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Производные слова, образованные из корней соматизмов в поэзии Камола Худжанди

Аннотация: Данная статья посвящена процессам словообразования с использованием соматической лексики (слов, обозначающих части тела) в поэтических произведениях известного таджикско-персидского поэта XIV в. Камола Худжанди. В исследовании выявляются и анализируются морфологические, синтаксико-морфологические и лексико-семантические методы, используемые поэтом для создания производных и сложных слов из соматизмов, таких как *dil* (сердце), *dast* (рука), *chashm* (глаз), *jon* (душа) и другие. Исследование показывает, что соматизмы функционируют как высокопродуктивные основы для словообразования в поэзии Худжанди, при этом слово *dil* встречается 278 раз в производных и сложных структурах. Поэт использует префиксы (в частности, *be-*), суффиксы (*-a*, *-ī*, *-goh*) и комбинаторные методы для создания новых лексических единиц, которые часто приобретают метафорические значения, выходящие за рамки их физиологических отсылок. Эти модели словообразования отражают как языковые нормы классического персидско-таджикского языка, так и индивидуальные стилистические нововведения поэта. Полученные результаты способствуют пониманию исторических процессов словообразования в таджикской и персидской лингвистике и подчеркивают роль соматической лексики в поэтическом выражении.

Ключевые слова: Камол Худжанди, словообразование, соматизмы, производные слова, таджикский язык, персидская поэзия, морфология

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Derivative Words Formed from Somatism Roots in Kamol Khujandi's Poetry

Abstract: The given article dwells on the word-formation processes involving somatic vocabulary (words denoting body parts) in the poetic works of the renowned 14th-century Tajik-Persian poet Kamol Khujandi. The study identifies and analyzes the morphological, syntactic-morphological, and lexical-semantic methods employed by the poet to create derivative and compound words from somatisms such as *dil* (heart), *dast* (hand), *chashm* (eye), *jon* (soul), and others. The research reveals that somatisms function as highly productive bases for word formation in Khujandi's poetry, with the word *dil* appearing 278 times in derivative and compound structures. The poet utilizes prefixes (particularly *be-*), suffixes (*-a*, *-ī*, *-goh*), and combinatorial methods to create new lexical units

that often acquire metaphorical meanings beyond their physiological references. These word-formation patterns reflect both the linguistic norms of Classical Persian-Tajik and the poet's individual stylistic innovations. The findings contribute to the understanding of historical word-formation processes in Tajik and Persian linguistics and highlight the role of somatic vocabulary in poetic expression.

Key words: Kamol Khujandi, word formation, somatisms, derivative words, Tajik language, Persian poetry, morphology

1. INTRODUCTION

It is well-grounded that the issue of word formation in the Tajik language have attracted the attention of linguistic scholars since the time when textbooks for students of philological faculties were written. In his substantive dissertation “Kalimasozii ism dar zaboni adabii hozirai tojik” (“Noun Formation in the Modern Literary Tajik Language”), the Tajik linguist Sh. Rustamov provided comprehensive information on the history of word formation and its methods and techniques [8].

S. Ganizoda investigated word-formation issues, particularly the ways of forming compound words in the Tajik language on the basis of the modern Tajik literary language [3: 40].

In scholarly linguistic literature, the following methods of word formation are distinguished: 1) morphological; 2) morphological-syntactic; 3) lexical-syntactic; 4) lexical-semantic; 5) abbreviation [1; 2; 7; 10; 11; 12].

Some scholars have proposed other terms for word formation. For example, K. Usmonov in his article “Roje' ba mafhumi shaklsazi dar zabonshinosii muosiri tojik” (“On the Concept of Formation in Modern Tajik Linguistics”) writes that “...some phenomena are striking, which by their nature, properties, and methods differ from widespread word formation in the Tajik language. One such phenomenon is the stylistic use of means and words” [9: 198].

B. Ashrapov, in an article devoted to word-formation issues, writes that “the word ‘dilpursi’ (inquiring about affairs, about health) and other products of this model cannot be characterized as compound, since this type of word is formed as a result of the simultaneous action of two methods of word formation – the combination of words and the combination of a suffix, and such lexical units in word-formation are called words of a mixed type” [13: 149].

It is evident that each new word is constructed on the basis of one model or another, and each model represents a boundary of phonetic, lexical, and stylistic means. The goal of word formation is the creation of a new lexeme (lexical unit). For this reason, the definition and analysis of a word acquires significance, first and foremost its meaning, semantic nuances, and then the intonation of pronunciation, stress, and its stylistic features. Every concept and every meaning is born in the human brain under the influence of social life and is expressed through language.

By the morphological method, new words are formed through the attachment of word-forming affixes and the combination of stems (syntactic-morphological method). And such a group of formations in the language of literary fiction, particularly in the works of Kamol Khujandi, is represented by a very significant number of words.

When analyzing Kamol's poems, we initially paid attention only to the beauty and elegance of speech. This is not accidental, since the very understanding of the charm and refinement of Kamol's poems is the key to the treasures of meaning. Considering the re-

search theme in the subsequent sections of this chapter, we will briefly express our thoughts regarding the place and role of somatic words in word formation and the formation of word combinations in the works of Kamol Khujandi, using several somatisms as examples.

One of the distinctive features of Kamol Khujandi's poetic style manifests itself in word formation. The poet, combining noun with noun, noun with suffix, noun with adjective, noun with verb, and prefix with noun, and employing other morphological, syntactic-morphological, and lexical-semantic methods, forms new words whose roots denote parts of the human body.

In the process of depiction, the poet used words or himself formed them from words and affixes or, conversely, from affixes and words. The newly formed word, through one of its parts, primarily its base, correlated with a somatism.

The main purpose of the article is to identify, classify, and analyze derivative and compound words formed from somatic roots in the poetic works of Kamol Khujandi, determining the word-formation models and methods employed by the poet and revealing the semantic nuances acquired by these lexical units in poetic context.

The genesis of the article is the observation that while word-formation processes in Tajik have received considerable scholarly attention, the specific role of somatic vocabulary in the poetic word-formation of classical authors, particularly Kamol Khujandi, remains insufficiently studied. The rich corpus of Khujandi's divan provides extensive material for investigating how somatisms function as productive bases for creating new lexical units with both literal and metaphorical meanings.

The main functions of the article are to contribute to the historical lexicology of Tajik and Persian languages; to demonstrate the productivity of somatic roots in classical poetic word formation; to identify the specific word-formation models preferred by Kamol Khujandi; and to analyze the stylistic and semantic effects achieved through the use of derived somatic vocabulary.

2. METHODS AND MATERIALS

The material for this research consisted of the poetic works of Kamol Khujandi, presented in three main editions of his divan: edited by Sh. Huseynzoda, N. Kahhorova, and S. Asadulloev (Dushanbe, 1983, volume 1) [4]; edited by S. Asadulloev (Dushanbe, 1995) [5]; and edited by Abdujabbor Surosh (Khujand, 2011) [6]. The total volume of analyzed material comprises more than 1800 pages of poetic texts.

The following methods were employed during the research: the descriptive method for characterizing the identified linguistic phenomena; the method of componential analysis for revealing the semantic structure of derivative words; the method of word-formation analysis for determining the models and methods of forming new lexemes; the method of contextual analysis for identifying semantic nuances and stylistic functions of derivative words in poetic context; and the quantitative method for determining the frequency of usage of various somatisms within derivative and compound words.

3. MAIN RESULTS

The research was conducted in several stages. At the first stage, a continuous sampling of all lexical units containing somatic roots was carried out. At the second stage, the identified units were classified according to methods of word formation. At the third stage, a word-formation and semantic analysis of the selected units was conducted. At the fourth stage, the stylistic functions of derivative somatisms in the poetic context were determined.

For example, the somatic word “dil” (heart) is the most frequently used in the works of Kamol Khujandi. This word is used 278 times in the composition of derivative and compound words. This word, together with the prefix be-, forms new words denoting dildoda (being in love), dilboxta (enamored), oshiqi shaydo (madly in love):

Didavu dil har yake tanho turo dorand dúst,
Khud mani bedil natando dúst medoram turo [4: 75].
(Eye and heart, each alone, hold only you, friend,
I myself, heartless, am not alone in loving you.)

In the Tajik language, words are also formed by adding the prefix be- and the suffix -ī to a word, which can be encountered in the works of Kamol Khujandi. In the poet’s ghazals, the evidentiary nature of an object’s quality is conveyed by the words basar, qadam, jon with the prefix be-. The word bebasar is used in some cases in the meaning of bechashm (eyeless), nobino (blind), benazar (not seeing), a’mo, kúr (blind), ojiz (weak); in other cases it acquires the figurative meaning of g’ofil, beogoh, bexabar (ignorant, unaware):

Agar gul peshi rúyash zad ba nargis lofi yakrangī,
Ba chashmi masti tu on bebasar bora chī megūyad? [4: 74].
(If the rose boasted before her face to the narcissus of singleness of color,
What would that eyeless one say to your intoxicated eye?)

Hast nazzoragī-yi rúyi tu imrúz Kamol,
Bebasar muntaziri va’dai fardost hanūz [4: 74].
(Today, Kamol, there is contemplation of your face,
The eyeless one still awaits the promise of tomorrow.)

The derivative word beqadam in the poet’s verses expresses the meaning (deluded, ignorant, unfortunate, unhappy):

Qadam to nayovardaī dar rohi ishq,
Naranjī, garat beqadam meshumoram [4: 77].
(Until you have taken a step on the path of love,
Do not be offended, I will consider you unfortunate.)

On beqadam, ki dar harami ishq pay naburd,
Omad ba didanat, dari davlat faroz yoft [4: 77].
(That unfortunate one, who found no way into the sanctuary of love,
Came to see you, found the door of fortune open.)

The word bejigar (without a liver) is used in the meaning of fear, cowardice, coward:

Ey ki gurezad dilat az doghi ishq,
Rav, ki turo bejigare yoftem [4, 83].
(O you whose heart flees from the brand of love,
Go, for we have found you to be without a liver (i. e., timid).)

The word bejon is used by the poet in its common meaning, i. e., murda (dead), fanoshuda (having passed into oblivion); xastajon (weary of soul), ozurdadil (offended, resentful), jonfigor (causing mental anguish), zaif (weak), bequvvai (powerless):

Naboram jon man az in vartai g’am, gar boshī,
Begunoh az mani bejon tu chunin ranjida [4: 83].
(I will not take my soul from this abyss of sorrow, if you are,
Why are you thus offended, guiltless, at me, the lifeless one?)

With the addition of be- (prefix), chashm (noun), and -ī (suffix), the word bechashmī is formed, meaning blindness, sightlessness; lack of foresight, sidelong glance, which is noted in the poet's ghazals:

Ba po guzashtan az on sū nishoni bechashmist,
Chu chashm nest shumoro, ba chashmi man guzared [6: 336].
(Walking past on that side is a sign of blindness,
Since you have no eye, walk by my eye.)

Kamol Khujandi also creates new words from synonyms of the word chashm, an example of which is provided below with explanation.

By combining the Arabic word basar with a Tajik prefix and suffix, the poet creates new Tajik words. For example, the combination of be- (Tajik prefix) with basar (Arabic noun) forms the derivative word bebasar meaning without eyes, without sight, blind, sightless, a blind person:

Agar gul peshi rūyash zad ba nargis lofi yakrangī,
Ba chashmi masti tu on bebasar bora chī megūyad? [5: 283].
(If the rose boasted before her face to the narcissus of singleness of color,
What would that eyeless one say to your intoxicated eye?)

The combination of the Tajik prefix be- with the Arabic word basar and the Tajik suffix -ī allows the poet to obtain a new word – bebasarī – meaning lack of foresight, ignorance, sightlessness, blindness:

Zohid az rūyi tu mahjuru zi khud magrur ast,
Kheshtanbīnī-yi ū bin ba chunin bebasarī [5: 554].
(The ascetic is veiled from your face and proud of himself,
Look at his self-regard in such blindness.)

From the somatic word “dast” (hand), the poet forms a series of derivative and compound words. The word “dast” is also one of the productive somatisms. It has become known that it actively participates in the formation of compound words, but not in the formation of derivative words. In the works of Kamol Khujandi, only such derivative words as dasta (handle, bunch), dastgoh (loom, workshop, abode), dastor (turban, veil) can be found; suffixal words were not found at all. For example, a derivative word is formed from the noun “dast” and the word-forming suffix “-a”. It has the following meanings: something that can be taken in hand entirely or by its extension, like the hilt of a sword, the handle of an axe, and/or a bunch of flowers, plants, a bouquet:

Bunafsha dastae bar arguvon ast,
Garat bar lola sunbul soyabon ast [5: 88].
(A bouquet of violets is upon the Judas tree,
For you, the hyacinth is a canopy over the tulip.)

The word dast (hand) with the suffix -gah and its other variant -goh also forms words. The compiler of the Dictionary of Kamol Khujandi's Language, considering the word dastgah equivalent in meaning to the word dastgoh, interprets the phrase “dastgahi sūfiyona yoftaam” (I have found a Sufi abode) as allegorically referring to the attainment of divine essence:

Būsai on po bilogharona, ki boz
Dastgoh sūfiyona yoftaam [5, 379].
(The kiss of those feet, eloquently, that again
I have found a Sufi abode.)

However, it is known that the suffix -goh is not a synonym but a variant of the suffix -gah. The word dast+goh in this dictionary, in the verse cited below, is interpreted as household items, tools, capital; figuratively, splendor, beauty:

Dorī az on du soid pursii ostinhō,

Az dilbaron, ki dorad in guna dastgohe? [5: 510].

(Do you have, from those two white arms, inquiry of the sleeves

From beloved ones, who possess such an abode / splendor?)

Kamol Khujandi, in his works, primarily used rare and infrequently used somatisms with both widespread and limited meanings. By employing a range of words with limited meaning, he imparted to them new shades of meaning or new semantic resonances.

4. DISCUSSION

The conducted analysis of word-formation processes involving somatic vocabulary in the poetry of Kamol Khujandi reveals a number of regularities that require theoretical interpretation in the context of the historical word-formation of the Tajik and Persian languages.

First of all, it should be noted that the productivity of somatisms in word formation is not accidental. As T.A. Berdnikova rightly observes, somatic vocabulary belongs to the oldest strata of the lexicon and is characterized by a high degree of stability coupled with a capacity for semantic development [1: 12]. In the poetry of Kamol Khujandi, this feature is fully realized: somatic roots serve as a base for the formation of numerous derivatives, functioning in both literal and figurative meanings.

Special attention should be paid to the high frequency of the word dil (heart) in the composition of derivative and compound words (278 occurrences). This aligns with the observations of Yu.A. Rubinchik that in Persian phraseology and word formation, the concept of “heart” occupies a central place among somatisms, acting as a symbol of human emotional and spiritual life [7: 156]. Kamol Khujandi creatively develops this tradition, creating new combinations and semantic nuances.

Of interest is the use of the prefix be- in combination with somatisms. This word-formation model is highly productive in the Tajik language [8: 67]; however, in Kamol’s poetry, it acquires particular stylistic significance. Derivatives like bedil, bejon, bechashm, beqadam function not merely as negative correlates of the original somatisms, but as independent poetic concepts, often with metaphorical reinterpretation. For example, beqadam (literally “without step”) acquires the meaning “unfortunate, unlucky,” which reflects the Sufi concept of the path (rah, tariqat) as a metaphor for spiritual development.

The case of word formation from the Arabic synonym basar (sight, eye) is indicative for characterizing the bilingual nature of classical Persian-Tajik poetry. As S. Ganizoda notes, the interaction of Arabic and Iranian elements in word formation represents a complex process requiring separate study [3: 88]. Kamol Khujandi freely combines Arabic roots with Tajik affixes (bebasar, bebasarī), creating lexemes that fit organically into the Tajik word-formation system.

The analysis of derivatives from the somatism dast reveals an interesting feature: in Kamol Khujandi’s poetry, this root participates more actively in the formation of compound words than in suffixal derivatives. This may be because the concrete-objective meaning “hand” is less conducive to abstract-metaphorical reinterpretation compared to “heart” or “soul.” Nevertheless, the derivatives dasta, dastgoh acquire additional connotations in the poetic context, extending beyond their dictionary meanings.

Special attention should be given to the issue of distinguishing between productive and non-productive word-formation models in Kamol Khujandi's language. As B.P. Ashrapov rightly points out, some models that are productive in the modern language may have been on the periphery of the word-formation system in the classical period [10: 163]. The research shows that the model with the prefix *be-* was already fully developed in the 14th century, whereas some suffixal models (for example, with the suffix *-gor*, productive in the modern language) are weakly represented in Kamol's poetry.

Comparative analysis with the observations of other researchers [2; 11; 12] allows us to suggest that Kamol Khujandi's word-formation preferences reflect not only the individual style of the poet but also the general tendencies in the development of the Tajik literary language of the 14th century. This period is characterized by the stabilization of classical norms and the simultaneous search for new expressive means.

It is also necessary to note that many derived somatisms in Kamol's poetry function as poetic terms associated with Sufi symbolism. *Dil* (heart) as the receptacle of divine love, *jon* (soul) as the substance striving for union with the Absolute, *chashm* (eye) as the organ of spiritual vision – all these concepts receive additional development in word formation through the creation of new lexemes expressing various aspects of the Sufi worldview.

Thus, the word-formation processes involving somatisms in the poetry of Kamol Khujandi represent a complex phenomenon at the intersection of strictly linguistic regularities and poetic-stylistic tasks.

5. CONCLUSION

The conducted research on derivative words formed from somatism roots in the poetry of Kamol Khujandi allows us to formulate the following conclusions:

1. Somatic vocabulary in the works of Kamol Khujandi acts as a highly productive base for word formation. The most active in word-formation terms are the somatisms *dil* (heart), *jon* (soul), *chashm* (eye), *dast* (hand), *qadam* (step / foot), *jigar* (liver). The frequency of their use within derivative and compound words testifies to the significance of this lexical group for the poet's artistic system.

2. The main methods of word formation involving somatisms in Kamol Khujandi's poetry are: a) prefixal (primarily with the prefix *be-*); b) suffixal (with suffixes *-a*, *-ī*, *-goh/-gah*); c) mixed prefixal-suffixal; d) compounding (formation of compound words); e) lexical-semantic (metaphorical reinterpretation).

3. The prefixal method with the prefix *be-* demonstrates the highest productivity. Derivatives such as *bedil*, *bejon*, *bechashm*, *bebasar*, *beqadam*, *bejigar* form an extensive semantic network in which the direct negative meaning ("deprived of an organ") often yields to metaphorical meanings associated with the characterization of emotional states, intellectual qualities, and the spiritual status of a person.

4. Kamol Khujandi actively utilizes the possibilities of interaction between Arabic and Tajik elements in word formation, creating hybrid formations (*bebasar*, *bebasarī*), which reflects the tendency characteristic of classical Persian-Tajik poetry towards the synthesis of elements from different languages within a unified poetic system.

5. In the poetic context, derivative somatisms acquire additional semantic shades and connotations extending beyond their dictionary meanings. This is connected with the general orientation of Sufi poetry towards the polysemy of the word and the use of bodily lexicon as a metaphor for describing spiritual realities.

6. Comparison of the word-formation models present in Kamol Khujandi's poetry with data from the historical word-formation of the Tajik language allows us to conclude that the poet, on the one hand, follows the established norms of the classical language, and on the other, expands the expressive possibilities of the language through individually authored formations and semantic innovations.

7. The obtained results contribute to the study of the history of the Tajik literary language, its word-formation system, and stylistic resources. Further research into word-formation processes in the poetry of classical authors appears to be a promising direction for historical lexicology and linguopoetics.

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