



REFLECTION OF FOLK LIFE IN UZBEK AND ENGLISH TONGUE TWISTERS

Yuldashev Og'abek Komiljon o'g'li

Teacher, Department of Uzbek and Foreign Languages Namangan State Pedagogical Institute, Uzbekistan

ABSTRACT

This article examines the use of farmers and shepherds in Uzbek and English tongue twisters. Through phonetic play, alliteration, and rhythm, these characters reflect folk life, diligence and humor. Tongue twisters improve pronunciation, speech and listening skills while conveying cultural and aesthetic values.

KEYWORDS: Tongue twisters, Farmer, Shepherd, Phonetic play, Alliteration, Folklore, Rhythm.

INTRODUCTION

Tongue twisters are a unique form of oral folklore that combine phonetic play, rhythm, and humor. They often depict folk characters and everyday life, serving not only as language exercises but also as a medium to convey cultural values and social norms. In both English and Uzbek traditions, characters like farmers and shepherds frequently appear, reflecting the communities' work ethic, humor and relationship with nature.

In Uzbek folk folklore, the images of the farmer and the shepherd are widespread and are depicted as an integral part of people's lives. The farmer is represented in a broad sense as a hardworking person; his labor in the fields, efforts in cultivating the harvest, as well as laziness and idleness leading to reduced income, are frequently reflected. Therefore, in tongue twisters, the image of the farmer is often portrayed: "Dehqon bo'lmag'ur dangasaligi dastidan daladagi dehqonchiligidan deyarli durustroq daromadli bo'lolmadi" It is expressed in this form. This form serves not only as a language play, but also emphasizes the people's attitude toward labor, as well as the concepts of responsibility and efficiency. The image of the farmer has always been and continues to be honored as a respected figure. For instance, it is discussed in detail in our sacred book, the Qur'an, in the sacred Zoroastrian text Avesta, in Al-Biruni's Monuments of Ancient Peoples, in Kaykavus's Qabusnama, in Mahmud al-Kashgari's Diwan Lughat al-Turk, in Yusuf Khass Hajib's Kutadgu Bilig, in Zahiriddin Muhammad Babur's Baburnama, in Alisher Navoi's Mahlub al-Qulub and Majolis un-Nafois (from Babur's Baburnama). Notably, in Yusuf Khass Hajib's Kutadgu Bilig, information is provided about various professions and the relationships involved in farming.

One of the most famous tongue twisters in English is: - "Six sick hicks nick six slick bricks with picks and sticks".

The term "hicks" refers to ordinary people living in rural areas and, from a folklore perspective, closely corresponds to the image of the farmer. In this tongue twister, the repetition of the "s" and "k" sounds helps improve pronunciation. Additionally, the phrase "picks and sticks" enhances the connection between sounds. Through phonetic play and alliteration, the images

come to life. This tongue twister is not only a language exercise but also depicts the hardworking farmer in a humorous and rhythmic manner. Through the farmers' work and activity, the life of ordinary rural communities comes vividly to mind.

In this way, tongue twisters enhance pronunciation, rhythm, and linguistic sensitivity. Phonetic exercises, alliteration, and repetitive sounds contribute to the development of pronunciation and speech speed. For English learners, such exercises allow the language to be acquired naturally. As a result, tongue twisters like "Six sick hicks..." combine language play, aesthetic value, and folk imagery. Through the word "hicks," folkloric and hardworking images come alive in a rhythmic and humorous form. Tongue twisters not only improve speech but also enhance listening, comprehension, and pronunciation skills.

The shepherd, on the other hand, appears in folkloric texts as a herder, showing a close connection with nature and a rhythmic pattern of activity. In tongue twisters like "Cho'pon cho'rilar bilan cho'loq cho'lponni chorlabdi." the shepherd's work, relationship with his herd, and the unique humor of the people are vividly depicted. In these tongue twisters, alliteration, repetitive sounds, and phonetic play further emphasize the character, diligence, and harmony with nature.

In this way, folkloric images not only reflect the life of the people but also serve as a tool for developing language play, humor, rhythm, and aesthetic expression. Through the images of farmers and shepherds, folk creativity harmonizes labor, responsibility, unity with nature, as well as elements of humor and play. At the same time, these images express the people's understanding of diligence, responsibility, and harmony with nature. Through alliteration, repetitive sounds, and phonetic play, the images become even more vivid and remain in the listener's mind for a long time. Tongue twisters are an effective means of developing pronunciation, speech speed, and linguistic sensitivity. English and Uzbek tongue twisters (Six sick hicks..., Cho'pon chopon chopar..., Dehqon bo'lmaq'ur dangasaligi...) integrate phonetic play, rhythm, and folk imagery. As a result, these tongue twisters are not only language exercises but also a lively means of expressing folk life, artistic thought, and national values. They develop speech, strengthen pronunciation and rhythm, and allow learners and listeners to experience the richness of folk creativity.

In conclusion, tongue twisters featuring farmers and shepherds are more than just a playful linguistic challenge. They preserve cultural heritage, highlight the virtues of diligence and responsibility, and create a rhythmic, humorous, and memorable experience for learners. Through such exercises, speakers can enhance pronunciation, rhythm, and comprehension while engaging with the richness of folk creativity and tradition.

References

1. Komiljon o'g, O. Y. (2024). GENERAL CHARACTERISTICS OF AMERICAN ROMANTICISM. TADQIQOTLAR. UZ, 32(2), 85-91.
2. O'G'Li, O. A. K. (2024). O'ZBEK VA INGLIZ XALQ MAQOLLARI O'RTASIDAGI LINGVOKULTUROLOGIK VA SEMANTIK XUSUSIYATLARNING MAZMUNI VA ULARNING AMALDA QO'LLANILISHI. Academic research in educational sciences, 5(CSPU Conference 1), 801-805.
3. M.Reck. The 1st International Collocations of Tongue twisters, -1996-2004. – P. 4.

4. Shoyimova G. "Qutadg'u bilig" asarida dehqon obrazi. Sustainability of education, socio-economic science theory, 2 (18). – Pp. 80-82.
5. Sreechinth C. Insane Tongue Twisters. – T.: UB Tech, 2020. – E-book. – P.98.

