

## METAPHORICAL LANDSCAPES OF LIBERATION: A DEEP DIVE INTO ASADULLO HABIB'S LITERARY RESISTANCE

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**Abstract:** *This article analyzes the artistic expression of the ideas of resistance and freedom based on the example of Asadullo Habib's poem "□□ □□□". In the work, the poet reflects socio-political processes through symbolic imagery and artistically interprets the awakening of public consciousness, the struggle against oppression, and the aspiration for freedom. The study scientifically examines the genre characteristics of the poem, its symbolic system, and its artistic devices. Furthermore, the article reveals the socio-philosophical content of the poem and the ways in which its revolutionary spirit is expressed.*

**Keywords:** *resistance, freedom, symbol, artistic expression, revolution, Dari poetry, image, metaphor, socio-philosophical idea*

### INTRODUCTION

In modern Dari poetry, socio-political themes—specifically the people's aspiration for liberation, the struggle against oppression, and the issues of human freedom—occupy a significant place. In this process, poetry manifests not only as a source of aesthetic pleasure but also as a vital instrument for illuminating societal problems and influencing human consciousness.<sup>126</sup>

Among the multifaceted creators of such an era, Asadullo Habib stands out for his rich and diverse creative heritage, earning respect among his contemporaries and serving as a source of inspiration for future generations. His works are significant not only for reflecting the daily lives and challenges of the people but also for serving as a medium for the profound analysis of human, spiritual, and aesthetic values.

Asadullo Habib: Scholar and Poet Asadullo Habib was not only a writer, a scholar of Bedil studies, and a leading figure in education but also an accomplished poet. According to the poet's own assertions, the primary themes of his poetry focus on social life, the agonizing existence of the lower strata of society, false beliefs, and the critique of illogical customs that lead to stagnation. While being a writer with a sharp pen, Habib's poetic style is predominantly characterized by the new poetry tradition.<sup>127</sup>

<sup>126</sup> Safa, Z. (2008). History of Literature in Afghanistan. Kabul.

<sup>127</sup> Qurbonova, M. (2012). Asadullo Habib: Life and Work. Dushanbe: Irfon.

The poem “سرخ خط” (The Red Line) stands out for its profound symbolic representation of the ideas of resistance, freedom, and revolution. In this work, the poet portrays the struggle against social injustice and the defense of human liberty through artistic imagery.

Thematic and Symbolic Analysis of “سرخ خط” Asadullo Habib’s poetry collections encompass a wide range of themes and symbols with varying degrees of artistic complexity. The specific poem under our analysis, “سرخ خط”, is both included in the collection of the same name and shares its title.

In this poem, the spiritual depiction unfolds through the process of transitioning from internal resistance to social consciousness. The poet interprets revolution not as an external event, but as a psychological state born from the human capacity to say “نه” (No). The image of “سرخ خط” serves as the central symbol, uniting the concepts of blood, rejection, and a spiritual boundary. Written in Kabul in 1978, the poem emerged during a period of significant socio-political upheaval in Afghanistan.<sup>128</sup>

Formal and Genre Characteristics Formally, “سرخ خط” is an example of آزاد شعر (free verse), which is characteristic of modern Dari poetry.<sup>129</sup>

It does not adhere to the traditional aruz system or strict rhyme requirements; instead, it is built upon modernist poetic structures. The varying lengths of the lines and the use of semantic and syntactic parallelism demonstrate its modernist nature. For instance:

“بـاران صـفـير ز / اـبـر، دندـان ز / درخـشـد پـد؟ چـه از انـد قـلابـ”

(“From what did the revolution shine?

From the teeth of the cloud,  
from the whistling of the rain.”)

In these lines, the poetic structure develops freely, where imagery and internal melody serve as the primary rhythmic devices. Furthermore, the repetition of the following lines strengthens the ideological core of the poem:

“بـرخـا سـت؛ مـردم آزردهـ دل از انـد قـلاب / بـرخـا سـت، مـردم دل از انـد قـلابـ”<sup>130</sup>

(“The revolution rose from the heart of the people,  
the revolution rose from the wounded heart of the people.”)

Stylistic and Metaphorical Devices Stylistically, the poem is symbolic (نـمـادین) and metaphorical in nature. The central symbol, “سرخ خط”, represents the definitive rejection of injustice and a revolutionary turning point. Other images enrich the symbolic layer of the poem:

“حق خون”: Represents sacrifice on the path to liberty.

“کـ بوتهـ ر”: Symbolizes freedom and salvation.

“کـ لـوهـ”: Represents the historical spirit of national resistance.

<sup>128</sup> Rastegar, A. (2018). *Pioneers of Modernity in Dari Poetry in Afghanistan (1901–1961)*. Kabul

<sup>129</sup> afa, Z. (2008). *History of Literature in Afghanistan*. Kabul.

<sup>130</sup> افغان ستان نوې سندرگي ته حاديې: کابل، سرخ خط. (۱۳۶۲). اسد الله د بيب،

The poet also utilizes powerful epithets, such as “زمین آلوده بت رس تن” (the earth's body, feverish with fear), to heighten the emotional impact of the pre-revolutionary atmosphere.

#### Conclusion

The study of Asadullo Habib's “سرخ خط” demonstrates that the poem stands as a significant and representative example of modern Dari poetry, both in terms of its thematic depth and artistic structure. It offers a profound poetic interpretation of revolution, freedom, and national awakening, presenting them not merely as historical or political phenomena, but as deeply internalized human experiences.

In the poem, revolution is portrayed not as a sudden or isolated political event, but as the culmination of prolonged collective suffering. The lyrical voice reflects accumulated pain, social injustice, and moral humiliation, which gradually intensify and ultimately erupt into a powerful, transformative force. This transformation is expressed through rich metaphorical language, symbolic imagery, and stylistic devices such as repetition and anaphora, all of which reinforce the emotional intensity of the poetic discourse.

Furthermore, Habib successfully bridges the individual and the collective, turning personal anguish into a shared national consciousness. The imagery of natural elements—such as clouds, rain, and storm-like movements—serves to universalize the revolutionary impulse, suggesting that it is as inevitable and uncontrollable as natural phenomena. This artistic strategy elevates the poem beyond a specific historical context and allows it to resonate with broader human struggles for dignity and justice.

Ultimately, the concept of the “Red Line” emerges as a powerful symbolic boundary—representing the ultimate limit of human endurance. It signifies the point at which silence becomes impossible and resistance becomes inevitable. In this sense, the poem not only reflects a particular socio-political reality but also articulates a universal truth about the human condition: when oppression exceeds the limits of tolerance, it inevitably gives rise to resistance and transformation.

Therefore, “سرخ خط” can be regarded as both a literary and ideological milestone, contributing significantly to the development of modern Dari poetic expression and offering valuable insight into the relationship between poetry, society, and revolutionary consciousness.

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