



SMALL FOLKLORE GENRE MECHANISMS: A LANGUAGE GAME IN ENGLISH  
TWISTS BASED ON CONVERSION AND HOMONYMY

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**Annotation:** *The supreme goal set in this article is to reveal the features of the language game in English-language twisters at the lexical level. The scientific novelty of this article is that in it the playing field of the tongue twister, formed due to conversion and homonymy, is the study, and not the phonetic and morphological characteristics of the English-language twisters.*

**Keywords:** *small folklore genre, language games, language twisters (fast sayings), conversion, homonymy, English, Uzbek language.*

Today, the importance of the small folklore genre is noticeably visible. The relevance of this topic lies in solving the problem of the language Game of such a small genre as the English twister of oral folk art. The significance of this topic lies in the fact that language folds are closely related to the features of the history, culture, traditions of native speakers, folk psychology, and national views of the world, which is fundamentally important in the implementation of the principle of dialogue. Development of intercultural communicative competence of students in the study of cultures and a foreign language.

Analysis of modern theoretical sources in the field of language games E. B. Carried out in Lebedeva's work, he calls this phenomenon a phenomenon of language and culture and concludes that "where there is speech, a language game is potentially possible." [2.p. 62]. The language game is present in written and spoken speech and covers all levels of the language. The language-creative function of the language game contributes to the development of language and thinking, education and upbringing, and emotional impact on the recipient.

A clear playful linguistic nature of the tongue twister, a small genre of oral folk oral creativity, Yu. M. Lotman believes that "the smaller, the more concentrated the model is, the higher its artistic effect is explained. Language games as a separate type of speech-creative semantic activity are manipulations at the phonetic, grammatical, and lexical levels. It should also be noted that in Tongue Twisters "the language game is not a bad violation of the norms of language and speech. S. I. According to ozhegov's definition, tongue twister is "a specially invented, quickly pronounced phrase that is difficult to choose sounds" [4, b 722]. For Example, I. L. Mul believes that tongue twister as a non-stereotypical linguistic object is a "holistic game (modeled) complex" created as a result of "the interaction of two leading trends (playing in the phonetic and derivative structure of a word)". [3].



Language twister as a folklore text transmits certain ethnocultural information. In this regard, the language game in the tongue twister can be called a linguistic code for expressing reality.

In this article, we will analyze the playing field of the tongue twister, which is formed at the lexical level due to conversion and homonymy.

As you know, conversion (from English conversion - conversion) is the phonetic specificity of two words belonging to different parts of speech. Widespread conversion can be explained by the almost complete absence of morphological indicators of parts of speech in the English language. The following semantic relationships are observed in the convergent pair in the tongue twisters we analyzed: the verb becomes a noun, and the noun becomes a verb, as shown in the following examples:

1. If you notice this notice, you will notice that this notice is not worth noticing [5].

If you focus on this sign, you will notice that there is no need to consider it.

2. Never trouble trouble till trouble troubles Yau [6].

Don't wake up famous when it's quiet.

3. Tommy Tucker tried to tie Tammy's Turtles' tie [5].

Tommy Tucker Tammi tried to tie the turtle's tie.

The play effect in these examples is done through words belonging to different parts of speech: a note (Note, Announcement, character) – to notice (pay attention), trouble (problem, anxiety) – to trouble (annoy) a tie (tie) – to tie (tie).

My analysis shows that another common way to play a language is homonymy.

Homonymy is the correspondence of words in spelling or sound, but completely different in content. Consequently, in the meanings of these words, there are no general semantic connections and even associative relations, which fundamentally distinguishes them from polysemantic words. Researcher T.P.Kuranova emphasizes " " as the same, but different in meaning, language signs, and homonyms especially actively stimulate the abundance of text interpretation and, along with polysemantic words, are a means of creating semantic colorfulness and a means of ensuring a variety of meaning. language Game " [1.]

First of all, let's look at Tongue Twisters with lexical homonyms, that is, they contain words with the same spelling and sound, but without a common SEMA:

4. How can a clam cram in a clean cream can [5.]?

How can an oyster fit in a clean container?

5. Can you can a can as a canner can a can?

Can you keep canned food as canned as canned food manufacturers?

As can be seen from the examples given, these two tongue twisters are built based on the game of absolute homonyms in one phrase: the verb can (to be able) and the noun can (tin can, bowl).

The gameplay effect in the second language Twister is enhanced by the convertible pair a can (tin box) - to can (can).



Next, we will consider the game effect created as a result of the collision of the corresponding name and the common horse:

6. King Thistle stuck a thousand thistles in the thistle of the thumb. A thousand thistles King Thistle stuck in the thistle of the thumb. If King Thistle stuck a thousand thistles in the thistle of his thumb, how many thistles did King Thistle stick in the thistle of his thumb?

King Thistle has thousands of Thistle thorns on his thumb. Thousands of Thistle thorns stick to King Thistle's thumb. How many asparagus thorns stuck to the thumb of King asparagus if there were thousands of Thorn thorns stuck in the thumb of King asparagus?

In this tongue twister, the male name Thistle (Thistle) and the plant Thistle name (Thistle) are played.

Next, we will analyze the tongue twisters with homophones (different in spelling, but with the same sound words). For example:

7. If you have any questions, please feel free to contact us at <url>.

Warm weather, warm weather, whether we want it or not, we have to endure the weather.

In this language twister, we observe an interesting game in the following homophones: horse weather (Weather, weather conditions) and whether binder (no).

Let's learn examples from tongue twisters with homofoms that is, only with words corresponding in some grammatical form, in this regard, they are also called morphological homonyms:

8. I thought a thought, but the thought I thought wasn't the thought I thought. If the thought I thought had been the thought I thought, I wouldn't have thought so much [6.]

I had an idea. But the thought I thought was not what I thought. If the thought I thought was the one that came to me, I would not have thought so much.

The words thought / thought are written and sound the same but differ in terms of grammatical form (thought is the second form of the verb to think, and a thought is a noun), which is visible from the context. In the following examples, we observe semantic diversity and a language game built based on the collision of a noun and a verb: sea (Sea) - see (see), right (right) - write (write):

9. She sees seas slapping shores.

He sees sea waves hitting the shore.

10. When you write copy, you have the right to copyright the copy you write [6.]

When you create a copy, you have a copyright to the copy you created.

**Conclusion:** Thanks to the language game, language twister actualizes vocabulary, activates attention to the form of language and its structural elements, stimulates intellectual efforts to identify and understand the meaning hidden in it, and contributes to the development of students' speech and language competence.



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