Artistic Imagery and Expressive Means in Uzbek and Russian Tongue Twisters: Artistic-aesthetic Functions

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ABSTRACT

This study explores the artistic imagery and expressive means used in Uzbek and Russian tongue twisters, emphasizing their artistic-aesthetic functions. Through a comparative literary analysis, the research identifies key stylistic devices such as metaphor, metonymy, synecdoche, epithets, comparisons, personification, anaphora, parallelism, and alliteration. The findings reveal that while Uzbek tongue twisters frequently utilize epithets and comparisons, Russian tongue twisters predominantly employ alliteration and parallelism. The study highlights how these artistic tools enhance linguistic agility, phonetic richness, and didactic functions, making tongue twisters a valuable component of folk oral creativity. This research contributes to the understanding of how expressive means shape the structure and impact of folk literature.

Keywords: Artistic imagery, expressive means, tongue twisters, stylistic devices, folklore, phonetic features, literary analysis, linguistic tools, poetic devices

INTRODUCTION

Artistic imagery and expressive means in literary works serve as essential linguistic tools that enrich artistic language by vividly depicting objects, events, and emotions. These devices, known by various terms such as stylistic figures, poetic tools, and

expressive-imagery tools, contribute to the depth and aesthetic appeal of literary texts.

Among the diverse genres of folk oral creativity, tongue twisters occupy a unique place as they serve both as linguistic exercises and as artistic expressions of cultural identity. The use of artistic imagery and expressive means in tongue twisters plays a crucial role in enhancing their phonetic, rhythmic, and aesthetic appeal. Such elements not only make tongue twisters entertaining but also facilitate their function in speech training, cognitive development, and linguistic agility.

This study aims to analyze the artistic imagery and expressive means employed in Uzbek and Russian tongue twisters, exploring their artistic-aesthetic functions. By conducting a comparative analysis of these two languages, the research seeks to highlight the similarities and differences in the use of stylistic devices such as metaphor, metonymy, synecdoche, epithets, comparisons, personification, anaphora, parallelism, and alliteration. Through this analysis, we gain insights into how these artistic tools shape the structure, meaning, and impact of tongue twisters within their respective cultural and linguistic contexts.

Artistic imagery and expressive means in literary works serve as linguistic tools to vividly depict objects, events, and emotions. These devices, referred to by various names such as stylistic figures, poetic tools, and expressive-imagery tools, contribute to the richness of artistic language. In particular, tongue twisters, a unique genre of folk oral creativity, employ these artistic means to enhance both their linguistic and aesthetic appeal. This study examines the artistic imagery and expressive means used in Uzbek and Russian tongue twisters, analyzing their artistic-aesthetic functions.

MATERIALS AND METHODS

This study employs a comparative literary analysis method to examine Uzbek and Russian tongue twisters. The analysis focuses on identifying and classifying stylistic and artistic devices such as metaphor, metonymy, synecdoche, epithets,

comparisons, personification, anaphora, parallelism, and alliteration. Data were collected from various folklore sources, dictionaries, and linguistic studies on stylistic devices in both languages.

RESULTS AND DISCUSSIONS

In a literary work, artistic imagery and expressive means are referred to as linguistic tools that serve to vividly depict things and events, as well as to brightly express feelings and emotions. According to this, in literary studies, this concept is referred to by various names: figures, syntactic figures, stylistic figures, poetic tools of language, artistic-imagery tools of language, imagery tools, expressive-imagery tools, and so on. Firstly, the use of artistic imagery and expressive means of language is not the sole determinant; even without their use, the primary specific characteristics of artistic language – imagery (visualization) and emotionality – can still exist. Artistic imagery and expressive means serve to amplify and manifest these characteristics. Secondly, artistic literature depicts through words (imagery), and at the same time, the depiction in artistic literature is not dry; it is imbued with emotions (emotional), through which certain thoughts, feelings, and emotions are also expressed. That is, one tool simultaneously serves both depiction and expression. Thus, it is not correct to separate these tools into imagery and expressive tools. Additionally, referring to these tools as merely artistic imagery tools is also inappropriate: certain tools (for example, repetitions, rhetorical questions, rhetorical addresses, ellipses, pauses, and others) specifically enhance expressiveness. That is, they fall outside the scope of the term artistic imagery tools. For this reason, it is emphasized that referring to this concept as artistic imagery and expressive means is more appropriate (Quronov, Mamajonov & Sheraliyeva 2010: 59). In the *Dictionary of Literary Studies*, it is further stated: "Artistic imagery and expressive means arise as a result of deviation from the general customary norm when using language (that is, applying language elements in forms, meanings, orders, relationships, etc., that differ from the usual) with a specific

artistic-aesthetic purpose in mind, and they serve to make the imagery vivid and the expression impactful. Such deviations can be observed at various levels of language – phonetic (alliteration, assonance), morphological (asyndeton, polysyndeton), lexical (archaism, dialecticism, jargon), semantic (tropes), and syntactic (inversion, word repetition, syntactic parallelism, ellipsis, chiasmus)" (Quronov, Mamajonov & Sheraliyeva 2010: 27).

We know that the historical roots of most artistic imagery tools trace back to folk oral creativity. In our wise people's folklore works, including small genres, artistic imagery tools were effectively utilized. For instance, regardless of the literary type, genre, or size, the purpose of any work is to convey reality to the audience in an imaginative and impactful way. Accordingly, tongue twisters are an independent genre of folk oral creativity where artistic imagery tools have been skillfully applied. In this chapter, we will attempt to discuss this matter in detail.

In artistic texts, words can be used in both their literal and figurative meanings. The use of figurative meanings adds a unique charm to the work and enhances expressiveness. In literary studies, such methods of meaning transference in words are called "figures of speech". These include metaphor, metonymy, synecdoche, and irony.

Although metaphors are not actively used in tongue twisters, they are applied to a certain extent. In metaphors, an event or phenomenon is not directly likened to another but is based on one of its characteristics. For example:

> *Ko'm-ko'k kurtak, ko'katlar,*
> **Ko'klamga** *ko'rk ko'rsatar.*   (Baxtiyor 2025)

In this tongue twister, the word *ko'klam* (spring) in the second line is used in two meanings. Its first meaning refers to the greenness of everything, while its second meaning refers to the spring season. Here, spring and *ko'klam* are concepts likened to each other, and in the context, "spring" is omitted, with the similar word *ko'klam* being given. The characteristics of the spring season are transferred to it.

*Ortiqali oshpazning oshini yeganlar **yuzdan osharmish.***

(Baxtiyor 2025)

In this tongue twister, metonymy also participates in the transference of meaning, where the phrase *yuzdan osharmish* (exceeding a hundred) refers to a person's age exceeding a hundred years. Here, the word *yuz* (hundred) also carries the meaning of "age", and thus the word "age" is omitted.

Literary scholars note that in phrases such as "golden valley", "fiery heart", "iron discipline", *and* "steel will", it is not the entire phrase but only the defining word that possesses metaphorical qualities. He calls such qualifiers, which serve both descriptive and metaphorical functions, "metaphorical epithets". An example of such a metaphorical epithet can be seen in the following tongue twister:

Qahraton qishning qahri qarg'ani quvontirdi. (Jumaboyev 1996)

In this example, the qualifier *qahraton* (harsh) in the phrase *qahraton qish* (harsh winter) has metaphorical qualities. Here, the word *qahraton* serves both as a descriptor and as a metaphor.

Золотистый**, как из **бронзы
Жук кружится возле розы
И жужжит: "Жу-жу, жу-жу"
Очень с розами друж-жу!   (Smirnova 2005: 97)

In this Russian tongue twister, the words *золотистый* (golden) and *бронза* (bronze) perform the functions of simile, description, and metaphor. These words liken the beetle's smooth, golden-like shine to bronze and gold, using the suffix *-like* to qualify the description. The metaphor used in the tongue twister plays a significant role in vividly and expressively depicting reality.

Both Uzbek and Russian folk tongue twisters also include metonymy:

Botir, Boir, Bahodir,
***Bilagizo'r** bahodir*   (Avvalboyeva 2019: 2)

It is known that to measure a person's strength, they clench their fists, concentrating power in the upper arm area (biceps). People test each other's strength by observing this. In this tongue twister, the phrase *bilagi zo'r* (strong-armed) metaphorically refers to a strong, powerful person. The use of metonymy in the tongue twister, where a specific part (arm) is used to represent the whole (strength), naturally sparks curiosity in children.

Another example reflecting a concept specific to Russian mentality is:

> *Браунинг не для **робких**,*
> *Браунинг для **бравых***   (Avvalboyeva 2019: 34)

Here, Browning refers to a pistol. Historically, in Russian culture, unresolved disputes were often settled through duels. This tongue twister alludes to this practice. The words *robkikh* (coward) and *bravikh* (brave) are used in place of people, demonstrating metonymy.

> ***Piyolik** ey bola,*
> *Piyolang guli lola*   (Baxtiyor 2025)

In this Uzbek tongue twister, the phrase *piyolalik bola* (a child with a cup) uses metonymy, where *piyolalik* (with a cup) replaces "holding a cup." This transference of meaning creates rhyming words and enhances the text's emotional impact.

In folk oral creativity, particularly in works of smaller genres, synecdoche holds a special place and significance. This is because short works aim to express thoughts concisely and, most importantly, vividly. In artistic speech, synecdoche is used to achieve brevity and expressiveness. The characteristic of brevity in smaller genres focuses on conveying more meaning with fewer words.

Examples of synecdoche in Uzbek and Karakalpak tongue twisters include:

> *Tilim-tilim tilla qovunning,*
> *To'rt tilimi tilimni tildi*
>   (Sultonov, Rahmonov & Turdimov 1992: 72).

Here, the phrase *tilim-tilim* (sliced) refers to the cut state of the melon, while *tilim* (slice) represents the whole melon.

> *Tushlikda tetik tishim tushmay,*
> *Kemtik tishim tushibdi*   (Dor 2005: 64)

In this tongue twister, the phrases *teshik tish* (holed tooth) and *kemtik tish* (chipped tooth) depict a person, using a part to represent the whole. Additionally, the synecdoche encourages readers to think about their own teeth falling out.

> *Eshik oldida buloq,*
> *Buloqdan suv ichar uloq,*
> **Uloqcham-uzun uloq**   (Dor 2005: 92)

Here, the whole (*uloq*/goat) represents the part (its long ears), emphasizing the goat's characteristic feature.

> *Pichog'ingiz o'tmaslashmasin.*   (Dor 2005: 56)

In this example, the word *pichoq* (knife) acts as a synecdoche, representing a person. The part (knife) symbolizes the whole (human).

In the Russian tongue twister:

> **Черной** *ночью черный кот прыгнул в черный дымоход.*
>   (Dor 2005: 450)

The word *чёрный* (black) metaphorically refers to darkness, enhancing the tongue twister's imagery and impact through metaphorical transference.

Another example:

> *От* **топота копыт** *пыль по полю летит*. (Dor 2005: 98)

In this tongue twister, the part (hooves) represents the whole (horses), as "the sound of hooves" vividly conveys the image of horses running across a field.

According to Lapasov (1996), the phenomenon of a part being used to represent the whole is frequently encountered in the Uzbek language (p. 94). Indeed, during the analysis of the above tongue twisters, we often observed this substitution of a part for the whole. Consequently, it can be concluded that the representation of the whole through a part is a common occurrence in both Uzbek and Russian folk tongue twisters.In tongue twisters, the enigmatic and figurative depiction of certain objects or events through synecdoche attracts children's attention and encourages them to ponder the true meaning of these words, making it highly significant.

One of the widely used artistic imagery tools in children's poetry is epithets (descriptors). In a broad sense, epithets are a poetic method used to emphasize one of the characteristics of an object, drawing the reader's attention and enhancing expressiveness. An epithet is not just a straightforward characteristic of an object; rather, it is a complex process where the author's emotional and artistic perception of the world is refracted through their individual experience and artistic thinking (Gubanov 2009: 12). Simply put, an epithet is a type of trope used to vividly and figuratively describe the qualities of an object (Hojiyev 2002: 91). Typically, epithets consist of two words—a qualifier and a qualified term – which together define a specific aspect of an event or object and amplify its shades of meaning. For instance:

Qahraton qishning *sovuqi qargʻani quvontirdi*

(Avvalboyeva 2019: 37)

In this tongue twister, the word *qahraton* (harsh) is the qualifier, and *qish* (winter) is the qualified term. Depending on their usage, epithets can be simple or fixed. From this perspective, the phrase *qahraton qish* is a fixed epithet because winter is the coldest season of the year, and the word *qahraton*, derived from *qahr* (wrath), conveys the idea of a harsh or wrathful winter. Considering that tongue twisters are aimed at children, *qahraton qish* also provides children with information about the harshness, coldness, and general features of winter.

Words from various parts of speech can serve as epithets in tongue twisters:

Qorboboning qo'lida ko'p,
Qopida qat-qat o'yinchoq   (Dor 2005: 74)

In this example, the word *qat-qat* (layered) is an adjective that specifies the noun *o'yinchoq* (toy), indicating the abundance of toys. The word *qat-qat* conveys the idea of something stacked in layers, referring here to toys piled up in a bag.

In the following tongue twister, the noun *tilla* (golden) functions as an epithet:

Tilimi tilla qovunning to'rt tilimi tilimni tilde.   (Dor 2005: 56)

Here, describing the melon as *tilla* (golden) refers to its yellow color and ripe sweetness. The epithet *tilla* is not a fixed descriptor of melons, so it is considered a simple epithet.

In Karakalpak tongue twisters, both simple and fixed epithets can also be found:

*У **мышки-крошки** в норушке крошки*   (Dor 2005: 75)

In this text, the word *крошки* (tiny) in the phrase *мышки-крошки* (tiny mouse) is an adjective serving as a fixed epithet, often used to describe the small and delicate nature of the mouse. Here, the focus is not on a regular mouse but on a small, tiny one.

Epithets can also consist of multiple words. These are called complex epithets, formed by combining different parts of speech and used to enhance artistic expressiveness:

*Раз **мышонок-забияка***
Поохотиться решил –
*Не на **крошку-муравьишку,***
*На **пушистого котишку***

                                                        (Dor 2005: 810)

In this tongue twister, several complex epithets are used consecutively:

Размышонок-забияка (mischievous mouse);
Крошку-муравышку (tiny ant);
Напушистогокотишку (fluffy kitten).

These phrases emphasize the distinctive features and vivid qualities of the described objects, contributing to their colorful and figurative depiction.

In tongue twisters, epithets are a distinctive artistic expression tool, and words from various parts of speech can serve as epithets. Creators often use comparisons to highlight important aspects of depicted events or phenomena, emphasizing specific details by likening them to other objects. In tongue twisters, comparisons are expressed in various ways: through suffixes, additional words, or direct juxtapositions. These comparisons reveal characteristics of objects and phenomena in unique ways, emphasizing their artistic impact and drawing the reader's attention through amplification and distinction. For example:

*Yozda yoqqan yoz **yomg'iri** yon atrofga yog'dek yoqdi*
(Safarov 2013: 174)

In this tongue twister, *yomg'ir* (rain) in the summer is likened to oil for its smooth and shiny appearance, emphasizing its rarity and beauty.

Qushlar qishloqda qishlar, Қушлар қишлоқда қишлар,
*Qishni **qordek** olqishlarm.* (Bahriddinov 2022: 31)

Here, the suffix *-dek* is used to compare birds' delight during winter to the beauty of snow, emphasizing winter's defining characteristic: snow.

Kichik kuchuk - kuchli kuchuk (Bahriddinov 2022: 28).

In this example, the comparison in both parts of the tongue twister highlights that a small dog's size does not hinder its strength, using parallel structures to emphasize this.

Мы играли в хохотушки,
*Мы визжали, **как свинушки**,*
*Мы скакали**, как лягушки**,*
Вбок и задом наперёд

In this Russian tongue twister, children playing games are likened to pigs squealing and frogs jumping, using the word *как* (like) for the comparison.

*Шуршат по крыше камешки, **как мыши**.*

This tongue twister compares the rolling of stones on the roof to mice scurrying, again using the word *как* to establish the simile.

The early people, unable to comprehend natural phenomena, anthropomorphized them, imagining the entire natural world as animated. These totemistic and animistic views are reflected in myths and continue to influence modern oral and written literature. However, the difference lies in that primitive people unconsciously anthropomorphized, whereas today, this is done consciously. Personification gives human qualities, emotions, and traits to inanimate objects, animals, or plants.

It is noted that two types of personification – **apostrophe** and **intonation** – both of which are found in Uzbek and Karakalpak tongue twisters:

Echki dedi uloqqa,
– Endi ketma uzoqqa   (Dor 2005: 25)
Or:
Kukulab deydi kakku:
– Ko'klamga in kerakku   (Dor 2005: 33)

In these examples, animals (goats and cuckoos) interact like humans, speaking to one another, with their speech transferring human traits to animals. This is a vivid example of apostrophe, described by Yakubjon Iskhakov as *nigto* (anthropomorphism): "Nigto is the artistic device of attributing speech to animals, plants, and inanimate objects."

Examples of personification in Karakalpak tongue twisters
  Jumaniyaz äkemniñ kölinde,
  Allaniyaz äkemniñ şölinde,
  Bes qara bas şımşıq,
  Şümisedi, şığısadı,
  Şaqaq urıp külisedi
  (Makhsetov & Palymbetov 1993: 28)

Here, sparrows are described as laughing, transferring human characteristics to birds to make the depiction lively and engaging.

  Şüyk-şüyk şöjeler,
  "Qäne bizge göje" der,
  Göjeni şöje ishedi,
  Şöjeler göje ishedi,
  Göjeni şöjeler ishedi,
  Göje ishedi, şöje ishedi.

This tongue twister is a beautiful example of personification, where chicks are portrayed as speaking and behaving like humans, captivating children with its lively and engaging depiction.
  Russian Examples of Personification in Tongue Twisters

  Поросёнок спросил спросонок:
  1. *Сколько сосен и сколько сосёнок?*
  2. *Сосчитать их мне хватит сил? –*
  Поросёнок *спросонок спросил*
                                    (Makhsetov, Palymbetov 1993: 138)

Here, a little pig is depicted as speaking like a human, which enhances the expressiveness of the text and delights readers, especially children.

  Рубит ворон тростник.
  "Вор он! – решил ястреб. –
  Это ясно".
  Быстро ястреб к ворону.
  Быстрей ворон от ястребка,
  Сломал стебель тростника.

Летит ворон: «Кра-кра!»
Кричит ястреб:
«Крал-крал!»

In this tongue twister, the birds' speech adds an element of humor and engages the audience through its anthropomorphic qualities.

Anaphora in tongue twisters
Anaphora, a literary device that beautifies speech and lends it imagery, is one of the poetic tools frequently used in tongue twisters. It is actively applied in both prose and poetic tongue twisters, enhancing their emotional and aesthetic appeal:

> *Oq   tepada   oq   kaptar,   Ko'k   tepada   ko'k   kaptar.*
> *Oq tepada oq kaptar ko'k tepada ko'k kaptarga don berdimi, ko'k*
> *tepada ko'k kaptar oq tepada oq kaptarga don berdimi?*
> <div align="right">(Safarov & Ochilov 1983: 76)</div>

In this multi-component tongue twister, phrases like *oq tepa* (white hill), *oq kaptar* (white dove), *ko'k kaptar* (blue dove), and *ko'k tepa* (blue hill) are repeated multiple times, emphasizing the elements being described and drawing the reader's attention.

> *Men   siz   bilan   mashmashalashmoqchiman.   Men   bilan*
> *mashmashalashmasangiz   ham   mashmashalashaman,*
> *mashmashalashmasangiz ham mashmashalashaman*
> (Safarov & Ochilov 1984: 201)

The repetition in this tongue twister emphasizes the rhythm, making it engaging and entertaining for the audience while enhancing its poetic quality.

In this prose tongue twister, we can observe the complex form of anaphora consisting of compound words. If we pay attention, a single sentence in the text is repeated almost five times. Such a complex manifestation of anaphora in tongue twisters encourages the reader to be attentive, meticulous, and focused.

Жили-были три китайца: Як, Як-цедрак, Як-цедрак-цедрак-цедрони. Жили-были три китайки: Цыпа, Цыпа-дрыпа, Цыпа-дрыпа-дрымпампони. Все они переженились: Як на Цыпе, Як-цедрак на Цыпе-дрыпе, Як-цедрак-цедрак-цедронина Цыпе-дрыпе-дрымпампони. И у них родились дети. У Яка с Цыпой — Шах, у Яка-цедрака с Цыпой-дрыпой — Шах-шарах, у Яка-цедрака-цедрака-цедрони с Цыпой-дрыпой-дрымпампони — Шах-шарах-шарах-широни

(Safarov & Ochilov 1984: 271)

In this prose tongue twister, the word *Yak-tsedrak* is repeated four times at the beginning. The frequent repetition of *Yak-tsedrak* in the tongue twister has added a unique rhythm to the text.

Скороговорун скороговорил скоровыговаривал,
Что всех скороговорок не перескороговоришь
не перескоровыговариваешь,
Но, заскороговорившись, выскороговорил,
Что все скороговорки перескороговоришь,
да не перескоровыговариваешь

(Safarov & Ochilov 1984: 271)

The given tongue twister also has a very complex structure, with one word repeated eleven times. This enhances the rhythm and expressiveness of the tongue twister. In this tongue twister, anaphora serves the purpose of emphasizing a specific idea, highlighting a particular phenomenon, enhancing the artistic speech, strengthening the meaning of depicted words and phrases, as well as directing the reader's attention, helping them correctly pronounce complex phrases, and comprehend the reality being described.

One of the poetic devices is parallelism. Parallelism is a method of depicting phenomena side by side, and it is widely used in tongue twisters. Particularly, in Uzbek tongue twisters, we find numerous examples:

Oq   tepada   oq   kaptar.   Ko'k   tepada   ko'k   kaptar.
Oq tepadagi oq kaptar ko'k tepadagi ko'k kaptarga don berdimi,
ko'k tepadagi ko'k kaptar oq tepadagi oq kaptarga don berdimi ?
(Safarov & Ochilov 1984: 199)

Usually, phenomena are depicted side by side in a text. In this tongue twister, however, the colors "white" and "blue" are used in parallel. Such a description of colors sparks children's interest and teaches them to share with one another, thus serving a didactic purpose.

O'ktam ko'm-ko'k ko'rkam **ko'klam** *rasmini ko'p ko'k* **qalamda**
chizmoqchi   (Dor 2005: 53)

In this tongue twister, the similarity between "spring" and "pencil" in terms of their color emphasizes that spring is associated with the color blue and encourages children to consider this while drawing. Hence, this tongue twister also carries a didactic purpose. The parallel depiction of closely related concepts plays an essential role in developing children's skills to compare and contrast certain phenomena.

In the following tongue twister, Nasim's act of drawing and observing a picture are depicted in parallel:

DarsdaNasim rasm soldi,Nasim rasmga nazm soldi (Dor 2005: 65)

In Russian folklore, we can also find tongue twisters created using parallel description:

Фаина с Наиной играли на пианино,
А Арина с Алиной растили георгины   (Dor 2005: 56)

In this tongue twister, Faina and Naina playing the piano and Arina and Alina growing flowers are depicted in parallel.

In any literary work, it is common to encounter parallel depictions of humans and nature. This can be explained by the close connection between the two entities. Such parallel depictions of humans and nature are also frequently observed in tongue twisters:

Птичка летает,
Птичка играет,
Птичка поёт;
Птичка летала,
Птичка играла,
Птички уж нет.
Где же ты, птичка?
Где ты, певичка?
В дальнем краю
Гнёздышко вьёшь ты;
Там и поёшь ты
Песню свою

(Dor 2005: 218)

In this tongue twister, the bird's playing, flying, and singing are depicted in parallel.

Another poetic device is alliteration, which is the only folklore genre based on consonance. Although the phenomenon of alliteration can be found in other folklore genres, its use is not as prominent. It is impossible to imagine the tongue-twister genre without alliteration. "Alliteration (from Latin al – to, littera – letter) is the repetition of the same consonant sounds in a poem, sentence, stanza, and partly in prose works. As a phonetic-stylistic method, alliteration enhances the expressive and rhythmic quality of artistic speech." For instance:

Tyanshan tog'ining tagida Tursunali traktorni tirilllatib turibdi.
Or:
Toshkentlik Toshtemirning teshasi toshloqlik Toshboltaning teshasidanmas

(Safarov 2013: 173)

In both tongue twisters, alliteration is built on the sounds "t", "k", and "r", and saying them quickly without mistakes is quite difficult. This is because the sounds mentioned above are phonetically similar and minimally different in pronunciation.

Turkic tongue twisters demonstrate various forms of alliteration, as in the following example from Karakalpak folklore:

Дед додон в дуду дудел,
Дику дед дудой задел   (Dor 2005: 67)

This tongue twister is built entirely on the alliteration of the "d" sound, which appears in every word and is repeated 18 times in this two-line tongue twister. Most of the words in the lines differ by only 2–3 phonemes.

Сорока застрокочет,
Суслик засвистит,
Соболь пепскочит,
Собака заскулит
                                                        (Dor 2005: 176)

In general, phonetic repetitions contribute to the artistic uniqueness of a work, enhancing its artistic quality. Repeated use of sounds creates phonetic harmony, which draws the reader's attention to the described phenomena, enhances the artistic and aesthetic impact of the lines, and emphasizes specific concepts.

CONCLUSIONS

In Uzbek and Russian tongue twisters, one can encounter a variety of images. Tongue twisters also feature realistic and historical figures, representatives of different social classes, professions, religious fields, and individuals of various ages and characteristics. Tongue twister samples are created in prose and poetic forms, possessing a specific compositional basis. Their composition includes rhyme, rhythm, and melody. Uzbek and Russian poetic tongue twisters resemble poetic lines, with Uzbek samples predominantly appearing in two-line stanzas. The rhythmic, melodic, and rhyming structure of tongue twisters differentiates them from ordinary texts. The poetic rhythm in prose and poetic tongue twisters conveys declarative, interrogative, imperative, wishful, and ironic tones.

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