

A Comparative Study of Human Imagery in Uzbek And English Tongue Twisters

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Abstract: Tongue twisters represent a distinctive genre of folklore that simultaneously serve as a means of testing phonetic complexity and as an expressive form enriched with cultural and spiritual content. From a phonetic perspective, tongue twisters contribute to the mastery of the sound system and pronunciation norms, while from a lexical-semantic perspective, they reflect the worldview, cultural stereotypes and spiritual values of the people who created them through the use of vivid imagery.

Keywords: Imagery, hedonism, farmer, peasant, potter, blacksmith, sheriff.

Introduction: Unlike other forms of social consciousness, art and literature depict life through imagery. The events and objects represented in literary works, although portrayed in a specific and unique manner, acquire generalizing features. Since imagery is inherent to art and is a product of high artistic skill, it constitutes the foundation of literariness. It is precisely the presence of imagery that endows artistic works with aesthetic quality and value.

Among the various functions of literary art, the hedonistic function occupies a notable place. The term hedonism, derived from the Greek word *hēdonē*, meaning “pleasure” or “delight” is used in the scholarly context to refer to the pleasure and satisfaction derived

from a work of art. As nearly all forms of oral folklore are designed to provide enjoyment, arouse interest and give aesthetic pleasure to the audience, it becomes essential to recognize the artistic and aesthetic impact of tongue twisters as well.

In Uzbek and English tongue twisters, human imagery can be conditionally classified into two groups:

1. Proper names
2. Nicknames

Anthropogenic (proper name-based) imagery consists of gender-based representations, including both male and female figures.

The use of female names in Uzbek and English tongue twisters.

<i>Mavluda hovlida singlisi Mavjuda qo'lida.</i>	<i>Lady Luck dislikes losers. for Japanese students of English</i>
<i>Qumrining qo'g'irchog'i qimirlasa qimirlar.</i>	<i>Miss Smith's fish-sauce shop seldom sells shellfish.</i>
<i>Jamila jiydani joyiga joyladi.</i>	<i>Elizabeth's birthday is on the third Thursday of this month.</i>

<i>Halimani sanama, Salimani sana.</i>	<i>Suzie Seaward's fish-sauce shop sells unsifted thistles for thistle-sifters to sift.</i>
<i>Gulnora Gulmiraning singlisimi, Gulmira Gulnoraning singlisimi?</i>	<i>Denise sees the fleece, Denise sees the fleas. At least Denise could sneeze and feed and freeze the fleas.</i>
<i>Gulsara gul saralab, gul sanadi.</i>	<i>Roberta ran rings around the Roman ruins.</i>

A number of proper names related to flowers can be found among Uzbek personal names. In addition, Uzbek tongue twisters often include names of Arabic origin, such as Mavluda, Mavjuda, Halima and Salima. In English tongue twisters, on the other hand, female names are frequently accompanied by respectful titles such as Lady or Miss, reflecting social etiquette. Unlike English tongue twisters, Uzbek tongue twisters do not typically include women's surnames or patronymics. In contrast, English tongue twisters often feature the full name, including both the first and last name, in accordance with formal English naming conventions.

Sheena leads, Sheila needs. / Lola arralaydi, Sora allalaydi.

In both of these Uzbek and English tongue twisters, we can observe syntactic parallelism. The parallel use of subject and predicate structures contributes to the smooth pronunciation of the tongue twister in a single breath and ensures intonational coherence. In two-part tongue twisters, such syntactic parallelism is achieved through the use of female names that are similar in sound, as well as actions that share morphological features, creating a rhythmically and phonetically unified structure.

The use of male names in Uzbek and English tongue twisters.

<i>Jo'rabek bilan Javlon juda jo'ra jonajon.</i>	<i>John, where Molly had had "had", had had "had had". "Had had " had had the teachers approval</i>
<i>Komil, Kamol kamalak ko'rdi.</i>	<i>Peter Piper picked a peck of pickled peppers. A peck of pickled peppers Peter Piper picked. If Peter Piper picked a peck of pickled peppers, Where's the peck of pickled peppers Peter Piper picked?</i>
<i>Niyoz piyoz archdi, Fayoz piyoz artdi; Piyozdan Niyozning ko'zi achidimi, Fayoznikimi?</i>	<i>There once was a man who had a sister, his name was Mr. Fister. Mr. Fister's sister sold sea shells by the sea shore. Mr. Fister didn't sell sea shells, he sold silk sheets. Mr. Fister told his sister that he sold six silk sheets to six shieks. The sister of Mr. Fister said I sold six shells to six shieks too!</i>
<i>O'tkir o'tkir o'roqda o't o'rdi.</i>	<i>Willy's real rear wheel David Bowser in Harrisburg, PA</i>

<i>Boshqotirma Boltavoyning boshini qotirdi.</i>	<i>Tommy, Tommy, toiling in a tailor's shop. All day long he fits and tucks, all day long he tucks and fits, and fits and tucks, and tucks and fits, and fits and tucks, and tucks and fits. Tommy, Tommy, toiling in a tailor's shop.</i>
<i>Boqi boqqa, Soqi toqqa bordi.</i>	<i>Real weird rear wheels by Michael Dworkin and Bill Harvey.</i>

In Uzbek tongue twisters, in addition to traditional Uzbek names such as Boqi, Soqi, Boltavoy, O'tkir, and Jo'rabek names borrowed from Arabic and Persian, such as Niyoz, Fayoz, Komil, and Kamol are also widely used. While purely Uzbek names are often derived from verbs, some names reflect the people's daily lifestyle, particularly their occupations and crafts.

In English proper names, the frequent pairing of first and last names, along with the use of the honorific Mister is a notable feature that reflects formality and respect.

Nicknames used in tongue twisters often reflect cultural tendencies toward satire, humor and commentary on minor human flaws or traits. For example, in the Uzbek tongue twister:

"Toshpo'lat tajangning tog'olchali tog'orasi tog'da turibdi",

the nickname tajang (irritable) chosen for Toshpo'lat creates a vivid image of a short-tempered, stubborn and emotionally rigid person. The phonetic harmony between the proper name and the nickname contributes to the rhythmic balance of the expression.

In another example:

"Karim 'ketmon' ketma-ket ketmonini keltirib ko'tarib ko'rdi,"

the nickname ketmon (hoe) associated with the name Karim clearly points to an agricultural context. The ketmon - a traditional farming tool - symbolizes peasant labor before the age of mechanized agriculture. This nickname evidently originates from the person's occupation. In Uzbek visual culture, peasant imagery is often portrayed through the figure of a man with a hoe on his shoulder. In Uzbek literature as well, particularly in Abdulla Qodiriy's novel "Obid Ketmon", the figure of the farmer is central to the thematic core of the narrative.

In the tongue twister: "Mirza 'mirzaterak' bilan Mirxayotni murosasizligi bilindi," the nickname mirzaterak refers metaphorically to the poplar tree (terak), especially the cultivated, upright, and slender

variety. This nickname highlights the person's tall and thin physical appearance. Thus, in Uzbek culture, when assigning nicknames, not only the person's character but also their physical features are often taken into account.

In English tongue twisters, we observe similar uses of nicknames based on character traits. For instance:

"Silly Simon sold seven silver spoons."

Here, Simon is a common English name, and silly (meaning foolish or inattentive) reflects a personality trait, serving as a character-descriptive nickname.

"Crafty Charles caught clever crabs cautiously."

Charles is a typical English male name, while crafty (clever in a cunning or deceitful way) describes the personality of the character. This tongue twister shows how nicknames in English may also reflect a person's reputation, personality, or behavior. In English, some nicknames are shortened versions of given names, while others derive from adjectives or occupations.

To sum up, this comparative analysis of human imagery in Uzbek and English tongue twisters demonstrates that both traditions employ personal names, nicknames and occupational references not only for phonetic play but also for expressing cultural identity, social values, and humorous characterization.

In Uzbek tongue twisters, personal names often reflect national identity and linguistic creativity. Names of Arabic and Persian origin, as well as purely Uzbek names derived from verbs or daily life, are used frequently. In English tongue twisters, by contrast, proper names are often accompanied by honorifics and surnames, highlighting the cultural emphasis on formality and structured identity.

Nicknames play a particularly significant role in Uzbek tongue twisters, serving as tools to represent character traits, physical attributes and in some cases, occupations. Examples like Karim ketmon or Mirza mirzaterak reflect not only linguistic inventiveness but also the integration of real-world social markers such as profession and body type. These nicknames blur the

boundaries between laqab, occupational role, and symbolic meaning, functioning as compact portraits of individual identity within the oral tradition.

English tongue twisters likewise utilize descriptive modifiers, such as Silly Simon or Crafty Charles, which encapsulate personality or behavior. These attributes contribute to the rhythmic and stylistic balance of tongue twisters while embedding cultural stereotypes and expectations.

Additionally, both languages reveal a tendency toward syntactic and morphological parallelism. Such structures enhance the fluency and phonetic unity of tongue twisters, enabling their delivery in a single breath and making them effective tools for speech development.

Overall, tongue twisters in both cultures transcend their surface-level function as linguistic exercises. They act as mini-narratives rich in anthropological and sociolinguistic content, encoding perceptions of gender, profession, character and society in playful yet meaningful forms. The study affirms the value of tongue twisters as both linguistic phenomena and cultural texts worthy of deeper academic inquiry.

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