

**SCIENCE**  
**PROBLEMS.UZ**

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Actual problems of social and humanitarian sciences  
Актуальные проблемы социальных и гуманитарных наук

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**2024**

# **SCIENCEPROBLEMS.UZ**

## **ИЖТИМОЙ-ГУМАНИТАР ФАНЛАРНИНГ ДОЛЗАРБ МУАММОЛАРИ**

*№ 10 (4) - 2024*

### **АКТУАЛЬНЫЕ ПРОБЛЕМЫ СОЦИАЛЬНО- ГУМАНИТАРНЫХ НАУК**

**ACTUAL PROBLEMS OF HUMANITIES AND SOCIAL SCIENCES**

**ТОШКЕНТ-2024**

## **БОШ МУҲАРРИР:**

Исанова Феруза Тулқиновна

## **ТАҲРИР ҲАЙЪАТИ:**

### *07.00.00-ТАРИХ ФАНЛАРИ:*

Юлдашев Анвар Эргашевич – тарих фанлари доктори, сиёсий фанлар номзоди, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Мавланов Уктам Махмасабирович – тарих фанлари доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Хазраткулов Абдор – тарих фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети.

Турсунов Равшан Нормуратович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Холикулов Ахмаджон Боймаҳамматович – тарих фанлари доктори, Ўзбекистон Миллий Университети;

Габриэльян Софья Ивановна – тарих фанлари доктори, доцент, Ўзбекистон Миллий Университети.

Саидов Сарвар Атабулло ўғли – катта илмий ходим, Имом Термизий халқаро илмий-тадқиқот маркази, илмий тадқиқотлар бўлими.

### *08.00.00-ИҚТИСОДИЁТ ФАНЛАРИ:*

Карлибаева Рая Хожабаевна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Насирходжаева Дилафруз Сабитхановна – иқтисодиёт фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Остонокулов Азамат Абдукаримович – иқтисодиёт фанлари доктори, профессор, Тошкент молия институти;

Арабов Нурали Уралович – иқтисодиёт фанлари доктори, профессор, Самарқанд давлат университети;

Худойқулов Садирдин Каримович – иқтисодиёт фанлари доктори, доцент, Тошкент давлат иқтисодиёт университети;

Азизов Шерзод Ўктамович – иқтисодиёт фанлари доктори, доцент, Ўзбекистон Республикаси Божхона институти;

Хожаев Азизхон Саидалохонович – иқтисодиёт фанлари доктори, доцент, Фарғона политехника институти

Холов Актам Хатамович – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Шадиева Дилдора Хамидовна – иқтисодиёт фанлари бўйича фалсафа доктори (PhD), доцент в.б, Тошкент молия институти;

Шакарров Қулмат Аширович – иқтисодиёт фанлари номзоди, доцент, Тошкент ахборот технологиялари университети

### *09.00.00-ФАЛСАФА ФАНЛАРИ:*

Ҳакимов Назар Ҳакимович – фалсафа фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Яхшиликков Жўрабой – фалсафа фанлари доктори, профессор, Самарқанд давлат университети;

Ғайбуллаев Отабек Муҳаммадиевич – фалсафа фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Саидова Камола Усканбаевна – фалсафа фанлари доктори, “Tashkent International University of Education” халқаро университети;

Ҳошимхонов Мўмин – фалсафа фанлари доктори, доцент, Жиззах педагогика институти;

Ўроқова Ойсулув Жамолiddиновна – фалсафа фанлари доктори, доцент, Андижон давлат тиббиёт институти, Ижтимоий-гуманитар фанлар кафедраси мудири;

Носирходжаева Гулнора Абдукаҳхаровна – фалсафа фанлари номзоди, доцент, Тошкент давлат юридик университети;

Турдиев Бехруз Собирович – фалсафа фанлари бўйича фалсафа доктори (PhD), доцент, Бухоро давлат университети.

### *10.00.00-ФИЛОЛОГИЯ ФАНЛАРИ:*

Ахмедов Ойбек Сапорбаевич – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Кўчимов Шухрат Норқизилович – филология фанлари доктори, доцент, Тошкент давлат юридик университети;

Ҳасанов Шавкат Аҳадович – филология фанлари доктори, профессор, Самарқанд давлат университети;

Бахронова Дилрабо Келдиёровна – филология фанлари доктори, профессор, Ўзбекистон давлат жаҳон тиллари университети;

Мирсанов Ғайбулло Қулмуродович – филология фанлари доктори, профессор, Самарқанд давлат чет тиллар институти;

Салахутдинова Мушарраф Исамутдиновна – филология фанлари номзоди, доцент, Самарқанд давлат университети;

Кучкаров Раҳман Урманович – филология фанлари номзоди, доцент в/б, Тошкент давлат юридик университети;

Юнусов Мансур Абдуллаевич – филология фанлари номзоди, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Саидов Улугбек Арипович – филология фанлари номзоди, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси.

#### *12.00.00-ЮРИДИК ФАНЛАР:*

Ахмедшаева Мавлюда Ахатовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Мухитдинова Фирюза Абдурашидовна – юридик фанлар доктори, профессор, Тошкент давлат юридик университети;

Эсанова Замира Нормуратовна – юридик фанлар доктори, профессор, Ўзбекистон Республикасида хизмат кўрсатган юрист, Тошкент давлат юридик университети;

Ҳамроқулов Баҳодир Мамашарифович – юридик фанлар доктори, профессор в.б., Жаҳон иқтисодиёти ва дипломатия университети;

Зулфиқоров Шерзод Хуррамович – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Жамоат хавфсизлиги университети;

Хайитов Хушвақт Сапарбаевич – юридик фанлар доктори, профессор, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Асадов Шавкат Ғайбуллаевич – юридик фанлар доктори, доцент, Ўзбекистон Республикаси Президенти ҳузуридаги Давлат бошқаруви академияси;

Эргашев Икром Абдурасулович – юридик фанлари доктори, профессор, Тошкент давлат юридик университети;

Утемуратов Махмут Ажимуратович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Сайдуллаев Шахзод Алиханович – юридик фанлар номзоди, профессор, Тошкент давлат юридик университети;

Ҳакимов Комил Бахтиярович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Юсупов Сардорбек Баходирович – юридик фанлар доктори, доцент, Тошкент давлат юридик университети;

Амиров Зафар Актамович – юридик фанлар бўйича фалсафа доктори (PhD), Ўзбекистон Республикаси Судьялар олий кенгаши ҳузуридаги Судьялар олий мактаби;

Жўраев Шерзод Юлдашевич – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Бабаджанов Атабек Давронбекович – юридик фанлар номзоди, доцент, Тошкент давлат юридик университети;

Раҳматов Элёр Жумабоевич – юридик фанлар номзоди, Тошкент давлат юридик университети;

#### *13.00.00-ПЕДАГОГИКА ФАНЛАРИ:*

Ҳашимова Дильдархон Уринбоевна – педагогика фанлари доктори, профессор, Тошкент давлат юридик университети;

Ибрагимова Гулнора Хавазматовна – педагогика фанлари доктори, профессор, Тошкент давлат иқтисодиёт университети;

Закирова Феруза Махмудовна – педагогика фанлари доктори, Тошкент ахборот технологиялари университети ҳузуридаги педагогик кадрларни қайта тайёрлаш ва уларнинг малакасини ошириш тармоқ маркази;

Каюмова Насиба Ашуровна – педагогика фанлари доктори, профессор, Қарши давлат университети;

Тайланова Шохида Зайниевна – педагогика фанлари доктори, доцент;

Жуманиёзова Муҳайё Тожиевна – педагогика фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Ибрахимов Санжар Урунбаевич – педагогика фанлари доктори, Иқтисодиёт ва педагогика университети;

Жавлиева Шахноза Баходировна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети;

Бобомуротова Латофат Элмуродовна – педагогика фанлари бўйича фалсафа доктори (PhD), Самарқанд давлат университети.

#### *19.00.00-ПСИХОЛОГИЯ ФАНЛАРИ:*

Каримова Василя Маманосировна – психология фанлари доктори, профессор, Низомий номидаги Тошкент давлат педагогика университети;

Ҳайитов Ойбек Эшбоевич – Жисмоний тарбия ва спорт бўйича мутахассисларни қайта тайёрлаш ва малакасини ошириш институти, психология фанлари доктори, профессор

Умарова Навбаҳор Шокировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети, Амалий психологияси кафедраси мудири;

Атабаева Наргис Батировна – психология фанлари доктори, доцент, Низомий номидаги Тошкент давлат педагогика университети;

Шамшетова Анжим Караматдиновна – психология фанлари доктори, доцент, Ўзбекистон давлат жаҳон тиллари университети;

Қодиров Обид Сафарович – психология фанлари доктори (PhD), Самарканд вилоят ИИБ Тиббиёт бўлими психологик хизмат бошлиғи.

#### *22.00.00-СОЦИОЛОГИЯ ФАНЛАРИ:*

Латипова Нодира Мухтаржановна – социология фанлари доктори, профессор, Ўзбекистон миллий университети кафедра мудири;

Сеитов Азамат Пулатович – социология фанлари доктори, профессор, Ўзбекистон миллий университети;

Содиқова Шоҳида Мархабобевна – социология фанлари доктори, профессор, Ўзбекистон халқаро ислом академияси.

#### *23.00.00-СИЁСИЙ ФАНЛАР*

Назаров Насриддин Атакулович – сиёсий фанлар доктори, фалсафа фанлари доктори, профессор, Тошкент архитектура қурилиш институти;

Бўтаев Усмонжон Хайруллаевич – сиёсий фанлар доктори, доцент, Ўзбекистон миллий университети кафедра мудири.

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### **ОАК Рўйхати**

Мазкур журнал Вазирлар Маҳкамаси ҳузуридаги Олий аттестация комиссияси Раёсатининг 2022 йил 30 ноябрдаги 327/5-сон қарори билан тарих, иқтисодиёт, фалсафа, филология, юридик ва педагогика фанлари бўйича илмий даражалар бўйича диссертациялар асосий натижаларини чоп этиш тавсия этилган илмий нашрлар рўйхатига киритилган.

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**Ижтимоий-гуманитар фанларнинг долзарб муаммолари**” электрон журнали 2020 йил 6 август куни 1368-сонли гувоҳнома билан давлат рўйхатига олинган.

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100070. Тошкент шаҳри, Яккасарой тумани, Кичик Бешёғоч кўчаси, 70/10-уй. Электрон манзил: [scienceproblems.uz@gmail.com](mailto:scienceproblems.uz@gmail.com)

#### **Боғланиш учун телефонлар:**

(99) 602-09-84 (telegram).

## MUNDARIJA

### 07.00.00 – TARIX FANLARI

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*Ibragimova Gulshan*

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## **LINGUISTIC AND CULTURAL CHARACTERISTICS OF TONGUE TWISTERS: A LITERATURE REVIEW**

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**Abstract.** The article looks at the history of the research done around tongue-twisters from the linguistic and cultural points of view. Phonological, stylistic and syntactic features that contribute to the complexity of tongue-twisters has been explored. Additionally, the review examines the significance of tongue-twisters as the way of linguistic reflection of culture.

**Key words:** tongue-twisters, culture, phonology, alliteration, folklore, pronunciation

## **TEZ AYTISHLARNING LINGVOMADANIY XUSUSIYATLARI: ADABIYOT SHARHI**

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**Annotatsiya.** Maqolada lingvomadaniy nuqtai nazardan tez aytishlarini o'rganish tarixi ko'rib chiqiladi. Tez aytishlarining murakkabligini belgilovchi fonologik, stilistik va sintaktik xususiyatlar o'rganilgan. Bundan tashqari, sharh tilda madaniyatni aks ettirish usuli sifatida tez aytishlarning ahamiyatini o'rganadi.

**Kalit so'zlar:** tez aytishlar, madaniyat, fonologiya, alliteratsiya, folklor, talaffuz.

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**Introduction.** Tongue twisters have been a subject of linguistic research starting from as early as late 18<sup>th</sup> century mainly due to them being not only a form of oral tradition used by the people of all ages as a form of entertainment, but also because they are an invaluable source of material for the analysis of phonetic, stylistic and lexical peculiarities of a language they belong to. Apart from that, tongue twisters are able to reflect culture in language, as they usually contain cultural elements, mainly vocabulary, thus, studying them can help to reveal further links between culture, language and conceptualization. Even though there are materials published about the linguistic side of tongue twisters, they have not been systematized properly and there are still gaps in the knowledge that modern linguistic communities need to fill.

Moreover, they are seen differently in different-system languages, namely English and Russian, so by comparing and contrasting them, it is possible to shed light on these languages' setup.

**Origin and characteristics of tongue-twisters.** Because tongue twisters belong to the genres of oral folk tradition, their appearance in published sources lags much behind the time they become a part of both English and Russian languages.

By looking at a Russian folklore tradition, it is quite difficult to identify the exact point of time or a period when tongue twisters appeared, nor it is possible to say which one turned out to be the first or the oldest. This genre of folklore takes its roots in Kievan Rus, and being an element of oral tradition, it was not represented in the written sources up to the 19<sup>th</sup> century. At that time, first tongue twisters started to appear in the collections of Russian scientists that they got in provinces and districts of Russian Empire together with proverbs, sayings, songs, riddles and others.

First researcher who not only systematized, but also provided a definition to the tongue twisters in the Russian language was Vladimir Dal. In the preface to his work *Proverbs of the Russian People* (“Пословицы русского народа”) he defines a tongue twister as an element of oral folk art that is aimed at making fast elocution difficult because it involves the collision of those sounds that make it difficult to speak quickly. Along with using the term “скороговорка” typical for the Russian language, Dal gives it another name - “чистоговорка”, which can be literally translated as *clear speaking* [17; 34]. Even though tongue twisters used to be of a comic, entertaining nature, Dal notices that some of them also have an edificatory element – a proverb. He gives an example of the following tongue twister:

*Нашего пономаря не перепономаривовать стать* - Our sexton cannot be *resextoned* (here and further, the translation of the tongue twisters is provided by the author of the article)

Dal explains that this tongue twister conveys eternal folk wisdom – the fact that a person cannot be changed. Despite collecting an impressive number of proverbs and sayings and dividing them into thematic units, Dal’s work only counts 49 elements in the chapter dedicated to tongue twisters.

Later collections of tongue twisters gathered regions-wise in the Russian-speaking world represented then by the Russian Empire can be found in such works as *Folk songs, slander, riddles, tongue twisters and proverbs recorded in the Aleksandrovsкая volost of the Solikamsk district of the Perm province in 1890 and 1891* (“Народные песни, наговоры, загадки, скороговорки и пословицы, записанные в Александровской волости Соликамского уезда Пермской губернии в 1890 и 1891 годах”) by P.A.Nekrasov and *Idiotisms and tongue twisters used in Danilovsk district [of the Yaroslav districts]* (“Идиотизмы и скороговорки, употребительные в Дани-ловском уезде [Ярославской губернии]) by P.Vinogradov. [16]

When turning to the tongue-twisters in the English oral tradition, it is quite difficult to trace back both the time when this term was coined and the author of it. Various sources claim the authorship to different people and publications; however, it is possible to say that even though tongue twisters existed even before that, they were first called by this common name in the 19<sup>th</sup> century. McGovern claims to find the first mention of the said term as early as in 1866 in ‘Latest Intelligence’, Essex Standard, 20 June 1866, a German word *Mitteleuropäischestaaten-gruppe* (Central European group of states) is described with the help of it. [8; 392-393]. Oxford education dictionary defines a tongue twister as “a sequence of words, often alliterative, difficult to articulate quickly” and marks the first appearance of the word “tongue-twisters” in July issue of The Echo in 1898 [1].

Harper in his Etymology of tongue-twister agrees with OED, claiming that it was first used as “a phrase arranged phonetically to be difficult to pronounce” in said 1892, mentioning, however, that the first use dates to 1875 when it was used “in reference to an awkward sentence” [5]. He then mentions Jorgensen’s term – “‘locking in place’ of the musculature” which reflects the main essence of tongue-twisters – to make it hard to use speech organs to produce the sounds. Jorgensen also states that the folk names for the described notion showed its

twisting nature – tongue-twisters throughout the history were called “tongue tanglers, trippers, or twisters, as well as cramp words” [6; 67-81].

In general, what all tongue-twisters have in common is the main reason they got their name. Cowdell in his *Purposely to Please the Palates of Pretty Prattling Playfellows* mentions that tongue twisters often cause errors in pronunciation due to the difficulty of quickly switching between similar sounds. Even though the sounds are similar, they require different movement of speech organs in a short period of time. He then cites Jorgensen’s idea that among the folk, this type of notion was known as “tongue tanglers, trippers, or twisters, as well as cramp words”. Another name for tongue twisters found by Cowdell was in the work of Opie, where they were called “jaw busters”. Even though there several names of tongue twisters, in essence, they all show and support one main fact – the hardship of elocuting a particular utterance or collection of words correctly, their ability to confuse the speech apparatus of the one who would try to do so [2; 66-78].

While comparing the terms used for this notion in the English and Russian languages, it can be seen that there is one key difference. Russian term - “скороговорка”, consists of two roots - *скоп* (meaning fast) and *говор* (meaning speak, say). These roots imply that the aim of this genre is to say something fast. On the contrary, when we look at the English term – tongue-twister, implies that the essence of the notion lies in the ability of the said chunks of language to make the speaker’s tongue “twisted”, in other words, to make the pronunciation difficult.

If the first written collections of tongue twisters in the Russian language were the written record of the pieces of oral tradition from different regions of the country, the collections of tongue-twisters published in the English language were predominantly designed for the language teaching purposes. For instance, pieces of tongue twisters can be found in J.W.Shoemaker’s *Practical elocution* (1878), where the author calls them recreations in articulation. Even though the term used by author is different, from the examples he provides it can be seen that these are what we today know as tongue twisters:

*A big black bug bit a big black bear.* - alliteration and repetition of consonant /b/ throughout the line is a typical sign of a tongue twister. Shoemaker points out that these lines were designed to be used in class to train pronunciation and “difficult articulation”, which corresponds to the definition of the term by OED cited above.

It is possible to differentiate three main branches of linguistic research of tongue-twisters. The first branch, being the dominant, discovers the role of tongue-twisters in language teaching (mainly the pronunciation aspect of it) and covers the linguistic side of the question only briefly. The second one is a relatively new sphere of research – attempts to identify the correlation between the cultural aspect of life and its reflection in tongue-twisters.

### **1. The role of tongue-twisters in phonological encoding and implication of those in teaching pronunciation.**

Pronunciation constitutes a fundamental component of effective communication. For English Language Learners (ELLs), accurate pronunciation is indispensable for mitigating misunderstandings and enhancing overall language competence. Nonetheless, the discrepancies between written and spoken English can pose challenges for learners. In this context, the seemingly simple tongue twister emerges as a potentially valuable tool for ELL instruction. Lutfiani and Astutik (2017) from Universitas Muhammadiyah Jember conducted a study investigating the efficacy of tongue twisters in enhancing pronunciation among Indonesian eleventh-grade students. In this study, a classroom action research methodology was employed, spanning two distinct cycles. The investigation aimed to explore the impact of incorporating tongue twisters into language instruction, specifically focusing on student pronunciation improvement. The results revealed a statistically significant positive correlation between the utilization of tongue twisters and enhanced student pronunciation. Notably, a substantial increase was observed in the proportion of students achieving a pronunciation score of 75 or higher subsequent to the implementation of tongue twister activities.

Furthermore, student engagement and active participation in the learning process exhibited marked improvement. Lutfiani's research underscores the pedagogical value of integrating tongue twisters into language classrooms, particularly for English as a Foreign Language (EFL) learners. By strategically incorporating these phonetically challenging exercises, educators can create dynamic and effective learning experiences that contribute significantly to students' overall language proficiency [7; 110-113]

The tradition of using tongue-twisters as a tool to understand how speech production works when a language is being studied as a foreign language has been a dominant application in the research conducted involving them. Tergujeff and Kuronen, when overviewing research done into the implication of tongue-twisters as a pronunciation training tool, mention that, even though scholars say that tongue-twisters are invaluable material for teachers, there is little to no empirical approach on its effect. The researchers themselves come to the conclusion that tongue-twisters are fun and motivating tool that helps learners to master L2 sounds. [13; 382-297]

Another area of interest in studying tongue-twisters was obviously phonological encoding. Phonological encoding is the mental process of converting abstract thoughts and ideas into the specific sounds of language. It can be explained as translating one's internal language into a form that can be understood by people who take part in the communication process. Being aimed at improving the ability of speaking flawlessly, tongue-twisters turned into an instrument with the help of which speech production, more specifically, the way the brain converts the idea a person is willing to convey and transfers it into an articulatory sequence of sounds that act as its phonological representation. Such research highlights that studying tongue-twisters facilitates recognition of the ways in which particular phonetic features may depend on each other and have an impact on each other during speech production, contributing to our knowledge of phonological processes. (Kupin 1984, Wilshire 1999).

## **2. Phonostylistic aspects of tongue twisters.**

A primary focus of tongue-twister analysis is the phonetic and phonological levels, given the predominant, if not exclusive, reliance of their structure on sound patterns. Sound repetition, alliteration, and rhythmic elements play a significant role in creating memorable tongue-twisters.

Rajabova (2020) mentions that tongue-twisters one of the spiritual games in the children's folklore which has an educational function. From the stylistic point of view, they are one of the richest genres. [20; 12]

Egorova (2008) analyses sound repetitions in some of the English tongue-twisters. She concentrates on three main phonostylistic literary devices: alliteration, assonance and consonance. Egorova states that these devices have relatively similar frequency rate in tongue-twisters that served as a material for the study, being presented in approximately a third of all tongue-twisters each (consonance 31%, assonance 33%, alliteration 36%). Apart from that, the statistical analysis identified the frequency of sounds in the above-mentioned types of repetitions, namely fricative [s] and plosive labial [b] for alliteration (Q 0,27 and 0,22 respectively), plosive [t] (0,41) and lateral [l] (0,21) for consonance, [ɔ:] and [ɒ] (0,16 both) for assonance. The author also touches on the notion of onomatopoeia in nursery rhymes, including examples from tongue-twisters [18; 47-181].

Babaev goes through the same phonetic stylistic devices as Egorova, supporting them with examples, he also states that other stylistic devices can be found in tongue twisters. Among phonetic devices, he states the presence of rhythm. He differentiates the strong and weak beats in the classic Betty Botter tongue twister. Apart from phonetic stylistic devices, he touches upon the lexical ones. He identified a huge presence of epithets in numerous tongue-twisters. Another lexical stylistic device found by Babaev is chiasmus, or antimetabole. He defines it as "reversed repetition of the same words or phrases". Even though he mentions that there may be metaphors and simile in tongue-twisters, the author does not show any evidence of that.

However, even referring to the classics, examples of simile can be found in Shakespearean tongue-twisting texts. In *The Tempest* there are lines:

*But she as far surpasseth Sycorax,*

*As great'st does least.*

These contain a clear example of simile.

Nikolić and Bakarić's (2016) study delves into the linguistic mechanics of Croatian tongue twisters. They employ computational analysis to identify the specific sound patterns and structures that make these phrases challenging to articulate. A core finding of their research is that unlike conventional language, which seeks harmonious sound combinations for pleasant auditory experiences, tongue twisters intentionally disrupt this euphony. They serve as an intriguing linguistic anomaly. A central discovery of their research lies in the role of consonant clusters—particularly those occurring at the onset of syllables—in creating the anti-euphonic effect characteristic of tongue twisters. These clusters are basically the examples of alliteration that previous studies identified to be the most common element in tongue twisters that make it difficult to utter. Study contributes significantly to our comprehension of the intricate interplay between sound patterns, linguistic playfulness, and the deliberate disruption of auditory harmony in tongue twisters [10].

### 3. Tongue-twisters as a linguistic reflection of culture.

Every nation, country, folk or any other group of people living together for a long period of time has their own collection of norms and beliefs traditional and acceptable to them. These ideas usually regulate the way of living of those people including the behavior patterns, namely understanding what is acceptable and not acceptable to do in society, as well as national values, habits and understanding who they are. Speech behavior and all the texts created as a part of oral tradition undoubtedly reflect those notions, norms and beliefs. As tongue-twisters are a part of folk's oral tradition as it was identified in the introductory part of this article, they can help to understand people they belong to better, as well as reflect the world in which they were created.

However, not enough attention has been paid to the analysis of tongue-twisters both from linguistic and cultural point of view, even though they might be a great source of information regarding the peculiarities of one or another language and even their dialects. Paul Cowdell in his *Purposely to Please the Palates of Pretty Prattling Playfellows* cites Marilyn Jorgensen (1981): “during the Biafran ... war ... tongue twisters were used by warring factions as a test to discern the region of origin of travellers”. This shows that tongue-twisters can tell about the patterns typical to a language, they reflect its phonological patterns and reveal information about Throughout the history of studying tongue-twisters, a number of scientists have agreed that the way they are built from the linguistic point of view reflects the culture of the nation they belong to and vice versa. According to Dundes, linguists can find tongue twisters to be valuable resources. These playful phrases often embody a common understanding among speakers of a language about which sounds, or sound combinations are the most challenging to pronounce. By compiling a comprehensive collection of tongue twisters from diverse populations, researchers might uncover universally acknowledged patterns regarding the difficulty of articulating specific phonemes or sequences within human language. He cites *She sells seashells on the seashore* to illustrate the point that the so-called *shibboleth* sounds ([s] and [ʃ]), when being present in a language, becomes difficult for the speakers of it to differentiate at early stages of learning the language, which leads them to be present in a number of tongue-twisters aimed, among other their goals, at training the pronunciation and sound differentiation [3; 2-10] This point can be used in relation to the Russian language as well. By looking at some of the most well-known tongue-twisters, we see the abundance of shibboleth sounds (*Шла Саша по шоссе и сосала сушку, У Маши в каше мошка. Сложила кашу в плошку и накормила кошку*). Another point mentioned by Dundes is the relatively limited

number of patterns commonly observed in tongue-twisters, despite their formidable number in most languages of the world.

Mul (2000) is another scientist that brings up the cultural base of tongue-twisters. She identifies a tongue twister as a playful form of writing that expresses Russian ideas about the way the world works and the working relationships of people in everyday life, about love and being as a collective linguistic personality. Mul' analyzes the mechanisms of a language play in tongue-twisters and comes to a conclusion that this play is born due to the morpho-derivational and mechanisms and the ones that use phonetic and phonosemantic potential of the language elements. As tongue-twisters use non-usual ways of word formation, these are the sign of laughter culture of the nation they belong to and, as a result, they reflect the cultural peculiarities of that nation. Language play, being a linguistic code that reflects the reality in the form of tongue-twisters, are directed at the expression of evaluative mental preferences of the Russian ethnic group through the creation of evaluative oppositions (love-hate, hardwork-laziness etc.). Thus, tongue-twisters are undoubtedly translators of linguistic ethnocultural information. [18; 40-45]

The social status of the author can also be reflected in tongue-twisters. Mook collected tongue-twisters from Southern Pennsylvania from his students who were from different parts of the region and had different social status. He noticed that the submitters from conservative backgrounds exhibited a preference for traditional, innocuous linguistic constructs. Conversely, a younger, urban participant reported employing more contemporary and explicit examples popular among their social group (students). This might indicate that tongue-twisters will inevitably show the lifestyle, beliefs or social norms of the people who created and continued using them, passing from generation to generation. [9; 291-296]

It is not rare for a tongue-twister to include gender stereotypes. There is a stereotype that men prefer a dog to own as a pet, while women like cats more. In addition, this tongue-twister illustrates the attitude towards pets in English culture – they are always approached by names. Stepanova gives the following example:

*There was a man, and his name was Dob,  
And he had a wife, and her name was Mob,  
And he had a dog, and he called it Cob,  
And she had a cat, called Chitterabob.  
Cob, says Dob,  
Chitterabob, says Mob.  
Cob was Dob's dog,  
Chitterabob Mob's cat*

According to the author, it shows such a trait of the British people as love towards animals. The examples of nursery rhymes, including tongue-twisters, used in the work, illustrate care and respect when communicating with pets and animals. [23; 193]

As tongue twisters were used as didactic material and part of the Nursery Rhymes, they reflect children's picture of the world either. Stepanova illustrates that with the following piece:

*Three gray geese in a green field grazing,  
Gray were the geese and green was the grazing*

Here, grey geese nibbling grass on a green lawn reflect the world that surrounds a child.

Nikolić and Bakarić in the study mentioned in the previous part of the paper contextualize tongue twisters within the broader landscape of folklore genres, drawing parallels to rhymes, poetry, and proverbs. By doing so, they provide a holistic understanding of the distinctive linguistic features that set tongue twisters apart.

Rozboudová and Korneeva (2020) also mention that tongue-twisters can reflect culture. Their study undertook a comparative analysis of Russian and Czech tongue twisters, examining them through both linguistic and cultural lenses. Among other functions of it, the authors mention the aesthetic one and believe that tongue-twisters demonstrate human creativity with

language, showcasing our ability to play with words and sounds while also mirroring our surroundings. Authors also believe that a comparative analysis of tongue twisters across different languages has the potential to illuminate not only the diversity of cultural perspectives but also the linguistic and aesthetic strategies employed in their artistic expression. Each ethnic group infuses its tongue twisters with its unique cultural, historical, and worldview perspectives, which are subsequently transmitted to younger generations. Authors argue that tongue twisters are deeply rooted in cultural context, reflecting specific societal and linguistic characteristics. While the underlying linguistic function of tongue twisters—to practice difficult sound combinations—is universal, the content of these linguistic exercises varies significantly across cultures. They provide the examples of Czech and Russian tongue twisters to demonstrate how different naming conventions and cultural references shape the form and content of these folkloric expressions. Despite these differences, the core principle of tongue twister creation—combining words with challenging phonetic patterns—remains consistent across languages. Ultimately, Rozboudová and Korneeva’s perspective emphasizes the interplay between language, culture, and folklore in the creation of tongue twisters. [12; 182-187]

Abysova, when studying Altai tongue twisters, also mentions that they always have a cultural component. According to her, the lexical content of Altai tongue twisters primarily comprises nouns referencing the natural environment, cultural artifacts, and socioeconomic activities of the Altai people. Specifically, these include flora, fauna, meteorological phenomena, domestic items, foodstuffs, and personal or place names.[14; 110-168]

**Research gaps.** One of the biggest gaps in the research of tongue twisters lies in the classification of them according to their structure and/or other principles. To this day, there have been attempts to classify them, none of which were successful, however.

One of the main reasons for that is the fact that tongue-twisters, throughout their genealogy, have mixed with other genres of the folklore. Adizova says they have mixed with and had an influence over jokes, counting rhymes and reversals.[15; 26]

Structure has been so far one of the most commonly used criteria for putting tongue-twisters into classes. Dundes (1964), while studying examples of a Choctaw tongue-twister and comparing it to an English-language one notices that a lot of tongue twisters across languages share the same structural peculiarity - they exhibit a bipartite structure (i.e. consist of two parts), wherein the latter segment constitutes a repetition of the preceding one.

Fahruli (2020) differentiates 3 classes of tongue-twisters: sentence type, repetitive and story. The author believes that the level of difficulty also varies from group to group. [4; 11]. Even though the author does not specify the principle they used for this classification, it is clear that they used the structure as the main criterion.

There was an attempt to classify the tongue-twisters based on the type of homonymy they include. Semerdzhidi (2021) offers 4 classes: 1) tongue twisters containing absolute homonyms; 2) tongue twisters containing homofoms; 3) tongue twisters containing homophones; 4) tongue twisters containing homophones and lexical homonyms or homophones and conversion [21; 108-112]. However, this is not a universal classification as it only covers the chunk of tongue twisters the language play of which is based on homonymy, which is not the case for all of them.

Spiridonova, looking at tongue-twisters collected by Dal, comes to a conclusion that this folklore genre exhibits a wide range of structural and semantic features. Coming out of this, she classifies tongue-twisters into the following oppositions:

- Short – long;
- Rhymed – unrhymed;
- with a plot – without a plot;
- logical – absurd;
- with repetitions – without repetitions;

- built on one sound – built on combinations of sounds;
- accessible to children’s perception – not intended for it. [22; 150-169]

While this classification system encompasses the broadest spectrum of tongue twisters, its utility is hindered by an excessive number of variables and criteria, resulting in an overly complex taxonomy.

Abysova mentions the classification of tongue-twisters by Surazakov found in his “Altai folklore”. Surazakov (1975) categorizes Altai tongue twisters into two primary groups. The first group is characterized by a pronounced rhythmic structure achieved through the deliberate employment of alliteration, assonance, rhyme, puns, and non-sense words. Primarily pedagogical in function, these tongue twisters are utilized by children to enhance speech development and articulate specific phonemes. Such examples are often employed within the context of children’s games, such as hide-and-seek. The second group of tongue twisters, as identified by Surazakov, is grounded in humor and revolves around fantastical or improbable scenarios. The researcher emphasizes the existence of multiple variants within this category [12; 118-135].

There was also an attempt to classify tongue-twisters according to the sound they involve. Rasulova (2024) mentions that the number of letters and corresponding sounds in the English language is not the same. Moreover, the number of sounds is not the same in English and Uzbek languages, so that may cause problems while teaching. [11; 322]

**Conclusion.** Even though the tongue-twisters have been studied since the middle of the 19<sup>th</sup> century, there are still white spots in linguistic understanding of their functions and role. Because the attention of researchers has been on the pedagogical aspect of the tongue-twisters, their role as a reflector of culture is not studied well enough, even though they are a part of folk’s oral tradition. Another aspect of tongue-twisters that require more attention is ways in which they can be classified and grouped. Learning more about tongue-twisters might help to understand the mechanisms of pronunciation of a particular language as well as see the cultural aspects of life of the people they are used by.

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