

Syntactic and semantic features of the particle "MISLI" in old Uzbek language

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Abstract: In literary works, the word *misli* serves as an auxiliary and helps form syntactic structures by appearing before open-structured coordinated pieces. Similar to the Uzbek auxiliaries *kabi* (as) and *singari* (like), the auxiliary construction can occur at the conclusion of the phrase or just after the sentence element it syntactically interacts with. The sentence's syntactic structure is complicated by this auxiliary construction.

Keywords: Functional auxiliary, auxiliary construction, sentence element, coordinated element, actual division, theme, rheme.

Introduction: Many Arabic and Persian loanwords may be discovered in written materials about the history of the Uzbek language, especially in Alisher Navoi's writings. While some of these borrowings are unique to a single piece, others are employed consistently throughout all of his literary genres. Some borrowings from ancient writings maintain the grammatical characteristics of their native language in addition to their lexical meanings. The *misli* functional auxiliary is one example of such a grammatical form. Since the 13th and 14th centuries, the *misli* auxiliary has been used in recorded sources, and its use in prose and poetry has increased in recent years.

Arabic is the source of the word *misli*, which has been used historically to indicate "similar to" or "just like." *Misli* has been employed to convey the ideas of similarity, equivalency, or parity in Alisher Navoi's writings. It has been used in poetry works in the sense of analogy and comparison, according to E. Fozilov. [1] Additionally, in the language of written sources, *misli* has also appeared as part of Arabic phrases *عديم المثل* – *adimul-misl a*. Expressions such as *tengi yo'q* and *misli yo'q* have been used in historical texts to mean "unparalleled" or "without equal." [2] Additionally, in some of Alisher Navoi's works, this word has been used with possessive forms, similar to nouns. For instance, *Misling adim* means "your likeness, your equal does not exist": *Bilurda sening dog'i misling adim (SI)*. [3] The

misli postposition remains actively used in modern Uzbek as well. It is still employed in its lexical meaning, as in *misli yo'q*—"without equal." Accordingly, considering this word as a functional postposition is justified.

Similar to modern Uzbek, the old Uzbek word *misli* eventually spread across the language as a way to convey resemblance. The Explanatory Dictionary of the Uzbek Language states that the *i* in *misli* (*misl* + *i*) is a Persian *izofa* form: [a.+f. — the word *misl* in *izofa* form], conveying meanings such as *kabi* (like), *singari* (similar to), and *bamisoli* (akin to). For example: *Qalbini bir og'ir g'am o'rtardi misli otash* (His heart was consumed by heavy sorrow, like fire). — H. Olimjon. [4] Its usage is also observed in both the spoken and written styles of modern Uzbek. For example: During the years of independence, the country's economic and social potential has risen to an unprecedented level. (Gaz.)

The Turkic postpositions *kibi*, *bikin*, and *yanglig'*, as well as the lexical construct *-dek*, were all identical in meaning to the *misli* postposition in the language of ancient texts, especially in the poetry of Alisher Navoi. This feature of *misli* is identical to how it is used in contemporary Uzbek. For instance:

Nun boshinda shamra yanglig'dur qoshing uzra girih
Oraz uzra nuqta mislidur uzoring uzra xol (378).
(The letter 'Nun' at the beginning is like a curl, and your

brow is a knot;

Upon your face, a mole is like a dot, and upon your distress, a beauty mark.)

There are several variations in the employment of the misli postposition, especially in its syntactic form, despite the fact that its meaning is similar in both times. The language of prose and poetry was where these distinctions were most noticeable in old Uzbek as well. The main feature of the misli postposition in prose writings is that it is used at the start of an open syntactic structure, creating a construction made up of coordinated pieces. The misli-based construction creates an unusual sentence structure overall by following the word to which it is attached (whose meaning it explains). Neither classical poetry nor contemporary Uzbek sentence formation typically employ such a grammatical pattern. For instance: *Va masnaviylari ham misli «Tajnisot» va «Zul-bahrayn» va «Zul-qofiyatayn» va «Husn vs ishq» va «Nosir va Mansur» va «Bahrom va Gulandom» bor* (NM). The misli postposition comes before coordinated items in the provided sentence, which makes it easier to produce a postpositional structure and unifies these elements into a single semantic group. The sentence's syntactic position and semantic coherence are guaranteed by the postpositional construction, which is made up of coordinated pieces and is connected to a particular clause component. Because of this specific characteristic, these formulations are different from appositive elements or separable (changing) sentence components. In the structure of the sentence, the misli «Tajnisot» va «Zul-bahrayn» va «Zul-qofiyatayn» va «Husn vs ishq» va «Nosir va Mansur» va «Bahrom va Gulandom» postpositional construction serves as an integral part of the subject (masnaviylari), functioning collectively as a modifying clause component. The formation of the construction in this manner is related to the grammatical properties of the misli postposition. This phenomenon is strictly associated with syntactic structure and does not affect the semantic plan of the sentence. It can be transformed as follows: *Va «Tajnisot» va «Zul-bahrayn» va «Zul-qofiyatayn» va «Husn va ishq» va «Nosir va Mansur» va «Bahrom va Gulandom»*. In this instance, either coordinating conjunctions or an enumerative intonation are used to connect the coordinated items that Misli introduced. The placement of the postpositional construction within the sentence's syntactic structure received special attention during the analysis of phrases using the misli postposition in Alisher Navoi's prose works. The structure is notable for having no set location; it can appear at the conclusion of the sentence — following the predicate, which is the semantic centre of the statement — or immediately after the changed

sentence components. Consequently, the construction

a) Used immediately after the modified sentence component: *"Va Hinddin qaytg'andin so'ngra Isfaroyinda go'sha ixtiyor qilib toatqa mashg'ul bo'ldi va ba'zi kutub, misli «Ajoyib ud-dunyo» va «Javohir ul-asror» Shayxningdur"* (MN). (And after returning from India, he chose seclusion in Isfarayin and engaged in worship, and some books, misli "Ajoyib ud-dunyo" and "Javohir ul-asror," belonged to the Shaykh.)

b) Used at the end of the sentence (after the predicate): *"Dedi, valloh, bir kun xos as'hob bila o'turub erdi. Misli Shamsuddin Igiy va Faxruddin Iroqiy va Sharofuddin Musiliy va Shayx Sa'iyd Farg'oniy"* (502).

(He said, by God, one day he was sitting with his close companions. Misli Shamsuddin Igiy, Faxruddin Iroqiy, Sharofuddin Musiliy, and Shaykh Sa'iyd Farg'oniy.) Based on the gathered factual examples, it is evident that this type of usage is quite common.

As previously mentioned, the misli postposition is usually employed at the start of a coordinated construction, which is regarded as a constructive aspect of the sentence, and because of its grammatical nature, it occupies a certain place in the phrase's syntactic structure. The consideration of this grammatical form as a way to actualise the phrase resulted from the necessity to examine this postpositional element from a communicative standpoint. The misli structure always has an emphatic tone and takes on the role of delivering new information, regardless of its syntactic location within the phrase. To put it another way, the misli structure acts as the sentence rheme, and the changed component as the sentence theme. Thus, in classifying the semantic structure of such sentences, considering the misli postposition as a grammatical form that ensures the theme-rheme division of the sentence yields the expected analytical results.

When coordinated elements begin, the misli postposition is employed to signal the appearance of a new semantic centre in the sentence: *"On Monday, the twenty-ninth of the month, all the sheikhs were present, misli Shaykh Aly Haytiy and Shaykh Najibuddin Suhraordin"* (567). The focal point of the communicative goal and the logical construction of the speech form, which is regarded as stylistically significant, are situated at the beginning of the sentence at the actual level. However, in order to maintain its relationship with the logically emphasised important component, the structure created with the misli postposition is either placed at the end of the phrase or just after it. For instance: *"... to do whatever one desires, misli making the rain fall, making the wind blow, bringing and repelling floods, repelling locust*

infestations, and assuming any form" (ML). As seen from the example, in this sentence, the focal point of the communicative purpose — *har ne* (whatever) as an unmarked direct object — functions as the theme, while the *misli* construction, as a whole, serves as the theme.

Based on the information gathered, it can be concluded that the communicative focal point (theme), which is explained by the postpositional construction, serves mostly as the sentence's subject and sometimes as an object. It is commonly known that word order helps to differentiate between themes and rhemes, which are essential for meaning transmission at the information structure level. The following grammatical patterns are present in the *misli* postpositional construction (rheme) and the communicative focal point, or the sentence element whose meaning is being clarified (theme): In terms of case and number (plural and singular), the postpositional structure and the word whose meaning is being clarified preserve grammatical agreement. The clarified word appears in either the Arabic plural form or the Turkic plural form marked by *-lar*. In postpositional constructions, the plural marker *-lar* is used after the enumerated elements. With an Arabic plural form: "The people around him were astonished by his actions and came in groups to see him, marveling at his bravery, for among those fifty: *misli* leopards, lions, and other wild beasts were present" (MA). With a Turkic plural form: "And it was remarkably interconnected, with other elements as well, *misli* 'qavl,' 'ghazal,' 'chorzarb,' and 'sawt' and 'naqsh,' bound in countless forms..." (Pahl. M.).

The determined word might not have a grammatical plural marker, but the qualifying word might be in the Arabic plural form. In these situations, the listed coordinated elements serve to convey the plural meaning: "The entirety of the sheikhs were present in his gathering, *misli* Shaykh Ali Haytiy, Shaykh Baqo b. Botu, Shaykh Abu Sa'd Qilaviy, Shaykh Abunnajib Suhravardi, Shaykh Jogir, Shaykh Qazib ul-Bon Mavsiliy, and Shaykh Abus-Su'ud" (565).

1. Postpositional constructions (*misli* constructions) that have coordinated elements always have the same case marking, even if they do not match the word being clarified in grammatical number: "And several principles, circles, and meters, which in no prosody had existed *misli* the books of the founder of the discipline, Khalil ibn Ahmad, the master of the science, Shams Qays, and Khwaja Nasir Tusi's *Me'yor ul-Ash'or*, and indeed, in the *Aruz* of the venerable Makhdumi (may his tomb be illuminated), which this humble servant extracted from the principles of this discipline and added to this book" (MA). In this sentence, the generalizing term *aruz* refers to the discipline and

science of prosody. Therefore, it is listed together with the authors of books on *aruz*.

2. The comparative marker *-dek*, the postposition *misli*'s Turkic counterpart, has also been utilised to highlight and amplify its meaning: "And being extraordinarily interconnected, further works have also been composed *misli* 'qavl' and 'ghazal' and 'chorzarb' - *dek*, and 'sawt' and 'naqsh' in an immeasurable number" (Pahl. M.).

3. The postpositional phrase has been integrated into a determiner+determined noun structure, creating a unique syntactic construction, as a result of semantic alterations in the phrase. The theme-rheme divide changes appropriately in these sentences: "The masters of this discipline in that era, *misli* Ustad Muhammad Khwarizmi, Mawlana Nu'man, Mawlana Sahib Balkhi, Shaykh Safayi Samarkandi, and Khwaja Yusuf Andijani-*dek* individuals, have created works comparable to their classifications" (HPM).

4. Tautology can occur when one of the components of a compound sentence that is being clarified is repeated: Additionally, Shaykh had the chance to spend time with other academics from Iraq and Khurasan during his period of spiritual travel and exploration, including *Misli* Shaykh Shihabuddin Suhrawardi and Shaykh al-Alam Shaykh Sayfuddin Bokhari and Sari Saqati and Shaykh Awhaduddin Kirmani, and among the scholars of Hind, Shaykh Bahauddin Zakariya Multani (q.s.)" (527).

5. The postpositional phrase alternately explains the components of the compound phrase when the element being clarified is composed of it: He has written books in both prose and poetry and was educated in both esoteric and exoteric sciences: Among poetic works, *misli* 'Kanz ur-Rumuz', 'Zod ul-Musafirin', 'Si Noma', and a collection of ghazals; among prose works, *misli* 'Nuzhat ul-Arwah' and 'Sirat ul-Mustaqim'" (718). The postposition *misli* differs from its form in classical poetic works and modern Uzbek, and it was utilised as a normative component of the Old Uzbek literary language. In terms of morphology, it is comparable to postpositions such as *singari* in contemporary Uzbek. It has always been employed with a flexible framework of well-coordinated components. The postpositional phrase as a whole creates a syntactic relationship with a particular clause element within the sentence, and *misli* always occurs at the beginning of coordinated components. As a whole, the sentence and the *misli* postpositional phrase create a complicated grammatical structure.

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