

Types of Tongue Twisters According to The Age Characteristics of Performers

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Abstract: This article discusses the genre of tongue twister, one of the oldest and smallest genres of oral folk art, the types of performers according to age characteristics - children's, teenagers' and adults' tongue twister. The opinions, scientific and theoretical views of scientists on this issue were studied, and the author's position on this matter was also expressed. At the same time, the article analyzes examples of tongue twisters of Uzbek, Karakalpak, and other Turkic peoples, examining their connection with ancient rituals and ceremonies, the composition of tongue twisters, and their specific features.

Keywords: Tongue twister, genre, folklore, children's folklore, ritual, ceremony.

Introduction: Any genre in folklore is a product of the historical-folkloric process. Such factors as social life, cultural, philosophical, aesthetic, and psychological, and most importantly, the necessity of social (vital) needs, influence the formation of the genre. The genre of tongue-twisters was formed under the influence of such factors. From the point of view of genesis, the genre of tongue twisters goes back to the earliest stages of the folklore-historical process.

METHODS

According to the folklorist B. Sarimsakov, "...historically, there were very few folklore genres free from rituals... Many genres of children's folklore historically arose within ritual folklore. Based on this opinion of the scholar, we can say that the genre of tongue twister also arose historically within the framework of ritual folklore.

Since the genesis of the tongue twister genre goes back to ritual folklore, it turns out that initially its audience was wide. That is, it was initially formed in an adult audience, and tongue twisters were performed by men, adolescents, and later by children. In the book "Intangible Cultural Heritage of Uzbekistan," it is written: "In the past, even older people competed in fast singing at gatherings and weddings, enjoying cultural leisure. Later, it mainly became a children's repertoire"[1. 42], - it is said.

Since ancient times, Turkic peoples have paid special attention to child-rearing. The people, taking into account children's interests, age, and gender characteristics, created games and activities of various forms and content that strengthen them physically, mentally, and linguistically. Due to historical development, socio-political and everyday changes in society, and similar reasons, some folklore genres belonging to the adult repertoire have been transferred to the children's repertoire. "Today, no one doubts that riddles, tongue twisters, and puppet theater have literally become children's." [2. 272-284].

According to the Russian folklorist M.N. Melnikov, "The tongue twisters reflected the all-round life, lifestyle, interests, beliefs, superstitions, etc. of the Russian peopleThe first tongue twisters (49 texts) were published by V.I. Dal in "Russian Folk Proverbs" (1862). He does not indicate the existence of these works in the children's environment; the analysis of the texts gives grounds to speak of their belonging to adult folklore. Records recorded in the 19th and second half of the 20th centuries show that adults gradually lost interest in this genre, but understood its pedagogical significance [3. 95-96].

F.S.Kapitsa, T.M.Kolyadich also noted that the texts cited in the collection indicate that in ancient times tongue twisters were widespread among adults...

Later, texts lost their ritual meaning and began to transition from an adult environment to a child's environment and were used as a means of developing a child's speech and improving pronunciation[4. 74-76]. In the above thoughts, it is also emphasized that tongue twisters have passed from adult folklore to children's folklore. I.Mul also expresses the following thoughts in his candidate dissertation:..."there are assumptions that, first of all, the tongue twister written at the beginning (written in the middle of the 19th century) was intended for adults. In terms of content, they didn't fit the children's minds"[5. 24].

In the "History of Kazakh Literature," published under the leadership of S.Kaskabasov, it is written about the initial task of tongue twistering: "In ancient times, tongue twistering was a pastime not only for children, but also for adults. However, it performed a different function among adults. ...the emergence of prompting and its initial function have not been sufficiently studied in science. If we look at the complex poetic structure of tongue twister, there is no doubt that its creators are adults. That is, the tongue-twister, which appeared in ancient times and lived in the repertoire of adults, gradually transferred to the repertoire of children"[6. 532, 523, 534].

A. Akzholova, on the other hand, notes that "...speeches first appeared at adult gatherings and weddings, but later, having lost their original essence and having a greater pedagogical function, only those that meet the aesthetic requirements of children were transferred to children's folklore"[7. 43], he says.

RESULTS AND DISCUSSION

In our opinion, tongue-twistering also arose, on the one hand, from the attitude of the peoples of the world to such life realities, and on the other hand, due to social and spiritual needs.

The essence and functions of tongue twisters changed in subsequent stages of the historical-folkloric process. Tongue twisters entered the children's repertoire and began to perform a pedagogical function. The opinion of the researcher of children's folklore O. Safarov on this matter is significant. The scholar writes: "In the process of transitioning to the repertoire of older children in the second half of the 19th century and the beginning of our century, the superficial nature of tongue-twisters began to fade. In this, the influence of the Enlightenment movement, which began to intensify at that time, played an important role"[8. 170].

Based on the opinions of the above-mentioned scholars and Turkic folklorists on the classification of tongue twisters, as well as the conclusions drawn during our observations, we have established that children,

adolescents, and adults perform tongue twisters according to the age characteristics of the performers.

Children's tongue twisters. Examples of tongue-twisters created by our people differ in many aspects, such as theme, form, content, etc. This difference also applies to the age characteristics of the performers. Initially, adults created short speeches that corresponded to children's speech capabilities, but later the children themselves began to create concise speeches. Such tongue twisters have few words and are mainly based on sounds that are pronounced mixed in children's speech, such as "r," "ch," "sh."

Pronunciation based on the sounds "ch," "r":

Qo'ng'iroq qo'g'irchoqnikimi, qo'zichoqnikimi?[9. 202]

Tongue twister based on the "sh" sound:

Uy yasashasizmi,

Osh oshashasizmi?[9. 203]

In Karakalpak tongue-twisters, examples based on the correct pronunciation of the "r" sound also predominate:

Qoy qorada qoy qartayadı, qartaysada, aq qara bas qara qoy qartayadı[10].

The presence of consonant - adjacent sounds in the words of the text makes their rapid pronunciation even more difficult. The sounds "r" and "y" in the Karakalpak example are considered such sounds.

Teenagers tongue twisters. Examples of this type of tongue twisters are multi-word, and now, naturally, the composition of tongue twisters takes on a more complex form, and the number of its constituent components also increases. The number of consonant words and alliterative sounds in the text also increases. In addition, long sentences, multi-syllable words appear in the text, in a word, there are more elements that make it difficult to pronounce and distract. For example: Bozorga bordim, Musa purush pistapurushdan pista oldim. Shu pista Musa purush pistapurushning pistasi bo'lsa ham shu pista Musa purush, pistapurushning pistasi shu pista Musa purush pistapurushning pistasi bo'lmasa ham shu Musa purush pistapurushning pistasi[11].

Karakalpak tongue twister:

Úydiń artında qara qarabaraq,

Qara qarabaraqtıń astında,

Qara qasqa baytallı qara qaraqalpaq.

Qara qaraqalpaqtıń kisesinde,

Qara qaraqasqa qara ilaq,

Qara qaraqasqa qara ilaqtı,

Ilaqlassańız hám ilaqlasasız,

Ilaqlaspasañız hám ilaqlasasız,
Dayı, sirá ilaqlaspasañız,
Qoyag'oyıñ, ag'a biy ag'anıñ aldında,
Saqqá júginip otırıp,
Ózimiz ilaqlasamız[12. 441].

As can be seen from the examples, they have a complex composition, in which various distracting elements are often encountered: colors, complex epithets.

Adults tongue twisters. There are examples of tongue twisters that, when pronounced quickly, the pause between words in the text disappears and the words are pronounced together. As a result, words with other meanings, often indecent or pornographic, are heard, which are absent in the text. Due to this characteristic, it was used among adults as a means of entertainment and humor. O. Safarov notes that tongue twisters began to lose their pornographic character in the second half of the 19th century and the beginning of the 20th century, during the transition from adult to adolescent repertoire, which was caused by the enlightenment movement that began at that time[13. 194]. Consequently, the absence of tongue-twisters in the adult repertoire today, their complete transfer to children's folklore, can be explained by the reason cited by O. Safarov. Here's an example of what adults say quickly:

Ola bo'g'jomani bo'g'jomalasam ham
bo'g'jomalayman,

Bo'g'jomalamasam ham bo'g'jomalayman[9. 205].

There are also Karakalpak and Kazakh versions of this tongue twister:

Karakalpak version:

Bazardan aldım ala bog'jama,
Ol bog'jamani men bog'jamalay,
Kim bog'jalaydı[12. 454].

Kazakh version:

Базардан алып келген ала боқжама,
Мен боқжамаламай кім боқжамалайды,
Мен боқжамаламай кім боқжамалайды[14. 18].

Note that these versions don't differ significantly from each other. It should also be noted that such tongue twisters, that is, those that existed in the adult repertoire in ancient times, are now preserved in small quantities.

RESULT

In conclusion, according to the age characteristics of the performers, there are types of tongue twisters for children, adolescents, and adults, and tongue twisters are based on ancient mythological views and rituals,

and then in the structure of ritual folklore, in the later stages of the historical-folkloric process, that is, in the process of transitioning to the repertoire of older children, only tongue twisters that meet the aesthetic requirements of children were transferred to children's folklore, and they began to serve such pedagogical goals as correcting shortcomings in children's speech, strengthening their mind, memory, and pronunciation.

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