

COMMON ASPECTS OF UZBEK AND RUSSIAN FAST SPEAKS

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Abstract: This article talks about the similar parameters of Russian and Uzbek tongue twisters. Uzbek and Russian fast speaks have common features and occupy an important place in their culture. They not only solve linguistic problems, but also contribute to the development of speech, preserve cultural heritage and entertain.

Keywords: Logic, sequence, presentation, genesis, aspect, tempo, key stages, creativity, essence, responsibility, legacy.

Uzbek and Russian people's tongue twisters represent an interesting aspect of culture and language. Although they differ from each other, there are several parameters that unite Uzbek and Russian fast speaks. In this article, we will explore the similarities between these two types of prompts and look at their characteristics.

The genre of tongue twisters is considered a small genre of folklore, and few studies have been conducted on its study. Uzbek and Russian tongue twisters are an integral part of the national cultural heritage. The language, traditions, and creativity of the people are reflected in them. Cultural heritage is preserved and honored by preserving and passing down these tongue twisters from generation to generation. Russian tongue twisters have been around for a long time, and their compilation is by V. I. Published by Dal, it has come down to us and contains forty-nine examples. The texts cited in his work "Proverbs of the Russian People" (1862) show that in ancient times, tongue twisters were used by adults and acquired a ritual character. The use of secret languages was connected with the rite of passage to the members of the tribe: «Семь те стрел каленых, страшилище» (Seven hot bow arrows, creature) and "Круг прорублю, мать приведу, сестру выведу" (I will cut a circle, bring my mother, my sister I will bring out" - the ceremony of taking the girl around the magic circle. Other fast speaks contain traces of belief in the magic of certain numbers:

Около кола три хвоя выются. (There are three needles going around count.)

Летят три пичужки (Three birds fly past three empty huts.)

Через три пустых избушки.

На семеры сани, (Seven sleds from seven sleds.)

По семеро в сани.

The tongue twisters recorded in the middle of the 19th century were not lexically designed for children's comprehension. These phrases solved pragmatic problems, "came into contact with people's almost pedagogical needs", had an educational function, and served to rhythmize the work. However, according to M.N. Melnikov, due to the aspect of competition, children's folklore genre was lost to adults. Russian fast speaks by G.S. Vinogradov, O.I. Kapitsa, M.N. Melnikov, G.P. Anikin, F.S. Kapitsa, O.V. Sloan, S.M. Loyter, I.L. Mul special attention is paid to the ideas of their utterances, constructed as a swimming game.

In Uzbek folkloristics, there is a place for tongue twisters from a long time ago. Hodi Zarif was one of the first to discover the tongue twisters of the Uzbek people, and he included two examples in his "Uzbek Folklore" chronology. Later, collections of Uzbek tongue twisters by K.Ochilov, O.Safarov, T.Mirzaev, Y.Sultonov, Sh.Turdimov, D.Oraeva, and N.Rakhmonov were published. Also, the scientific research conducted by G. Jahongirov, O. Safarov in this regard is of great importance.

Any genre in folklore is a product of the historical folklore process. The formation of the genre is influenced by social (life), social - household, philosophical, cultural, aesthetic and psychological needs. The genre of tongue twister was defined by these factors. Folklorist B. Sarimsakov stated that "... in history there were very few folklore genres without rituals... Many genres of children's folklore were historically formed as a part of ritual folklore."

Based on these facts, we can say that the genesis of the tongue twister genre in Uzbekistan is inextricably linked with ritual folklore, and it follows that initially these phrases had a wide audience. That is, when they first appeared, they were used tongue twisters by men, women, teenagers, and then by children. According to the research of Z. Husainova, "It was found that in the northern regions of Samarkand region, the guests who came to the wedding from other villages were accommodated in the neighbors' house. Among the gathered guests, competitions were held to find and solve riddles, to quickly pronounce fast sayings, in order to identify talents, abilities, get to know each other, entertain, cheer up and spend their free time in a fun way. In the book "Uzbekistan's Intangible Cultural Heritage" it is also mentioned that "in the past, old people used to have cultural entertainment by competing in fast recitation at gatherings and weddings. Later, it became mainly a children's repertoire. Uzbek children's folklorist G. Jakhongirov says that although tongue twisters and other language games have existed since time immemorial, they have not been recorded and have not reached us, but they can be found in the works of great Uzbek writers such as Lutfiy, A. Navoi."

Tongue twisters is distinguished from other genres by its composition, execution and use in folklore. Uzbek and Russian tongue twister is based on the difficulty of pronunciation due to the repetition of some consonant speech sounds and the large number of rhyming words that lead to mistakes. When these phrases are said quickly, the beixtier of the performer gets lost, causing the audience to laugh. That's why these sentences are called tongue twisters in both Uzbek and Russian languages. In the Uzbek language, less frequently used terms such as "chalish", "chalg'itma", "chalg'ituv", "adashish", "tural" are used to name the development of speech of rapid utterances, reduction of speech defects, errors in pronouncing complex words correctly and quickly, and the inability to turn the tongue. In Russian folklore, tongue twister is also known as "чистоговорка" (to speak clearly), "частоговорка" (to speak quickly one after the other). It was recorded by Russian scientist V. Dal in 1862 in the work "Пословицы русского народа".

In other Turkish languages, tongue twisters are named according to the nature of mistakes: *yanılmaç* in Turkish, *yangiltmach* in Turkman, *yangiltmach* in Azerbaijani, *жаңылтмач* in Kyrgyz, *жаңылтпаш* in Kazakh and Karakalpak languages and others.

As a sub-genre of folk oral art, tongue twisters operate independently in the field of children's interesting folklore along with riddles, numbers, variations, proverbs. The term "children's folklore" usually refers to independent children's art, traditional works of art, adult works adapted by children and adult works for children [Martynova, 1989; Melnikov, 1987].

According to the above information, Russian and Uzbek national dialects were formed in the following three stages in the course of their historical development:

1. Tongue twisters (ancient times) have legendary views and a ritual character, were usually used by adults, and arose on the basis of vital, spiritual and material needs.
2. The development of tongue twisters as part of ritual folklore, expanding the audience.
3. Transition to children's folklore, narrowing of the audience, strengthening of pedagogical and educational functions.

Since the time of Aristotle, the concept of literary genre has existed in world literature. They are divided into three: epic, lyric and drama. In turn, these types are made up of genres. If in epic works the event is described objectively in the form of a plot-narrative, then in lyrics the feelings and inner experiences of a person are reflected subjectively. In dramaturgy, reality is revealed through the speech and actions of the characters. The epic type includes: story, fairy tale, myth, legend, anecdote

and other genres; lyrical - labor, historical, lyrical, children's songs, etc.; the dramatic genre includes such genres as oral folk drama, puppet theater and witticism.

Russian and some Uzbek folklorists have different opinions regarding whether tongue twisters belong to one or another literary genre. According to Russian researcher V. E. Gusev, this genre belongs to the epic type. E. Karimov and B. Nazarov also agree with his opinion. I. Sultanov supports Belinsky's opinion that there are no other types of poetry and there cannot be: epic, lyric and drama; and insists that there should be no further thought until today.

M. Joraev and J. Eshonkulov write: "A number of experts mention proverbs and tongue twisters as a separate type." As can be seen from the above definitions, short stories do not have lyrical, epic, dramatic features: that is, they do not have a plot-narrative image of reality, the plot is interrupted, the events are scattered and undeveloped, so their volume is small; also, in tongue twisters, there are no experiences of the lyrical theme, events are not described through the speech and actions of the characters. Uzbek folklorist B. Sarimsakov believes that small genres such as proverbs, riddles, tongue twisters cannot be studied within the framework of three typical literary types, they should be included in a "special type". Scientists T. Mirzaev and O. Safarov consider them to be "types of small genres". B. Sarimsakov, O. Safarov, G. Jakhongirov, Sh. Galiev and Kh. Rozmetov in their research included tongue twisters in the group of children's game songs of language games.

tongue twisters in Uzbek and Russian culture have a playful aspect. Difficulty in pronunciation due to the presence of consonants and far-off words in the rapid utterances; rapid performance (as a condition for pronouncing the text of rapid utterances) is a linguistic feature of rapid utterances that allows us to consider them as a type of language games. V. P. Anikin and Yu. G. Kruglov consider fast speaks "a harmless and interesting word game for older children", the essence of which is "rapid repetition of hard-to-pronounce rhymes and phrases, including the same words with distant consonants and consonants."

There is an element of humor in many Uzbek and Russian tongue twisters. They contain clever word choices, unexpected puns or silly scenarios to provoke laughter. The humorous aspect not only adds to the entertainment value, but also demonstrates the creativity and ingenuity of the language. Laughter is the result of the failed pronunciation of fast speak due to the fast pace of performance, which helps to relieve internal tension and softens the situation. An unsuccessful attempt to quickly and accurately pronounce the word prompts the repetition of the phrase, the performer acts not automatically, but consciously and controls the pronunciation, and each subsequent "failure" causes laughter. It follows that the pedagogical purpose of tongue twisters, to improve articulation skills, often becomes invisible and insignificant for the speaker. However, due to its interesting, attractive and unique structure, fast speak easily solves its pedagogical tasks.

So, tongue twisters of Uzbek and Russian vernacular languages has similar parameters both in terms of sound characteristics and cultural context. They not only solve linguistic problems, but also contribute to the development of speech, preserve cultural heritage and entertain. Their similarities in phonetic features, poetic, playful, and humorous potential make them fascinating linguistic phenomena worth learning and enjoying.

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