



Article

Manifestation of Simile Means in Turkic Sources of the XI-XII Centuries in Modern Uzbek

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Abstract: This article discusses the means of simile found in sources from the XI-XII centuries. The semantic scope of similes is studied, and their functional characteristics in concretizing concepts, figurative expression, and ensuring emotionality are highlighted. The research results serve to enrich our knowledge in the field of historical morphology and semantics of Turkic languages. At the end of the article, scientific conclusions on the historical transformation of the studied means are presented, which helps in a deeper understanding of the history of the Uzbek language. This work serves as a theoretical source for Turkic scholars, students of philology faculties, and those interested in the history of the mother tongue.

Keywords: Simile, Means, Etymology, Stereotype, Turkic Language, Standard, Modern Uzbek Language, Foundations of Manifestation.

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1. Introduction

The XI-XII centuries were a period of formation and flourishing of the Turkic language, and the similes in the sources of this period are of great importance not only as historical linguistic units but also as cognitive traces of the Turkic peoples' perception of the world [1]. This system of similes maintains its vitality in the semantic layers of today's modern Uzbek language. Through them, the ancient linguistic landscape of our people, the inseparable connection between man and nature, and cultural stereotypes formed over centuries are passed down from generation to generation [2], [3].

In the modern linguistics paradigm, similes are approached not merely as artistic-aesthetic decoration, but as a complex cognitive model. These models structure abstract concepts existing in the human mind with the help of clear and understandable images. For example, through comparison, new information is linked with a known prototype, and thus the process of conceptual cognition is activated [4]. In Old Turkic sources, particularly in the works "Devonu lug'otit turk" and "Qutadg'u bilig," similes demonstrate the artistic-aesthetic potential of the Turkic language at a high level. We can see that the simile means in Old Turkic sources have developed integrally in modern Uzbek both in form and content. In these works, similes are expressed through the following main means [5], [6].

Literature Review

In Uzbek linguistics, in researching the linguistic features of similes, it is important to determine their semantic structure, component parts, and relationship with other speech phenomena. Specifically, in the research conducted by M. Mukarramov, the mutual comparison of two lexical units is seen as the main condition for the emergence of a simile. It is analyzed based on fundamental aspects such as its integral connection with artistic

imagery means like epithet, metaphor, hyperbole, and litotes, and the division of similes in literature into concrete and abstract, traditional and individual types based on senses or perceptions [7].

From the perspective of fiction, similes are classified differently in terms of form and content as the most active means of artistic representation. In particular, the analysis of artistic texts allows for the division of similes into two large groups: mediated and direct similes, which is reflected in the research of K. Ma'rufov. The author specifically notes that in mediated similes, the objects being compared are connected using special linguistic indicators (simile particles and postpositions), while direct similes are characterized by arising directly based on the relationship between objects without any auxiliary words [8], [9].

2. Materials and Methods

This study employs a *комплексли* (multi-method) research design integrating cognitive-linguistic, linguocultural, comparative-historical, and systemic-structural approaches in order to comprehensively analyze simile means in Turkic sources of the XI–XII centuries and their manifestation in modern Uzbek language.

At the first stage, a corpus-based textual analysis was conducted using primary classical sources such as “Devonu lug’otit-turk” by Mahmud Koshgari and “Qutadg’u bilig” by Yusuf Khos Hajib. Relevant linguistic units expressing simile (suffixes, postpositions, particles, and syntactic constructions) were identified, classified, and systematized.

At the second stage, a comparative-historical method was applied to trace the diachronic evolution of simile markers (e.g., -teg, -cha, kibi, yanglig’, bikin) and to determine their transformation into modern Uzbek forms such as -dek/-day and kabi. This enabled the identification of continuity and structural shifts within Turkic linguistic development.

Furthermore, the cognitive-linguistic approach was used to interpret similes as conceptual models reflecting human perception and categorization of reality. In this context, simile constructions were analyzed in terms of source and target domains, prototype-based cognition, and metaphorical extension mechanisms.

In addition, a linguocultural analysis was carried out to reveal the relationship between simile usage and national worldview, cultural stereotypes, and value systems embedded in historical texts.

Finally, the systemic-structural method ensured the classification of simile means into morphological, lexical-grammatical, syntactic, and paremiological levels, allowing for a holistic understanding of their functional and semantic properties.

3. Results and Discussion

The system of postpositions expressing the relationship of simile in Turkic monuments of the XI–XII centuries is distinguished by its formal and semantic features. Specifically, units such as *kibi* (*kebi*), *yanglig’* (*yanlig’*), and *bikin* constitute a holistic group according to their linguistic nature and serve to bring out the meanings of inter-object comparison and simile [10]. Although these postpositions usually combine with nouns in the nominative case, when used with personal and demonstrative pronouns, they require the genitive case form, which manifests their unique grammatical management method. For example, constructions like “*mening kibi* (*kebi*)” (like me), “*sening kibi*” (like you), “*muning bikin*” (like this) are characteristic of the ancient Turkic language structure [11].

From the perspective of historical development, the active use of the postposition *kibi* (*kebi*) is mainly observed starting from the XIII-XIV centuries and has found its reflection in the finest examples of our classical literature. This can be clearly seen in the sentences "*On tórtüñch ay kabi bolg'ay*" (It will be like the fourteenth [full] moon) in "Tafsir," in the lines "*Har góshada mening kibi yuz ming xaraba bar*" (In every corner there are a hundred thousand ruins like me) in Atoiy's devon, and in the figurative expressions like "*Qilay majnun kibi ko'nglimni hali*" (Let me make my heart like Majnun's) in Alisher Navoiy's epic "Farhod and Shirin". These linguistic means were also used in various phonetic variants over time, including in the work of Muqimiy as "*Sözlarining toti kebi shirin kalom etsang netar?*" (What if you spoke sweet words like a parrot?). Such analyses show that simile postpositions became stable during the historical development of the Uzbek language and served as a primary source in enriching the linguistic layers of national thinking [12].

The active use of the postposition *yanglig'* (*yanlig'*) is also widely observed in sources starting from the XIII–XIV centuries. This postposition is one of the leading means for expressing similarity between objects and appears in our classical literature as follows: "*Ushbu yanglig' mehnat ichra kun kechürdi*" (Spent the day in such labor) ("Qissai Rabg'uziy"); "*Ul sening kofur yanglig' orazingni oy degay*" (He shall call your camphor-like face the moon) (Lutfiy); "*Bu yanglig' tush ko'rubturlar tamomi*" (They all saw such a dream) (Navoiy, "Farhod and Shirin"); "*Yasanib chiqti pariya yanglig' bari*" (They all came out dressed like fairies) ("Shayboniyнома"); "*Kirmamish ham kechai ishq ichra men yanglig' kishi*" (No person like me has ever entered the night of love) (Munis). These examples confirm that the postposition *yanglig'* maintained its stable simile function in artistic style for centuries [13].

The postposition *bikin* was actively used mainly in poetic works belonging to the XIV–XV centuries and was considered a characteristic unit expressing the meaning of simile in a certain stage of the history of the Uzbek language. This can be seen through the following examples provided in the works of creators of that period: "*Yaratti oy bikin zebo seni haq*" (God created you beautiful like the moon) ("Muhabbatnoma"); "*Tökülgay oxiri andin yer uzra suv bikin qonim*" (Finally my blood shall pour from there onto the earth like water) (Lutfiy); "*Gul bikin jon ko'nglakini yuz pora qildi xori hajr*" (The thorn of separation tore the shirt of the soul into a hundred pieces like a flower) (Atoiy); "*Muning bikin yorug' yo'q hech falakda sayyora*" (There is no planet in the sky as bright as this) (Sakkokiy). Analysis shows that although the postposition *bikin* went out of use in later periods and gave way to universal means like *kabi/-day*, it served as an important morphological indicator for the linguistic landscape of that time [14].

The preservation of the *kibi* tool in the form of "*kabi*" indicates that this tool is the most ancient in the system of Turkic languages. In modern Uzbek, this tool is widely used in all styles. In the language of the work, the artistic art of simile was created mainly through tools such as *-teg, -sani, -layu, -ul, -lug, -liy, -ol, -turur, oxsar*. The simile tool *-teg* was actively used in the impressive expression of meaning and content. The fact that *-teg* forms an adverb expressing meanings such as simile, comparison, and contrast is reflected in inscriptions belonging to the Old Turkic language. They play an important role in literature in bringing images to life, strengthening the description, and conveying the idea more deeply.

In modern Uzbek, auxiliary words expressing the relationship of simile include postpositions and particles such as *kabi, singari, yanglig', xuddi, go'yo, bamisoli, misli, misilsiz, misoli, baayni*. Postpositional means expressing the simile relationship come after the compared images, while particles come before them, serving to strengthen and express the meaning of the simile. These means also show various similarities between objects and become synonymous with other simile-expressing elements based on the semantic content of the word used as the compared image [15].

The simile means has a special role in forming the simile construction. Textbooks on Uzbek grammar, monographs, and research in literary studies provide valuable information about the participation and role of the means in expressing simile. In literary sources, the simile means is called *odobi tashbeh*. The freshness of the comparison in many cases depends on the chosen standards (etals), and partly on the simile means.

In Turkic sources of the XI–XII centuries, simile means constitute a multi-layered system: morphological (-dek/-tek), lexical-grammatical (kibi/yanglig/teg...), syntactic constructions, and paremiological (proverb) forms work in harmony. These tools manifest simile not just as an artistic decoration, but as a mechanism for creating a conceptual model: through standards, the conceptsphere of the period, the hierarchy of values, and notions of norms become visible in the text. Thus, studying simile means in a linguacognitive approach allows for a deeper interpretation of the meaning layers of XI–XII century texts.

Furthermore, the following similes were also in active use in written monuments of the XI–XII centuries:

- **-ča, -čä (-cha)** – a postposition (suffix) expressing the meaning of simile; in the work, it is compared to the function of *kāfu-t-tashbih* (the letter "k" of simile) in Arabic. For example: "*ol meningchä*" – he is like me, "*bu aningcha*" – this is like that. This suffix has fully preserved its comparative function in modern Uzbek.
- **Kib (kib)** – a lexical unit meaning "like", "similar" in Oghuz dialects. Its use in the source is evidenced by the example "*bu er aning kibi*" (this man is like him). This unit later spread widely in Turkic languages and is the etymological basis of *kabi* – the most active simile postposition in modern Uzbek.
- **-teg** – an ancient Turkic suffix signifying simile; it appears in the work in the form "*ol andag'-teg*" (he is like that, he resembles that). It is worth noting that over time this suffix underwent sound changes and transformed into the *-dek/-day* form in the current language.
- **-dek** – this affix forms an adverb expressing meanings such as simile and comparison. There is no specific pattern in which form of this affix is used. The difference is that the *-teg* form is the ancient version of this affix (this form was used in ancient monuments). The *-dek* form appeared later. In Uzbek, it was used in the *-teg* form until the middle of the XIV century, in *-tek* and *-dek* forms in the second half of the XIV and first half of the XV centuries, and mainly in the *-dek* form in subsequent periods. In some monuments, such as "Shajarai tarokima," this affix also occurs in the *-day (-däy)* form. The *-dek* suffix is part of the standard.

In the simile structure, the placement of standards within a verse is not fixed. In linguistic monuments of the XI century, the simile relationship was actively expressed not only through special suffixes and postpositions but also through verb forms. Specifically, the use of the verb *o'xshar* (resembles) clearly shows the principles of comparison in Turkic thinking. The following couplet from the "Devon" is a vivid example of this: "*Quruq qumqa oxshar bu yanlug' ozi, Öküz kirse tolma bu suqluq ko'zi*". **Prose translation:** This so-called human himself resembles dry sand; even if a river enters, this greedy eye does not fill. In this passage, the unit *o'xshar* performs the predicative function of the simile, ensuring the semantic connection between the concepts of "human nature" and "dry sand". Notably, here, human dissatisfaction and greed are explained based on a cognitive model through the image of dry sand that absorbs water – a natural phenomenon. This confirms that as early as the XI century, similes were not just artistic decoration but a means of concretizing complex moral-philosophical concepts.

- **-siğ** – a simile suffix. It is added to the end of nouns to liken a thing mentioned with desire to itself. For example: *qulsığ er* – a person whose character is like the character of slaves. *Bu qari ol oğlansığ* – the behavior of this old person resembles the behavior of young children. In words containing front vowels, *gāf* is used instead of *ğayn*. For

instance: *bu er-ol begsig* – the character of this man resembles the character of beks. Also: *bu oğul – ol ersig* – this child resembles adults; he carries himself like adults.

In XI century Turkic thinking, human organs and their functions were often explained through animalistic images (related to the animal world). The following couplet from "Devonu lug'otit-turk" is a vivid example: "*Til arslan turur ko'r, eshikda yotur, Aya evlig' arsiq, bāshingni yeyür*". **Prose translation:** Know that the tongue is like a lion lying at the door (mouth); O owner of the house (owner of the body), beware, it (the lion) will eat your head. Here, the relationship between "tongue" (the thing likened) and "lion" (the thing likened to) is connected through the unit "*turur*". In the ancient Turkic language, "*turur*" is not only an auxiliary verb but also a means that raises the simile to the level of a firm fact. The human mouth is compared to a "door" (the entrance to a house), and the tongue to a dangerous animal lying at that threshold. Here, the power and danger of the tongue and the necessity of controlling it are revealed through the concept of the "lion".

4. Conclusion

The study of simile means in Turkic monuments of the XI–XII centuries shows that during this period, the category of comparison formed a complex system at both morphological and lexical-grammatical levels. From Mahmud Kashgari's "Devonu lug'otit-turk" to Yusuf Khos Hajib's epic "Qutadg'u bilig," similes served not only as artistic-aesthetic decoration but as a cognitive model systematizing worldviews in the human mind.

As identified during the research, suffixes such as *-teg*, *-cha* and postpositions such as *kibi*, *yanglig'*, *bikin* in the ancient Turkic language underwent transformation during various stages of the historical development of the Uzbek language and created the foundation for universal means like *-dek/-day* and *kabi* in today's modern Uzbek. Especially, the use of similes in connection with the animal world, natural phenomena, and human qualities indicates that they are a linguistic reflection of the ancient conceptual system and national mentality of the Turkic peoples.

In conclusion, studying the simile means in the sources of this period in comparative-historical and cognitive directions has important theoretical and practical significance in understanding the gradual development of Uzbek linguistics and in determining the linguistic progress of the national worldview.

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