

Article

# The Use of Metaphors and Symbols in The Creation of Sa'dulla Hakim

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**Abstract:** Through poetic metaphors and symbols poetry gains additional layers of comprehension along with vivid imagery that enhances its meaning. Through the usage of metaphors, a poet can connect things that seem untethered by using language that reshapes decontextualized ideas. Poets employ metaphors to share their feelings and experiences in hidden ways which intensifies the emotional weight of their poetry and stimulates the reader's mental imagery. Symbols function as linguistic tools that deliver extensive moral ideological or cultural teachings through the depiction of complicated concepts including both love and purity and national pride. The article focuses on analyzing metaphors and symbols that appear throughout the works of sensitive Uzbek poet and translator Sa'dulla Hakim. Points of symbolism along with vigorous metaphors run throughout his compositions to show his picture while reflecting what all Uzbek people feel. Our investigation of Sa'dulla Hakim's poetic images reveals how his metaphors as well as symbolic elements deepen both the emotional impact and cultural weight of his poems. The three key national symbols found in Sa'dulla Hakim's poetry along with bespoke metaphors of Uzbek patriotism show readers how his poetic expressions lead audiences to think about overarching human themes.

**Keywords:** Poetry, Metaphor, Symbol, Metaphorical, Homeland, Literary Studies, Image, Subjective, Simile

## 1. Introduction

The use of metaphor and symbolism in poetry reveals the deep meanings and potential for conceptual exploration within literary works [1], [2], [3]. Poets distinctively express their emotions and thoughts through these techniques. Metaphors and symbols are among the primary tools in poetry, and through their application, the meaning of poems becomes further enriched and layered [4].

A metaphor is a linguistic device that employs words in a new sense, allowing for the comparison of things that are either unrelated or not directly connected. Through metaphors, poets avoid directly describing their feelings or states; instead, they juxtapose them with other objects or concepts [5]. This not only deepens the meaning but also stimulates the reader's imagination. In Uzbek poetry, images such as "moon," "flower," or "star" are commonly used to represent beauty. While these images may not directly depict beauty, their metaphorical use enhances and deepens the conceptualization of beauty. For example, in Uzbek folk poetry, the "moon" is often used as a symbol of "beauty" or "inspiration."

A symbol, on the other hand, expresses moral or ideological content through the deeper meaning of a specific object, sign, or image [6]. Symbols typically represent a particular moral or cultural value, tradition, or spiritual concept. Through the use of symbols, poets convey spiritual or historical themes in their works. In Uzbek poetry, the

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symbol of the "flower" is frequently employed to represent love and youth. The types and colors of flowers, as well as their transformations, are used to express various emotions and states in poetry [7]. For example, the red flower often symbolizes love and passion, while the white flower represents purity and innocence [8], [9].

Metaphors and symbols play a distinctive role in poetry. They not only enrich the aesthetic dimensions of poetry but also deepen the reader's emotional and conceptual engagement. Moreover, the effective use of metaphors and symbols renders poetic works more meaningful and impactful. By employing these techniques in poetry, poets gain the opportunity to express more intense and profound emotions within their works [10].

Within his works Sadullah Hakim uses extensive metaphors in addition to symbols that expand the perception beyond surface-level meaning towards a deeper understanding. Through metaphors and symbols, poets express both surface and profound ideas by creating pictorial descriptions that deepen interpretation beyond apparent meanings. National symbols including "purity" "hero" and "motherland" frequently appear in Hakim's poetry composition to boost its patriotic tone. In his work, Hakim employs the "golden belt" metaphor alongside Uzbekistan's geographic structure of "two rivers on a belt" to present his fatherland as a powerful unifying force that fascinates both historical and cultural aspects. Through metaphors and symbols, Hakim enriches both the aesthetics of his work and constructs its moral and ideological foundations [11], [2].

## 2. Materials and Methods

In her research, N. Mirzayeva writes the following regarding the creation of metaphorical imagery: "A metaphorical image serves as a focal point that encapsulates the poet's emotions and disseminates them to the people [13]. In poetry, this image represents the experiences of the lyrical hero, reflecting their personal identity and creative manner. The poet's subjective world transitions into the objective world through the metaphorical image" [7].

In the textbook *Introduction to Literary Studies* by E. Khudoyberdiyev, metaphor is defined as follows: "A metaphor, or metonymy, is based on the similarity between two objects or events. A metaphor is a closed comparison. In a simple comparison, one thing or event is compared to another. In a metaphor, only the second element, the compared object or event, is present. Thus, through a metaphor, the compared object or event is imagined through a process of supposition" [1].

The author emphasizes that the distinction between metaphors and simple comparisons lies in the presence of another word related to the compared object in place of the compared element itself. The author also notes that symbols are closely related to metaphors. In Sa'dulla Hakim's poem *Heroes*, the following verses are found:

Sizdan xabar keldi: Vatan sarhadin  
 Bir to' da iblisdan aylar chog'i pok,  
 O'zbekning fidoyi pok o'g'lonlari  
 Yurt uchun mardlarcha bo'ldi, deb, halok [8].

In the second line of the poem, the word "iblis" is used metaphorically, denoting evil forces or an enemy through a closed comparison. The phrase "a flock of devils" suggests that a particular group or faction is engaged in a struggle against hostile or malevolent forces. Similarly, in the expression "Aylar chog'i pok," the phrase "to cleanse" takes on a metaphorical meaning, implying the act of purging from enemies or harmful elements, rather than its literal meaning of physical cleaning [14], [15].

In a metaphorical sense, the line illustrates how the defenders of the homeland distinguish themselves from malevolent forces, presenting themselves as pure and noble individuals worthy of pride and honor. The term "pure youth" in the third line employs

the word "pure" in a figurative manner. It acknowledges the Uzbek patriots, the defenders of the homeland, as exemplars of high moral values and integrity.

Through the metaphors employed in the poem, the poet expresses the courage, purity, and selflessness of the defenders of the homeland. These individuals are depicted as brave and virtuous figures who have fought against malicious forces, sacrificing their lives for their country. The metaphorical expressions highlight the glory of those who perished for their homeland and extol their valor.

In the poem "Uzbek Struggle," the phrases "saffron years" and "father of struggles" also utilize metaphorical language, through which the poet conveys pride in the global dissemination of Uzbek wrestling, portraying it with artistic analogy.

O'tdi za'faron yillar,  
O'tdi tarix xatosi.  
Qadrini topdi tillo  
Kurashlarning otasi [8].

The term "saffron" is often depicted as an ancient and valuable substance. Saffron, being a highly precious and unique spice, is employed here as a metaphor to signify historical periods or years. The expression "the saffron years have passed" connotes significant and valuable times in history, emphasizing the importance and worth of these elapsed periods.

The phrase "historical mistakes" in the second line refers to errors or incorrect decisions made in the past, indicating that such historical missteps or issues have been left behind and learned from through historical experience.

In the third line, the term "gold" signifies something precious and valuable. Here, "gold" illustrates the elevated worth and significance of certain values or entities. The phrase "its worth has been found in gold" indicates that the struggles and experiences of the past have revealed their true value. Metaphorically, this suggests that the authentic value of historical struggles and challenges has been recognized as a result of these experiences.

In the phrase "the father of struggles," the term "father" signifies the originator or leader of struggles, battles, or vigorous movements. Metaphorically, this line emphasizes the significance of these struggles or historical battles and marks their inception. Here, "father" represents the primary catalyst or integral component of these conflicts.

Through the metaphorical expressions in the poem, the poet underscores the value of historical periods and their unique roles. "Saffron years" alludes to significant and precious times in history, while "gold" symbolizes their true worth. The phrase "the father of struggles" highlights the fundamental and critical nature of these conflicts. These metaphors illuminate the value and achievements of historical processes, emphasizing the lessons learned and successes attained over time.

Zar belbog' kabi bog'lab  
Belga ikki daryoni,  
Pahlavon O'zbekiston  
Mag'rur kezar dunyoni [8].

In this excerpt, the poet employs metaphor to depict the strength and honor of Uzbekistan. The term "golden belt" signifies a belt made of gold, a symbol recognized for its value and potency. Metaphorically, this expression conveys Uzbekistan's robust and fortified status. The association with a golden belt reflects the country's unique elevation and intricacy. Additionally, the word "binding" illustrates Uzbekistan's strong and steadfast position, signifying the nation's identity and resilience.

The phrase "two rivers at the waist" implies a connection between the waist or belt and the two rivers. Here, the waist or belt symbolizes a vital and strong bond, while the rivers represent expansiveness, scale, and sources of life. Metaphorically, this expression highlights Uzbekistan's geographical and historical significance, indicating that the country is situated between two major rivers, the Amu Darya and the Syr Darya.

The term "hero" denotes a strong, brave, and valiant individual. In a metaphorical context, this phrase illustrates Uzbekistan as a heroic and resilient state. Here, "Heroic Uzbekistan" is used to express the nation's position and identity on the world stage.

The term "proud" conveys a sense of dignity, pride, and self-satisfaction. The expression "commands the world" indicates the ability to govern or influence the world through one's pride. Metaphorically, this line underscores Uzbekistan's grand stature and significance in the global arena. The country asserts its influence through its heroic characteristics and continues to advance with pride.

### 3. Results

Multiple critical components emerge from assessing Sa'dullah Hakim's productions showing how metaphors with symbols shape profound intricate images that boost his poetry's emotional force and cultural weight. Through metaphors, the poet elevates the poetic expression of his work while providing readers with a deeper comprehension of homeland patriotism honor, and courage. Through metaphors like "the golden belt", "two rivers on the belt" and "heroic Uzbekistan" the power and magnificence of the native land combine with its essential position in regional history and cultural legacy. Throughout the poem, figurative expressions serve to symbolize the independent and empowering nature of the country through images that have a global impact.

The poetic depth of Hakim's work emerges through his employment of symbolic language including "sun", "bread" and "night." For example, in the expression "the sun for the world," the poet compares the sun to the universal life force necessary for existence. "Holding freedom for the nation resembles the role of bread" shows how vital freedom remains for society because bread represents people's central nutritional source. In Hakim's poetic construct the concept of homeland as bread establishes homeland's status as both essential for life's survival and national advancement and also demonstrates why independence and freedom represent vital principles.

Metaphorical expressions running through Sa'dullah Hakim's poetry worthlessly accompany patriotism together with national identity development. Through metaphor and symbol Uzbekistan retains its position as a historical and cultural intersection while revealing itself as both enduring and independent with its own unique character. The symbol "two rivers" alongside other symbols demonstrates both physiological relationships with the motherland and cultural ties to traditional values and natural heritage. Metaphors and symbols play important roles throughout Sa'dullah Hakim's writing because they enable him to portray both his individual life and shared cultural insights about his nation along with their collective social beliefs and goals.

Sa'dullah Hakim's tales achieved deep reader comprehension of fundamental human themes alongside motherland love and struggle through his effective use of metaphors and symbols which simultaneously enhance his poetry's aesthetic value.

### 4. Discussion

In his dissertation, the researcher O. Karimov distinguishes between linguistic and poetic metaphors. He emphasizes that poetic metaphors are primarily studied within the realm of literary criticism and introduces the conditional terms "metaphorical animation" and "metaphorical objectification."

In metaphorical animation, the researcher refers to the transfer of human-specific characteristics to inanimate objects or phenomena in reality. In metaphorical

objectification, he explains the transfer of qualities inherent to external objects or phenomena to inner-world concepts, such as spiritual or psychological notions.

The researcher identifies four types of semantic transfer:

1. Transferring human-specific qualities to inanimate objects or phenomena.
2. Transferring the characteristics of objects to abstract concepts associated with the human psyche or the external world.
3. Transferring meaning from one living entity to another living entity.
4. Transferring meaning from one inanimate object to another inanimate object [6].

For example, the following lines from Sa'dulla Hakim's poem "Buyuk Martaba" (Great Status) illustrate these concepts:

1. Qara, tur, qora tun – istilo,
2. Paydo u qayda nur istisno.
3. Olamga oftob bir issiq non,
4. Vatanga non kabi istiqlol [8].

In the first line of the poem, the phrases "qora tun" ("dark night") and "istilo" ("conquest") exhibit semantic transfer. The term "istilo" originates from Arabic and in Uzbek signifies "to seize," "to occupy," or "to take over." It is predominantly used in historical and political contexts, often referring to the act of capturing, conquering, or taking possession of a territory or land.

In these lines, the transfer of human-like qualities to inanimate objects is observed: "qora tun" ("dark night") is personified as an invader, with its most dominant action being "conquest" or "seizure." However, the poem implies that this "dark night" cannot encroach upon places where light exists. In such instances, it is compelled to make an exception, highlighting its limitation.

In the poem, the phrases "qora tun" ("dark night") and "istilo" ("conquest") are used to depict periods of darkness and difficulty, symbolizing challenges and transformation. These metaphors describe a state of despair and hardship, yet they also convey the emergence of light or hope amidst adversity. The poem emphasizes the notion that after darkness and difficulty, light—symbolizing hope—emerges, highlighting exceptions and significant transformations. It underscores the transition from dark periods to the appearance of hope and explores how hope manifests even in challenging situations. The expression "qora tun – istillo" represents hardship and struggles, while "Nur istisno" signifies exceptional and hopeful moments. Through metaphorical meaning, the poem portrays dark times and the eventual emergence of hope and light.

In the second part, the poet describes two key concepts through two contrasting images: universal value and national independence. The phrase "Olamga oftob" ("The sun for the world") uses "Olam" ("the world") to signify the universe, the cosmos, or humanity as a whole, and "oftob" ("the sun") to denote the sun. This expression reflects the universal importance of the sun, emphasizing its necessity for all living beings. The phrase "Bir issiq non" ("A warm loaf of bread") metaphorically conveys essential conditions for life. Here, "issiq" ("warm") indicates warmth or heat, while "non" ("bread") represents sustenance or a fundamental source of nourishment.

Metaphorically, "a warm loaf of bread" signifies the vital and comforting conditions required for existence on Earth. The poet highlights the indispensable role of the sun, illustrating how it serves as a life-giving force akin to bread, an essential sustenance for life. The sun is depicted as a universal source of life, vital for the world, much like bread is essential for sustenance.

In the phrase "*Vatanga non kabi istiqlol*" ("*Independence for the homeland is like bread*"), the term "*Vatan*" ("homeland") represents one's country, national territory, or place of residence. The word "*non*" ("bread") symbolizes "a vital necessity" or "sustenance." This phrase emphasizes the significance of independence, equating it to the essential value of bread. The term "*istiqlol*" refers to independence and freedom. The expression highlights

the critical importance of independence for the homeland, likening it to the indispensable necessity of bread for life.

### 5. Conclusion

The poet underlines that independence for the homeland holds a life-sustaining importance, equivalent to the essentiality of bread. Independence is portrayed as a fundamental need, as crucial for the homeland as bread is for survival. The poet draws a comparison between the sun's life-giving importance to the world and the vital role of independence for the homeland. Just as the sun is essential for the existence of life on Earth, independence is vital for the existence and prosperity of the homeland. Independence and freedom are emphasized as irreplaceable values and necessities for the homeland.

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