

## Similes in the poetry of magtymguly pyragy – the great sage and poet of the east

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*Mahektach Maksadova. SIMILES IN THE POETRY OF MAGTYMGULY PYRAGY –  
THE GREAT SAGE AND POET OF THE EAST*

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**Abstract.** The purpose of this study is to analyze the literary devices – especially similes – used in the poetry of Magtymguly Pyragy, the classical poet and sage of the East. Similes taken from the poet’s lines are revealed through distinct group classifications. The poet’s works are a valuable treasure for studying the national heritage of the Turkmen people, as they contain the richness of the Turkmen language and literature. His poems use the style of Eastern poetry and are also distinguished by their closeness to the folk language, which is rich in literary devices such as similes, comparisons, metaphors, and others. One can learn how to use literary devices skillfully by looking at Magtymguly’s poems – as a master of eloquence who uses words in different ways for stylistic purposes. Similes are among the most commonly used and effective literary devices, as they enhance comparisons without sacrificing clarity, playing an important role in the poet’s work. Similes are the focus of this article. The poet used similes as both direct and figurative comparisons by associating one object with another from an entirely different class of things or historical context. This allows the reader to grasp the author’s ideas and the moral of the poem more clearly. In this article, the frequent use of similes is observed, and their formation is analyzed. These similes are grouped into various categories and subcategories in Magtymguly’s poetry.

**Keywords:** poetry, poem, poet, simile, literary device.

*Мяхектач Максадова. СРАВНЕНИЯ В ПОЕЗИЯТА НА МАХТУМКУЛИ  
ФИРАГИ – ВЕЛИКИЯТ МЪДРЕЦ И ПОЕТ НА ИЗТОКА*

**Резюме.** Целта на това изследване е анализът на художествените средства, в частност сравнението, използвани в поезията на класическия поет и мъдрец от Изтока Магтимгули Пираги. Сравненията, извлечени от стиховете му, се съотнасят към спе-

циално обособени групови разделения. Стихотворенията на поета са от особена важност за изучаването на националното наследство на Туркменистан, както и за богатството на езика и литературата му. Творчеството на Магтимгули се отнася към стила на източната поезия, характерен с близостта си към народния език, богат на художествени средства като различни видове сравнения, метафори и други. От стихотворенията на Магтимгули може да се научи много за правилната употреба на художествените средства, тъй като типично за неговото творчество е използването на най-разнообразни думи със стилистична цел. Сравненията са едни от най-използваните и опростени художествени средства, тъй като подсилват смисъла, без да се губи яснотата на изказа и имат основна роля в поезията му. Сравнението е едно от средствата, с което ще се занимае настоящото изследване. Поетът използва художественото сравнение като буквално и преносно сравнение на даден предмет и връзката му с друг предмет, принадлежач към напълно различна категория или исторически контекст. Това помага на читателя да разбере неговите идейни и морални позиции по-добре. В статията се обръща специално внимание на честата употреба на сравненията, чието образуване от своя страна ги разделя в групи и подгрупи в творчеството на Магтимгули.

**Ключови думи:** поезия, стихотворение, поет, сравнение, художествено средство.

*Research/ Научно изследване*

The poetry of Magtymguly Pyragy is both wide-ranging and deeply meaningful – unique and multifaceted. His poems, full of meaning and wisdom, are rich in stylistic devices and are considered a treasure of knowledge. By reading his poems, one can perceive the language of the people, the ideas and issues of his time, as well as his vision for the future and harmony among people.

Magtymguly Pyragy's rich literary heritage has been studied scientifically, as it holds significance from every perspective. The year 2024 was declared "The Fount of Mind – Magtymguly Pyragy" in Turkmenistan, dedicated to the 300th anniversary of the great poet's birth. His literary legacy has been observed and analyzed by many linguists, writers, and researchers.

There is also a specific term and academic direction in Turkmen – "magtymgulyşynas" – which refers to a researcher who studies Magtymguly's life and poetry. In the 20th century, this scholarly direction expanded significantly, becoming a new school in the study of Turkmen poetry.

According to prominent Turkmen scholars such as Baimuhammet Garryev, Mati Kosaev, Shamukhammet Gandymov, Annagurban Ashyrov, and dozens of other renowned representatives of Magtymguly studies (magtymgulyşynas), Magtymguly Pyragy's literary heritage – which includes approximately 700 poems, around 10 epic poems, and a total of more than 15,000 lines – has survived to this day (Pälwanow, 2023).

In this article, we also refer to the works of prominent Turkmen linguists and magtymgulyşynas such as Gylych Nepesov and Romanguly Mustakov.

Magtymguly's father, Dovletmammet Azady, along with prominent representatives of Eastern literature such as Nizami, Firdowsi, Saadi, Jami, Navoi, Omar Khayyam, and others, had a strong influence on the poet's literary tradition. Almost all types of literary devices can be found in the works of the great poet, with the use of phonetic, lexical, and syntactic means for artistic expression. These features highlight the high level of his poetic craftsmanship. Moreover, scientific studies based on the relationship between his works and the use of syntactic devices provide a solid foundation for analyzing his poetry in a structured and sequential way.

The fact that literary devices serve specific purposes – such as informing, preserving meaning, or providing emotional resonance – in various forms of language communication is what makes these tools stylistic in nature.

Derived from the Latin “similis” (“like”), a simile is a figure of speech in which two concepts are imaginatively and descriptively compared. Similes and metaphors are sometimes mistakenly considered the same. However, according to linguistic theory, they are distinct: a simile is a syntactic structure – a concept related to sentence construction – whereas a metaphor relates to the semantic (lexical) meaning of a word. A simile is, therefore, a grammatical-syntactic concept. Nonetheless, both devices aim to convey resemblance.

A simile is defined by its syntactic structure (Nepesow, 2017: 370). Galperin notes that a simile seeks to identify a point of resemblance while keeping the compared objects separate (Galperin, 1977: 90). He further explains that using a simile involves characterizing one object by bringing it into contact with another object from an entirely different class of things (Galperin, 1977: 158).

Thus, a simile typically consists of at least three elements:

1. The object being compared,
2. The object to which it is compared,
3. The connective that forms the comparison.

In Turkmen, simile-forming connectives include “ýaly”, “kimin”, “göyä”, “misli”, “mysaly”, and verbs like “ogşar” and “meñzär”. In English, common connectives include “as” and “like”.

The simile – metaphor method is also used in literary description. In this approach, a word is first used metaphorically within the syntactic structure of a simile. Then, as the simile is shortened – its elements reduced – the metaphorical word remains, representing the literary object being compared (Nepesow, 2017: 131).

According to studies on Magtymguly's creative works, similes are formed using two primary methods: the traditional method and the simile – metaphor method. These similes are based on comparisons involving different word classes, and we have categorized them into the following groups: similes formed with words based on plants, animals, birds, geographical terms, and human characters. This article focuses primarily on the traditional method.

## Similes Based on Plants

This group can be further divided into similes based on flowers and trees. Similes in this category are used not only to describe physical appearance and positive emotions but also to express negative feelings such as sorrow, despair, and grief. For example, in the poem “Flower-Like”, several similes appear that compare the beauty, appearance, and character of women to flowers.

Her eyes are **like daffodils**...

... She is **like an endless bunch of flowers**. (Magtymguly, 2014: 81)

The daffodil is used in the formation of simile when beautiful eyes and brownish-yellow colour is depicted. Ahalteke horses are the pride of Turkmen people and their beauty is also described based on flowers in the following poem “Ruined”:

The racehorse with **daffodil-like beautiful eyes** (Magtymguly, 2014: 87)

Sometimes the simile-forming “like” is placed at the end of the phrase, almost merging with it and becoming half-suffix (Galperin, 1977: 159), for example: flower-like. Creative description of appearance, especially “face” with “flower” simile construction “flower-like face” is also found several times in the lines of the poems “You Will Be Taken Away”, “Where Are You?”, “Where Are You My Faith?”, “Frankly, I Cannot Find Peace”, “Turned into My Companion”, “Towards the Basin”:

I didn’t see your **flower-like face** due to the fate (Magtymguly, 2014: 48)

I couldn’t see her **flower-like face** in that eternal world as much as I wished, (Magtymguly, 50)

Not seeing your **flower-like face**, I cannot find peace, to be frank. (Magtymguly, 2014: 70)

My beloved, hiding her **flower-like beautiful face**, turned my tears into a river (Magtymguly, 2014: 73)

Your amazing eyes and **flower-like face**. (Magtymguly, 2014: 119)

A red veil covering a **flower-like face** (Magtymguly, 2014: 126)

The poems “My Gaze Fell on You” and “If the Garden Has No Pomegranates” include similes that describe beauty and purity through references to flowers:

Her **flower-like** skin will turn pale as the color of *ashes* (Magtymguly, 2014: 131)

Oh, you are **like a flower of paradise**. (Magtymguly, 2014: 84)

Another poem with flower description is the poem “There Won’t Be a Time” where the simile “like flower” symbolizes the process of blooming, represents joy and willingness:

He who comes across my prayer will grow **like flower** (Magtymguly, 2014: 154)

To express his sorrow over the loss of his father, Magtymguly used the yellow saffron flower as a symbol of grief in his poem “*Where Is My Azady?*”

My face turned **like saffron**, (Magtymguly, 2014: 41)

The elegy “*Parting*” is another poem that conveys deep emotional pain, featuring a line in which a flower is used to evoke the feeling of affliction:

I am **like wretched flower** that is separated from its nightingale, (Magtymguly, 2014: 52)

**Similes based on trees.** Similes based on the trees boxwood and cypress describe especially natural height of a person in the poems “Flower-Like”, “Does Anybody Suffer?” and “Stature”:

...She is **as tall as a boxwood.**

... A fairy with a slender body, **like a cypress**, (Magtymguly, 2014: 81)

I am proud of your **cypress-like stature.** (Magtymguly, 2014: 97)

**Similes based on animals.** Animals such as the lion, donkey, eagle, jackal, deer, and others are also found in Magtymguly’s poems. They are used to describe both the positive and the negative traits of human character. This is especially evident in the following examples taken from the poem “No Problem”:

He will grow **like a lion** at the meal,

He will bray **like a donkey** inappropriately,

Every fox will boast **like a lion.** (Magtymguly, 2014: 105)

There are also animal-based similes in the poems where the poet advises people to behave well, as seen in the stanzas of the poem “Goklen”.

Act **like a deer or kulan** ...

... You’ll fight **like a hungry jackal.** (Magtymguly, 2014: 31)

The power and self-confidence of humankind are described through comparisons with the camel and the rhino in the following stanzas of the poem “*Soul Is in Inspiration*”:

Their forefathers are powerful **like camels** and their brothers are **like rhinos**, (Magtymguly, 2014: 110)

The poem “The Top of the Heavens”, which was dedicated to Ahmet Shah Durran, is also another historic source for scholars to study the time of Magtymguly. Here we can find similes based on animals as well:

You are **like a giant fish** in a raging river. (Magtymguly, 2014: 31)

Sheep is also the main element of similes in the poems. Traditionally, lambs represent innocence and gentle nature in the poems “Where Are You?” and “Be a Slave”:

If I roam **like a sheep**, will I find a sign? (Magtymguly, 2014: 48)

**Like sheep**, be on friendly terms with those on all four sides of you. (Magtymguly, 2014: 168)

The above-mentioned similes describe the quality of character. To give another example, the beauty of some animals is depicted with similes like the ones in the poem “My Gaze Falls on You”:

Oh, with bewitching eyes **resembling a deer** (Magtymguly, 2014: 84)

Although it is a correct structure in the Turkmen version, “resembling a deer” does not follow the typical structure of a simile in English.

The poem “I Am Enslaved”, set during the time of the poet, tells the story of a girl named Mengli. Magtymguly lived during the 18th century, a period marked by

significant political instability and upheaval. In this poem, the thick, black, shiny braids of the main character are described using the following simile:

Hold me in a trap and take me to your **black, shiny, snake-like braids** (Magtymguly, 72).

Magtymguly often reflected the hardships of life in his poetry, frequently using personification to express emotional struggle. In his work, personification – a literary device that attributes human qualities to non-human objects – is sometimes formed through the structure of similes, blending figurative expression with emotional depth. As an example, there are stanzas from the poem “The Good Times Have Not Come”:

A severe disaster has come and hit the people,  
It opened its mouth and licked with its tongue,  
It is **like a wild dog** biting everyone it encounters,

I have been waiting long, but the good times have not come. (Magtymguly, 2014: 65)

Butterflies symbolize transformation, beauty, rebirth, hope, endurance, love and freedom in poetry. This line that uses a simile based on butterflies from the poem “Will Search For” proves it:

They will be flying **like butterflies** over the spring flowers (Magtymguly, 2014: 64)

Here is another example using a butterfly as the symbol of hope from the poem “I Won’t Dare”:

My soul is **like a butterfly** in my lifeless body. (Magtymguly, 2014: 80).

### **Similes Based on Birds**

In Magtymguly’s poetry, the use of bird imagery through similes reveals the poet’s ideas and emotional states. The poet often expresses his feelings and state of mind by speaking to birds – an artistic technique where the image of the bird becomes a reflection of the human spirit. In this way, bird imagery is closely tied to the inner world of a person, forming symbolic characters that convey human experiences.

If we closely examine the use of birds in Magtymguly’s work, they can be divided into the following groups:

1. Symbolic bird figures in a romantic style;
2. Bird figures that depict natural beauty in a realistic manner;
3. Bird-related similes used to describe women and human life, where human qualities are compared to those of birds. (Köñül gözgüsi, 2014: 269).

There is a line from the poem “Turned into My Companion”:

Sometimes spending my nights and dawns burning and moaning **like a phoenix** (Magtymguly, 2014: 73)

The phoenix is a mythological bird said to be the only one of its kind, living for 500 years. According to the Oxford Dictionary, it is described as “a magical bird that lives for several hundred years before burning itself and then being reborn from its ashes” (Oxford, 2015: 1151). Magtymguly used similes involving this bird to figuratively express power. At the same time, these similes reflect his deep knowledge of biology, science, and mythology. In the lines describing the bird singing at night and at dawn, and in the dream of reaching eternal life and praying to God, the phoenix is portrayed as a living being. These examples suggest that Magtymguly was closely connected to philosophical ideas about the “language of birds.”

The poem titled “*Flower-Like*”, which is a simile, also includes the name of a bird – the nightingale. A nightingale is “a small brown bird, the male of which has a beautiful song”. (Oxford, 2015: 1044). Thus, the beautiful, sweet voice of the character of the poem is compared to a nightingale’s voice:

And her voice is **like the song of a nightingale**. (Magtymguly, 2014: 81)

The parrot is the only bird capable of imitating human speech, and speech is a manifestation of thought. The parrot has long held a place in the public imagination; at times, it was even considered a bird of intelligence (Köñül gözgüsi, 2014: 152). The great thinker Magtymguly compared his tongue and words to a parrot, using this simile to convey intelligence. As a master of eloquence, he often reflected on language, speech, honesty, and the deeper meaning of words. In the poem “Today,” there is a simile that compares speech to a parrot.

My tongue speaks **like a parrot** today (Magtymguly, 2014: 95)

Similes with bird imagery in the poetry of the great thinker are also used to show the characteristics of people.

**Similes based on geography and geographical names** is another component of the formation of similes in Magtymguly’s poetry. We can divide this group into subgroups, such as landforms – which include geographical features like mountains, steppes, valleys, rivers, and so on. Additionally, another subdivision consists of similes formed using toponymy.

### **Similes based on landforms**

The strength of the historic figure Muhammad Hasan, in Magtymguly’s time, is compared to mountains and rivers in the following lines:

**Like mountains** it won’t shake, **like a river** it won’t go back, (Magtymguly, 2014: 30)

### **Similes based on toponymy**

Another line from the poem “The Eminence Is Yours” compares the strength of the main character in the poem to the strength of the Roman Empire:

Magtymguly says, it won't wake on its own **like Rome** (Magtymguly, 2014: 30)

In the following lines from the poem "Where Are You My Faith?" the author's sorrow was described figuratively:

Bloody tears were flowing **like a flood** from my eyes, (Magtymguly, 2014: 48)

In the same poem, nature is described using a simile that can also be interpreted as a hyperbole – a literary device used to express extreme overstatement. For example, a mudflow's large volume of water is compared to an ocean.

The mudflow will rush **like an ocean**, overflowing the whole world, (Magtymguly, 2014: 50)

In the poem "Parting", the word "flood" is used to form a simile when he described his sorrow as a disaster to people that is not wanted:

Water is greatly valued by fish, but I am **like a flood** not wanted by anyone (Magtymguly, 2014: 52)

### **Similes based on characters**

Characters are also common in the great poet's works. However, in stylistics comparison or reference to historical or literary figures can be considered an allusion as well. Nevertheless, simile-forming words such as "like" and "as" make them similes in a typical way, specific for Magtymguly's poetry.

### **Similes based on literary characters**

Magtymguly's poetry is renowned worldwide, much like that of Firdowsi, Omar Khayyam, and Nizami, and it demonstrates a strong connection to the works of other great Oriental poets (Mustakow, 2014: 476). In his writing, Magtymguly incorporates literary figures from classical Oriental literature, which once again highlights the depth of his worldview and knowledge. He references characters such as Rustem, Zal, Feridun, Gushtasp, Jamshid, Keyumars, as well as other legendary rulers and famous couples from the Oriental literary tradition.

You **resemble Rustem**, the son of Zal (Magtymguly, 2014: 199)

In the poem "To the Top of the Heavens" Gushtasp was mentioned. He was the son of Luhrasp of the Kayanian Dynasty who reigned the dynasty for 20 years and had three sons – Ardashir, Shidsab and Nivzad whom he lost in the battle with Arsjap. The misfortune of Ahmet is compared to Gushtasp's.

You are known to the misfortune **like the son of Gushtasp** (Magtymguly, 2014: 31)

Nevertheless, the characters – famous Iranian kings, rulers, and mighty heroes who fought against evils and monsters – described in the long epic poem "*Shahn-ame*" by Firdowsi are also considered literary figures. Therefore, the similes based on these characters can be accepted as references to historical personalities. In the poem, the spirit of the people, their freedom, the independence of their country, and

the happiness of the nation are portrayed as characters struggling, which inspired the ancient kings to survive (Mustakow, 2014: 173). In the example above, Magtymguly compares Ahmet Shah Durran to these kings.

Magtymguly continued the tradition of referring to works about couples, their content, and events – a tradition especially popular in the East (Mustakow, 2014: 118). Especially in the poem “*I Fell in Love with You*”, he includes such couples as: Ibrahim – Sarah, Joseph – Zuleyha, Leyli – Mejnun, Shirin – Perhat, Seypelmelek – Mahjema, Warka – Gulshah, Novruz – Gul-Ferha, Wamyk – Uzra, Arzy – Ganbar, Zohre – Tahir, Shasenem – Garyp. The love of the poet is compared to the love of these literary characters.

There are also examples with these characters in other poems, such as “*The Race Is Found*” and “*Oh, It Will Be Blocked.*”:

Seeking to meet him I wandered the hills **like Mejnun**, (Magtymguly, 2014: 46)

I’ll go out unto the deserts **as a bewildered Mejnun** (Magtymguly, 2014: 164)

### **Similes based on historical and mythical characters**

Another example of similes built on historical and mythical figures in Magtymguly’s poetry can be found in the poem “*The Eminence Is Yours*,” where characters such as Mahti, Suleyman, and Alexander the Great are mentioned:

**Like Mahti** you withstand the devastation,

**Like Suleyman**, you can make the water obey,

**Like Alexander the Great**, the river crossing is yours.

... It is **strong like Alexander the Great**; it won’t be defeated, won’t be crushed (Magtymguly, 2014: 30)

Here, Mahti is presented as a religious or mythical figure, whereas Suleyman – or King Solomon – is known in history as a wise and powerful man. In some sources, he is also regarded as a prophet. He was the son of King David and the builder of the Temple in Jerusalem. Alexander the Great, also known as Alexander III of Macedon, was the king of the ancient Greek kingdom of Macedon. He created a vast empire that stretched from Macedonia to Egypt and from Greece to parts of India. Indeed, the poem can be considered a historical source for scholars studying the time and political atmosphere of Magtymguly’s era. “*The Eminence Is Yours*” is dated to 1755, and it can be said that it refers to Muhammad Hasan Khan, the son of the leader Fath, who marched to Isfahan – one of Iran’s major cities – seeking peace for his own tribes. In this poem, the poet expresses great confidence in him, comparing his wisdom, courage, power, and skill to those of the historical and mythical figures mentioned above:

Having no sons **like prophet**, and no end **like Solomon** (Magtymguly, 2014: 27)

Other such famous mythical figures are Iona (Yunus in Turkmen), Joseph (Yusup), Jacob (Yakup), Solomon (Suleiman), Jesus (Isa) and Moses (Musa) who are the basis for many similes in the sage's poetry. In the poem "The Best of Months":

Magtymguly, this is the time when

Good-natured people cry and meet ill-natured persons,

**Like the brothers of Joseph** who thought,

He was not worthy of the best of places. (Magtymguly, 2014: 144)

Joseph's childhood and his being sold into slavery by his two brothers when he was young (Mustakow, 2014: 104) is described through a simile rich in deep meaning. This form of reference to a well-known fact is known as **allusion**. Romaguly Mustakow defines this literary device in his work *Magtymguly and Oriental Literature* (2014), stating that in Magtymguly's poetry, allusion – an effective literary technique used in Oriental literature since the time of Nizami (1141–1209) – represents a "new kind of art" that has been widely employed in poetic creativity. As Mustakow explains, "This is a fact; one is a brief expression of the poet's idea by referring indirectly or allusively to the hero of the work or part of a famous story" (Mustakow, 2014: 114–115).

"Today Is His Time" is a poem that contains similes with a historical figure, also known as the mythical figure Karun who was known as the richest man in the East:

Let him gather riches **like Karun** (Magtymguly, 2014: 132)

A fine girl's good manners bear a resemblance to Hatyja (Khadijah), who was the first wife and the first follower of the Islamic prophet Muhammad and the daughter of Khuwaylid ibn Asad, a noble of the Quraysh tribe in Makkah, in the poem "You Are the Sultan, Abdullah".

You are engaged to a fine girl **like Hatyja**. (Magtymguly, 2014: 27)

It is **strong like Alexander the Great**; it won't be defeated, won't be crushed.

This is another example of this category with Alexander the Great taken from the verses of the poem "Goklen". These given examples show us comparison or referring to history with similes.

Religious-historic figures like Hydyr, Ilyas, and Kowus, who helped desperate people in difficulty, also appear in the poem "I'd Like to Feel the Wind of Dawn" to form similes referring to their characteristic features and life:

I'd like to see good and bad,

**Like Hydyr** in deserts,

**Like Ilyas** in waters,

**Like Kowus** in mountains.

The fact is that Hydyr ata is dressed in green. There are many stories how Hydyr ata helps people who remain without water in the desert and are in trouble. (Berdimuhamedov, 2021: 33).

Another character is Seyid Ali Imadadin Nasimi, commonly known as Nesimi, who was a 14<sup>th</sup> and 15<sup>th</sup> century poet and his death was also used to form a simile in the poem “I Am Enslaved”:

They’ll kill me just **like Nesimi** was killed... (Magtymguly, 2014: 72)

### **Similes based on abstract things**

In Magtymguly’s poetry, abstract nouns were also elements of similes. For example, in the poem “No One Knows Where It Begins or Ends”, force is likened to a giant:

Their **giant-like forces** will conquer ... cities will be three or four. (Magtymguly, 2014: 21)

Here, the literal death of the historical figure Dovletali in the poem ‘You Are Mourned’ is compared to the passing of Prophet Solomon:

The end of Dovletali will be **just like that** (Magtymguly, 2014: 27)

Likewise, in his poems, the correctness of some words like honesty and kindness is exhorted. Motivational, inspiring words and stanzas are very typical for the poet. In the poem “Today” there is a simile with an abstract basis as well:

Pyragy’s words are **like a remedy** today. (Magtymguly, 2014: 95)

Similes with abstract nouns, even in the description of appearance, height of a person are found in the poem “Stature”:

For your stature that is **like a miracle**. (Magtymguly, 2014: 97).

The ideas that life is temporary and it is like a dream are also mentioned philosophically in the poem “What Would Happen?”:

The entire world looks **like a dream**. (Magtymguly, 2014: 112)

The existence of individuals in this world is momentary, passing and compared to a guest in the abstract meaning in the poem “You Will Be Taken Away”:

The souls that come to this world,

Are all **like guests** to each other. (Magtymguly, 2014: 119)

In the stanzas of the poem “Towards the Basin” a guesthouse is used figuratively as an abstract noun with the meaning of “life”. The sage once again denotes life as temporary for all humankind. Consequently, as an example of the human understanding of the world, the great poet takes care of the problems of humanity in the world of poetry (Köňül gözgüsi, 2014: 72).

This world is **like a guesthouse** (Magtymguly, 2014: 126)

The examples provided here represent only a small portion of Magtymguly’s vast creative output. Many more instances of such linguistic richness – particularly the use of similes – can be found throughout his poetry. This literary heritage reflects the wisdom of a poet who not only understood life deeply but also possessed profound knowledge of the spiritual values of the Turkmen people.

When reading these poems, one gains insight into the essence of Magtymguly’s Oriental literary tradition, as well as the culture, history, folklore, and scholarly works

of his time. At the same time, readers are left with the sense that there is always more to discover and interpret within the layers of meaning in his beautiful poetry.

Magtymguly's use of similes has become a model for other poets, and the similes he created have taken root as part of the tradition of the Turkmen literary language. The beauty of his poetry lies in its endless capacity to convey meaning to the world. Through his verses, readers can imagine and feel more vividly, enriched by the expressive power of similes woven throughout the lines.

Thus, our aim was to identify and classify these similes based on the grammatical categories of the words from which they are formed.

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