the dominant symbolic issues in the poem – what can be seen on the outside, and what on the inside.

One of the quietest yet poignant symbols in the poem is also found in one of its most widely cited lines: "I have measured out my life with coffee spoons" (Eliot, 1915, p. 6, line 51). The coffee spoon represents triviality and domesticity; the paraphernalia of social conversation. It is used as a symbol of the mundane ritual of society rather than something to engage in or achieve. By measuring out his life using the coffee spoon as a unit of measurement, Prufrock indicates how reduced his existence has become; the accumulation of seemingly meaningless moments and actions – drinking tea, social rituals, monotonous

conversations. The image of "coffee spoons" reflects the repetitive and mechanical nature of Prufrock's daily life. By measuring his life through small domestic routines, the speaker reveals a sense of emotional emptiness and spiritual exhaustion associated with modern bourgeois existence, and as Childs (2001) argues, it perfectly encapsulates Eliot's concerns about modern secularization and its impact upon humanity, especially the diminishing spiritual lives of his characters.

A recurring theme is Prufrock's fixation upon an "overwhelming question" which he refers to several times, but which he seems unable to ask or state. He tells the listener:

To lead you to an overwhelming question ... Oh, do not ask, 'What is it?'

Let us go and make our visit (Eliot, 1915, p.4, lines 10-12).

Withholding this question is perhaps the most important act of symbolism of the poem; it's what Prufrock can't say, can't do, can't face – maybe a statement of his love, a statement of his life, a question on his life. Its ambiguity in presentation has enabled it to maintain its symbolic vitality, and readers to continually debate what that means. It is intended to be without a referent but rather merely 'that which cannot be said'. Moody (1994) characterizes it as "gesturing towards the essential crisis of modernity: that is, we can no longer clearly articulate our most urgent questions.

Each of two Biblical characters is referred to in the poem, and each has a particular symbolic role in Prufrock's self-deprecating imagination. "He wants to be Lazarus – he wants to rise from the dead with a world-changing message:

Prufrock imagines himself as a prophetic figure capable of revealing hidden truths:

"I am Lazarus, come from the dead, / Come back to tell you all, I shall tell you all" (Eliot, 1915, p.8, lines 94-95). However, he immediately undermines this imagined confidence when he admits:

"That is not what I meant at all" (Eliot, 1915, p.8, line 97). The contrast between these statements reflects Prufrock's inability to communicate his thoughts and emotions clearly.

The symbol of Lazarus thus represents Prufrock's futile desire for meaningful expression coupled with the knowledge that this expression would be lost in translation. Then, there is the vision of his head being brought in upon a platter, reminiscent of John the Baptist: 'I am no prophet-and here's no great matter'. These biblical characters, used as symbols, are used to demonstrate the gulf between the hero Prufrock might wish to be and the inadequate being that he is, for as Brooker and Bentley (1990) assert, Prufrock's references to the great men of history consistently establish the superiority of the past to the present.

The mermaids symbolize an unattainable world of beauty, desire, and escape. Although Prufrock imagines hearing them, he immediately admits, "I do not think that they will sing to me" (Eliot, 1915, p.10, line 125). This suggests his deep sense of insecurity and emotional isolation. Rather than participating in the imaginative and romantic world represented by the mermaids, Prufrock sees himself as excluded from it. As Cleanth Brooks (1939) argues, Eliot's poetry frequently presents modern individuals as trapped between desire and self-consciousness, unable to fully experience emotional fulfillment. The human world, in Prufrock's experience, is not an oasis of hope after glimpses of other worlds, but a place where his imagination can drown. (Kenner, 1971, p.349) argues that Eliot's poetry frequently presents modern individuals as unable to reconcile imagination with reality. From this perspective, the image of the mermaids reflects Prufrock's desire for a world of beauty and escape that ultimately remains beyond his reach.

4. Overview of Moayed Tayeb's "Kîvî."

A contemporary Kurdish writer and founder member of the Duhok Writers Union, Moayed Tayeb writes in the Badini (Kurmanji) language. A heartfelt poem of the socio-economic effects of displacement and loss of childhood is "Kîvî". In Moayed Tayeb's "Kîvî", the theme of poverty and displacement is investigated, resulting in a lost childhood. Its meaning is "Kîvî" which translates as "Wild" or "Nature-bound," and yet the child is nine years old, lives in a slum, and has to work, polishing shoes by machine. Moayed Tayeb certainly comes from a generation of Kurdish poets that challenged the classical romantic tradition and entered the realm of "Social Realism", whose inspiration was the lives of the poor and destitute people of Kurdistan (Zebari, 2021, p.45). The speaker is a kid who has already spent 3 years or a third of his childhood life "at the bottom of the social ladder" (Bachelard, 1994, p.146) and already constructed a mud-and-stone shack within a Teadjawuz (unofficial) settlement, which he calls "the most obscure and the lowest of all dwellings" (Bachelard, 1994, p.146).

The poem is mainly about uprooting and breaking away from one's roots. Kîvî originates from a village close to Gara Mountain, which could represent the family's homeland, memory and the rural identity of the Kurds. In this context, the mountain symbolizes the protagonist's sense of loss and insecurity regarding his place and connection (Hassan, 2019). When Kîvî's father sells his orchard and animals, and then moves to the city in search of a 'better life', things go wrong. The family and heritage are totally cut off, and Kîvî has never even set foot in his ancestral land, but the writer makes it clear that it is still haunting him. It reflects the factors that affect the migration of Kurds from rural areas to urban areas, which have caused the de-skilling of workers and the impoverishment of whole families in the Kurdistan

Region (KRG).

The climax of the narrative features a sequence of disasters that lead to the stripping of all of Kivî's support system. He speaks of his father, who died in a work accident, then his mother remarried, leaving Kivî and his brother alone, and finally, most recently, his grandmother, who was a religious woman, died. The saddest thing is that his younger sister died of an avoidable sickness, as they could not afford to take her to the closest hospital. The fact that his sister died due to the lack of access to something symbolizes the nature of "structural violence" in a system of poverty, where the lack of access is the cause of death for the vulnerable (Zebari, 2021, p.45).

The final lines of the poem also depict the heartbroken difference between the child's desire and what actually happens in his life. He wants to be a Kivî "the free, wild one" but instead he becomes the "Kivî" who brushes shoes for people. The poem speaks to his father at the end, leaving it implied that the child (Kivî) will not become a doctor or engineer. He takes the reality of being the orphaned son of the streets as his fate; he wishes, indeed, that he were a wild creature, free to range the mountains, rather than a neglected boy living in a city that refuses him the space to be a human being.

4.1 The Portrayal of Symbolism in the poem, "Kivî"

The symbolism in Moayed Tayeb's "Kivî" is predicated upon an obvious onomastic irony directed at the protagonist. In the Badini dialect, Kivî translates to "wild" or "untamed," usually reserved for the lush flora and fauna of the Kurdish mountains. Naming the young boy who works in the mechanical, filthy conditions of the city "Wild" creates an ever-present symbolic clash between his own nature and the constraints of his reality. Wilderness symbolizes Kivî's alienation and emotional displacement from society.

نەز کێفیهکی چۆل و بهیارین و ئ بام

نە کێفیی بۆیاخچیی بام

(Tayeb, 2012, p.96)

"I wish I belonged to its plains and meadows, not to the life of a shoe polisher."

The Bird and Wild Animal are archetypal symbols of authentic Kurdish heritage tied to the land, while the "Shoe Shiner" is the archetypal "tamed," and exploited, refugee, a common trope in contemporary Kurdish social realism (Zebari, 2021, p.47).

This domination is continued in the boy's tools. The Shoe Polish and the Brush symbolize the "vertical" class distinction and hierarchy of the city. Kivî's job forces him literally and figuratively, as he says "دئ هەر ل بێر پینلاقین" (Tayeb, 2012, p.95), "I will always remain at the feet of others." The polished surface symbolizes the pressure placed on impoverished individuals to conceal hardship behind an appearance of cleanliness and social acceptability, while their own lives exist in the "darkness"

(Tari) of illegal housing. The repetitive, circular nature of this work represents a stalled future: the boy works with "brushes and dye," yet is unable to create anything or move forward. This reflects the alienation often associated with Western modernist poetry while also expressing the economic realities of Middle Eastern society.

The boy's only escape is represented by the traditional symbol of migration in Kurdish poetry, the Crane (Quling). However, Moayed Tayeb subverts the traditional symbolism of the crane to a symbol of denied education; the boy wishes he could draw the cranes against a blue sky representing unlimited potential, as he states:

خۆزێ نەز چۆبامه مەدرەسی

و من رەسم زانییان

دا رەفەکا قولنگان ل نەسمانەکی شین چیکەم

(Tayeb, 2012, p.94)

"I wish I had gone to school and learned drawing, so I could paint a flock of cranes across a blue sky."

For Kivî, the sky can only be reached through art, a luxury denied him because he is unable to attend school; the crane therefore, becomes the symbol of a "lost future," represented as the "Lost Paradise" through the Vineyard (Rez) and Mount Gara. The father's sale of the vineyard is a symbolic handing over of traditional heritage to city life, which then can only offer "walls" to fall from and "shacks" in which to hide.

Finally, Moayed Tayeb employs color symbolism for the moral and physical worlds. He compares the purity of his grandmother's heart to her gray hair as he says: "وئ ئ برچا دلێ وئ سپێتر" (Tayeb, 2012, p.91), (Her hair was even whiter than her heart). This represents a sense of a pure, traditional, pious woman; her death symbolizes the extinguishing of "light" in the narrator's world, leaving behind the dust-gray and the black polish. Through the symbols of the wild versus the tamed, the sky versus the feet, and the vineyard versus the slum, Moayed Tayeb shows alienation as more than just a feeling, but an aspect of structure. In his view, these symbols represent the splintering of the Kurdish identity because of this forced urbanization, which finds the protagonist in the city, yet completely removed from it (Hassan, 2019).

Lastly, the poet finalizes the poem by writing:

خۆزێ نەز بالنەدهیهکی نەسمانی وئ بام

نەز ماسیهکی رووباری وئ بام

(Tayeb, 2012, p.96)

"I wish I were a bird in its sky,

I wish I were a fish in its river."

Through a series of natural symbols-the bird, the sky, the fish, and the river-the poet attempts to construct a kind of existence dictated by natural law, not man-made economic bonds. In wishing to be some creature of the air, water, or forest, the speaker is simply hoping for a situation where place is no longer the battleground but

the refuge. The final line (Not a shoe polisher) provides a hard, clear-cut ending to the poem and effectively destroys any remaining romanticism. By adding the mention of a common, poor trade, the poet brings down the loftiness of the preceding images to the "burden of poverty", the narrow confinement of the shoe, in comparison to the wide world of the sky.

5. A COMPARATIVE STUDY OF SYMBOLISM: T.S. ELIOT'S "THE LOVE SONG OF J. ALFRED PRUFROCK" AND MOAYED TAYEB'S "KÎVÎ"

Poetic symbolism is used not only to describe the outside world, but also the inner emotions and psychological conflict. While symbolism was more of a turn-of-the-century French poetic phenomenon, it also became part of a number of other literary traditions. The comparison of the poetry of T. S. Eliot and Moayed Tayeb illustrates the way in which poets from different cultural backgrounds can use symbols to communicate feelings of alienation, social pressure, and loss of identity. Although Eliot's modernist poetry differs from Tayeb's Kurdish social poetry, this is not to say that they cannot be united by a common use of symbolic images that convey the emotional tensions of the individual in a fractious society. In 'The Love Song of J. Alfred Prufrock', Eliot employs symbols to create a structure of images, which has multiple meanings and is therefore imbued with psychosemantic implications. He uses sensory imagery that awakens states of mind that defy direct description in order to achieve an imagistic technique greatly influenced by the French symbolist approach. The yellow fog is likened to a cat, a lazy animal, and it is used as the psyche-projection of Prufrock's tendency to procrastinate rather than act: 'soot that fell from ships', 'slow cats'. What this means is the 'double layer' the yellow fog represents: the smog that covers industrial London and the state of paralysis that pervades Prufrock's mind. The 'coffee spoon' is perhaps the most important symbol in Eliot's work – the final emblem of mundane domesticity and, as such, of the spiritual vacuum of modern life. Measuring life in such units, Prufrock comes up with a fragmented mind preoccupied with superficial rituals (Eliot, 1915, p.6, line 51).

In the meantime, the symbolic context of Moayed Tayeb's "Kîvî" is about the social and economic effects of displacement, and the loss of the children's innocence. While Eliot concentrates on domestic trifles as a symptom of psychogenic stagnation, Moayed Tayeb uses the tools of labour (polish and brush) as the defining characteristics of the vertical division of classes in her society. The world "Kîvî" belongs to is the one in which "others" walk on the feet of the poor; the polish that glistens over the heads of the wealthy is a false polish; and the poor are once again lost in the darkness of illegal

dwellings (Abdullah Haji, 2019, p.206). The outcome is the same kind of deadness as the Western modernists had, but it's the result of the economic exploitation of the Middle East. The city slums, in which the protagonist is a 'tamed' and exploited refugee, even his name 'Kîvî' (meaning 'wild') is a constant reminder of the conflict between the social and material circumstances of his life.

The same dichotomy of traditional and heroic is called forth in both poems, but not to celebrate, but to expose the emptiness of these concepts. Eliot uses the names of Biblical characters as markers for the comparison with the present, and it is impossible for him not to find John the Baptist wanting. Here, Prufrock admits his 'no prophet' and he is not 'Prince Hamlet,' which is a recognition of his split personality. Likewise, 'Mount Gara' and 'The Vineyard' are reminders of an 'idyllic past' for Tayeb. The selling of the winery on the part of the father is a total rejection of the tradition and a surrender to a system that assures no social promotion.

In both poems, the imagery of flight and nature is used to express the desire to escape or transcend; both poems end with imagery of exclusion and despair. Prufrock imagines 'mermaids singing'; a symbol of 'beautiful and dangerous vitality', but Prufrock finds that 'they will not sing to me'. This means that his life is denied all the natural, beautiful, and stimulating things. Moayed Tayeb conveys this yearning for flight in his use of the traditional 'Crane' (Quling) and the 'Blue Sky' symbol of flight, migration, and freedom. The crane is shown to be a symbol of 'a stolen future,' however, because it is associated with a denied education, which the child has no access to, due to the oppressive system. The return to reality for both protagonists takes the form of destruction; it is 'drowned' in the human voices in Eliot's poem and the dissolution of the self into pieces, and then the crushing forces of urban existence in Tayeb's.

Symbolism becomes an intercultural mode of writing that can help two writers from two far corners of the world and two ages tell the complexities of human experience. Whereas Eliot portrays the subjective condition of modern society, Moayed Tayeb employs symbolic architecture as a way of coping with and challenging the repression that has been a reality of the Ba'ath regime. The use of personal symbols for both brings their own context into symbolic significance, and thus accentuates the universality of the human condition (Eliot, 1915, p.11 line 131).

6. CONCLUSION

By comparing Eliot and Tayeb, the following experience can be seen: the interpretation of symbolism will vary from one culture to another, and from one historical era to another. Symbols of psychological anxiety and the fragmentation of the modern self are

found in "The Love Song of J. Alfred Prufrock," and those in Kivî are more directly linked to poverty, social humiliation, and displacement. These differences in spite of everything, both poets use the symbolism to show the suffering of man that can't be explained directly. Thus, through the study, the student will come to realize that symbolism is not just a stylistic tool, but a means of making meaning in poetry of personal and social problems.

The yellow fog is a symbol of Prufrock's timid and passive nature in Eliot's poem. He moves slowly and uncertainly through the city, and his emotional paralysis, fear of social interaction, and inability to articulate his desires are mirrored by his movement through the city. The coffee spoon and the mermaids have intimate connections with the speaker's inner life. Their expressions are those of indecision, disintegration, and mental blockage, which accompany the modern life of the city. The shoe brush, the crane, and the Mount Gara, on the other hand, have a reality that is external to Tayeb. They refer to poverty, dislocation, and the loss of cultural attachment. In this respect, Eliot's symbolism is more introspective than Tayeb's, which is based on social and material conditions.

In both poems, symbolism is used across cultures, and it can always be interpreted within a context. Symbology is not a universal or set system, but rather it is a flexible instrument that enables poets to link their personal experience to other human issues. It would be a mistake to conclude from this comparison that Eliot and Tayeb are alike, but the fact that they are not alike is not enough to invalidate their use of symbolic language to render the experience of alienation and to problematize membership.

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الرمزية عبر الثقافات: الاعتراض والهوية في «أغنية حب ج. ألفرد بروفروك» لت. س.
إليوت و«كثي» لمؤيد طيب

الملخص

تهدف هذه الدراسة إلى بحث استخدام الرمزية في قصيدة «أغنية حب ج. ألفرد بروفروك» للشاعر ت. س. إليوت وقصيدة «كثي» للشاعر مؤيد طيب من خلال منهج أدبي مقارنة. وتسعى الدراسة إلى استكشاف الكيفية التي يوظف بها الشاعران الصور الرمزية للتعبير عن الصراع النفسي، والاعتراض الاجتماعي، والهوية، والتجربة، على الرغم من اختلاف السياقات اللغوية والثقافية والتاريخية التي ينتميان إليها. وتعتمد الدراسة المنهج المقارن النوعي القائم على القراءة الدقيقة للنصوص بهدف تحليل البنى الرمزية والصور المتكررة والأنماط الموضوعية في القصيدتين المختارتين. واستناداً إلى نظريات الرمزية والنقد الأدبي الحديث، تحلل الدراسة وظيفة الرمز بوصفه أداة فنية تتجاوز الزخرفة اللغوية لتجسيد أبعاد نفسية واجتماعية وفكرية معقدة. يوظف إليوت رموزاً مثل الضباب الأصفر، وملعق القهوة، وحوريات البحر، وشخصية لعازر للتعبير عن الشلل النفسي، والقلق الوجودي، والعزلة، وتشظي الهوية في المجتمع الحديث. أما مؤيد طيب، فيعتمد على رموز ذات جذور ثقافية محلية، مثل فرشاة تلميع الأحذية، وجبل كاره، وطائر الكركي، والساء الزرقاء، لتصوير الفقر، والتجربة، وضياح الطفولة، والآثار الاجتماعية للقمع السياسي في المجتمع الكردي. وتبين الدراسة أن الشاعرين، رغم اختلاف انتمائهما إلى الحداثة الأنكلو-أمريكية والواقعية الاجتماعية الكردية، يشتركان في توظيف الرمزية وسيلةً للتعبير عن التجربة الإنسانية المشتركة. وتخلص الدراسة إلى أن الرمزية تمثل استراتيجية أدبية عابرة للثقافات، تمكن الشاعرين من تحويل المعاناة الفردية إلى تأملات إنسانية أوسع تتعلق بالهوية، والذاكرة، والاعتراض، والوجود الإنساني.

الكلمات المفتاحية: الرمزية، ت. س. إليوت، مؤيد طيب، الأدب المقارن، الحداثة، الشعر الكردي، الهوية، التجربة.

سيمبوليزم ل ناف كەلتوران: دورکەفتن و ناسنامە د هەلبەستا «سترا نا ئەفینا ج. ئەلفرید پروفروک» یا قی. ئیس. ئیلیۆت و هەلبەستا «کثی» یا موئەید تەیب

پوخته

ئارمانجا فی ئەکۆلینی ئەوێ کۆ بکارئینانا سیمبولیزمی د هەلبەستا "سترا نا ئەفینا ج. ئەلفرید پروفروک" یا قی. ئیس. ئیلیۆت و هەلبەستا "کثی" یا موئەید تەیب ب شێوەیەکی بەراوردی ئەکۆلینی بکەت. ئارمانجا ئەکۆلینی ئەوێ کۆ نیشان بەدەت چەوا هەردوو هۆزاقان وێنە و هێما سیمبۆلی بکارئینن بۆ دەرپرنا مەلەلەین دەروونی، دۆیکەفتنا کۆمەلایەتی، ناسنامە و ئاوارەبوون، هەرچەندە زمان، کەلتور و بارودۆخێن مێژوویی یێن وان جیاوازن. ئەکۆلین پەشت ب رێنایا بەراوردی یا (Qualitative) و خواندنا هۆر یا دەقی دگرت بۆ شیکارکنا بنەمایێن سیمبۆلی، وێنە و هێما دواوەبوونی و بابەتێن سەرەکی ل هەردوو هەلبەستان. پەشتەستێن ل سەر تێڕۆرێن سیمبولیزم و پەختەیا ئەدەبی یا نوێ، ئەکۆلین نیشان دەدەت کۆ سیمبۆل تێن ئامرازەکی جوانکاری ئێنە، بەلکێ ئامرازەکی بۆ گەھاندنا رامانا و هەستێن دەروونی، کۆمەلایەتی و هەزری. ئیلیۆت هێمایێن وەک تەما زەر، کەفچکێن قاو، پەڕێن دەریا و (Lazarus) بکارئینت بۆ دەرپرنا نیکهاریا بونیادی، بێدەنگیا دەروونی، تێبۆون و پارچەبوونا ناسنامەیا مێژوویی نوێ. ل بەرامبەر وێ، موئەید تەیب هێمایێن کەلتووری یێن وەک فرچا بۆیاخچی، چیا ئی گار، قولنگ و ئەسافێ شین بکارئینت بۆ وێنەکنا هەزاری، ئاوارەبوون، و کاریگەرێن زۆرداریا سیاسی ل سەر کۆمەلگەها کوردی. ئەنجامێن ئەکۆلینی نیشان دەدەن کۆ هەرچەندە ئیلیۆت نوێنەری مۆدێرنیزما ئەنگلۆ-ئەمەریکیە و تەیب نوێنەری رێلایزما کۆمەلایەتی یا کوردیە، هەردوو سیمبولیزم وەک ئامرازەکی بۆ دەرپرنا ئەزموونا هەفتەش یا مێژوویەتی بکارئینن. ئەکۆلین دگەهیتە ئەو ئەنجامێ کۆ سیمبولیزم شێوازەکی ئەدەبیە کۆ سنوورێن زمان، کۆلتور و جوگرافیا تێدەپەڕینت و دشت ئێشانا ناکەسێ بگۆریت بۆ رامانەکا گشتیتر سەبارەت ب ناسنامە، بیرەوهری، دۆیکەفتن و دۆخی مێژوویی.

پەختێن سەرەکی: سیمبولیزم، قی. ئیس. ئیلیۆت، موئەید تەیب، ئەدەبی بەراورد، مۆدێرنیزم، هۆزانا کوردی، ناسنامە، ئاوارەبوون.