



SANAMA¹ TONGUE TWISTER

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Article history:	Abstract:
Received: 11 th February2021 Accepted: 28 th February2021 Published: 15 th March 2021	The article analyzes the common features of the sanama and tongue twister genres which are based on word games of children's folklore their close examples of these genres to each other and their transmission as an example of the Uzbek, Karakalpak, Kazakh and Kyrgyz people
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1.INTRODUCTION.

It is an indisputable fact that the word plays an important role in the birth of human being and their development into a truly spiritually mature person. In this regard, the importance of numbers as well as words is incomparable in human perfection. There are certain genres of folklore in which have importance with the role of numbers, their poetic functions and their peculiarities. This is especially true in the genres of children's folklore. In particular, in the genres of children's folklore, such as enumeration, chandish, tongue twister which is more clearly manifested.

The works of folklore have undergone various changes in the period up to the present day that is to say in the stages of their historical and gradual development. During this time that some genres have gone out of consumption while others have undergone certain changes. "Because the nature of the stage of development of folklore genres and the direction of life confirms the constant change of the composition of any national folklore genres ... Therefore, it is natural that over time the composition of genres, their structural and functional nature changes dramatically" [1, p.85]. So, the works of oral creation may be distant or close to each other in such situations.

The main part. The genres of tongue twister and sanama in children's folklore can be included in the list of close genres with many qualities. We have decided to discuss the common features of these genres in order to become clear on the subject.

Thoughts about the genetic origin of tongue twister and sanama are also important. In particular, while M.N.Melnikov wrote that tongue twister refers to the ancient form of the account, ancient beliefs and rituals, lucky and unlucky numbers in some texts [2, p.95], F.S.Kapitsa, T.M.Kolyadich wrote that it belonged to a mysterious discourse of various kinds, in which in some numbers the belief in a magical value was kept [3, p.75]. V.P.Anikin also considers the origin of the numerals which is related to religious beliefs, hidden speech, lucky and unlucky numbers [4, p.113].

There are a number of similarities in the style of tongue twister and the execution of the sanama. In particular, both tongue twister and sanama demand to execute by the help of noise. While S. Avezov said that the sanama were recited "on the basis of noise" [5, p.11], O. Safarov, who is a researcher of children's folklore, noted that tongue twisters were performed "with noise"[6, p.171]. Also, samples of this genre cannot be sung, as the rhythm of counting in the sanama, the demand for a strong pronunciation in the quick utterances, do not allow it. According to V.A. Nogovitsyn, these genres are sung as a half-song [7, p.36]. In addition, it is very important to follow the rhythm in their performance. While rhythm disturbances in counting can lead to miscalculation and players' dissatisfaction and not following rhythm in tongue twister can lead to players' confusion, stoppings and even changing the meaning of words.

Tongue twister and sanama have also importance with their multi-functionality. S.Avezov writes that "Indeed, sanama is multifunctional which develops aesthetic pleasure in children on the basis of cultivating a sense of melody, strengthens their memory by memorizing and learning by heart and improves children's speech through oral performance "[5, p.11 Tongue twister is also a means of entertaining children and is told by heart. Besides, it also broadens children's outlook, improves their minds and makes their speech fluent. Tongue twister can also serve as a determinant of who is ahead in the game like sanama [6, p.170]. The above ideas are also confirmed by the idea that the tongue twister in the Turkmen scientific literature is close to the list in terms of its structure and nature [8, p.45; 9, p.15; 10, p.75].

¹ Sanama is a type of tongue twister which is based on numbers.

There are many ideas which can prove the closeness of tongue twister and sanama among the Turkic peoples. A.T Akjolova writes in her article that there are "sanamaq janyltpash" (sanama genre) among a number of types of tongue twister in modern Kazakh poetry [11, p.46]

In the Kyrgyz Baldar folklore tongue twisters, which are a type of sanama poems, are found in the folklore of all peoples. Tongue twisters and sanama are closely connected with meaning and form. Therefore, the sanama is not divided separately which is included in tongue twister " in Kyrgyz children's folklore [12, p.12].

There are many examples of tongue twister that are related to numbers in Turkic peoples, including Uzbeks, Karakalpaks, Kazakhs, and Kyrgyz. There is majority tongue twister in the form of sanama that is to say like sanama among them. We refer to name these types of samples conditionally as sanama tongue twisters. We will give such examples in the following. For instance:

Беш мис баркаш.

Беш мис баркашнинг ичида беш минг беш мис баркаш

(Five copper bars.

Five thousand five copper bars out of five copper bars)[13, 6.204].

The introductory part of the sanama usually begins with a number. Note that the tongue twister quoted is reminiscent of the introductory part of a list that begins with numbers.

There are certain tongue twisters that are reminiscent of complex mathematical exercises. These samples have a complex structure which includes various distracting elements, as well as different numbers:

*Бир қопу бир қопқоқ,
Оқ қопқоғу тоқ қопқоқ,
Қопда бари ўн қопқоқ,*

*Яна қўшдим қирқ қопқоқ,
Ҳаммаси қанча қопқоқ,*

Топиб боқ[14, p.100]

(A bag is a lid,

White cover single cover,

There are ten lids in the bag,

I added forty more lids,

How many covers,

Find out?)

Such tongue twisters not only enhance the child's speech, but also encourage them to find the addition of hidden numbers in tongue twister. This strengthens their thinking ability, memory and enriches the world of imagination. According to S. Avezov, the last "word of the list" contains not only a logical accent, but also a rhythmic accent which expresses the final essence of the list in a strong way, concluding, meaning counting[5, 6.36].

Based on these criteria, the word "look" at the end of the quote, which we quoted, fully meets the requirements mentioned by the scientist.

There are many examples tongue twister that are close to the sanama in terms of construction and nature in Karakalpak. The following tongue twister is made up numbers:

*Бир ақ шымшық,
Еки ақ шымшық,
Үш ақ шымшық,
Төрт ақ шымшық,
Бес ақ шымшық,*

*Алты ақ шымшық,
Жети ақ шымшық,
Сегиз ақ шымшық,
Тоғыз ақ шымшық,
Он ақ шымшық[15, 6.24].*

In addition to learning to count by this tongue twister, the child also learns about natural phenomena such as color and sparrows. It helps to enrich his perception of the universe.

O.Safarov notes that "Although the intonation of counting plays a defining role in all sanama, in counts with numbers this intonation directly forms a counting rhythm [16, p.146]. The following quick statement is also reminiscent of counting in a counting rhythm.

*Бир астақта,
Еки астақта,
Үш астақта,
Төрт астақта,
Бес астақта,*

*Алты астақта,
Жети астақта,
Сегиз астақта,
Тоғыз астақта,
Он астақта[15, 6.24].*

In this example, we are talking about a wooden item that our people have been using in dough making since ancient times. In our opinion, the word "astaqta" is a combination of the words as - osh (food) and taqta – board which gave rise to the name of the item used in cooking. Child telling this tongue twister will not only be able to count, but also learn about the national item invented by our people. Furthermore, to put it bluntly, "astakta" is a symbolic provision, the abundance of which means that we should have plenty of food.

S. Avezov said that the teaching of counting is carried out not only on the basis of objects, but also on the basis of counting of life events and gives the following example of counting:

*Азиз кўчага чиқди,
Аробаси бузилди.
Унга нечта мих керак?*

*Бир, икки, уч, тўрт,
Беш, олти, етти –
Кетди[5, 6.35].*

There are also examples of sanama-nature tongue twister that are based on such life events. The following tongue twisters include in such samples:

<i>Алты бала,</i>	<i>Олар жора,</i>
<i>Алты арба,</i>	<i>Жыйналып,</i>
<i>Алты сора,</i>	<i>Биргеликте,</i>
<i>Алты қора,</i>	<i>Соқты қора[17, б.454].</i>
<i>Алты бала,</i>	

The list goes on to say that six children that is to say six friends who built a "black" barn out of different building materials. It is also based on the fact that friendship, unity, kindness, which are one of the tradition in our nation, are glorified and the fact that the work done by the majority is effective and productive is reflected.

There is tongue twister in Kyrgyz folklore. There is also a Kyrgyz version of the Karakalpak saying, which begins with "We are a white squirrel ...", and in the Kyrgyz version the number lasts up to seven:

<i>Бир ак чымчык,</i>	<i>Беш ак чымчык,</i>
<i>Эки ак чымчык,</i>	<i>Алты ак чымчык,</i>
<i>Үч ак чымчык</i>	<i>Жети ак чымчык,</i>
<i>Төрт ак чымчык,</i>	<i>Жетүү бирдей ак чымчык[18, б.26].</i>

It is known that in ancient times the Kazakh and Kyrgyz peoples were mainly engaged in livestock breeding and raising. For this reason, the horse and the events associated with it make up the majority in their oral creation as well. The following list-type statement proves our point once again:

*Бир чанач кымыз,
Эки чанач кымыз,
Үч чанач кымыз,
Төрт чанач кымыз,
Беш чанач кымыз[18, б.20].*

Sanama tongue twister can be found in other Turkic peoples, including the Kazakh people. The following example of this is Kazakh tongue twister:

*Пеш үстінде бес мысық,
Пеш ішінде бес мысық,
Бес күзетші – бес пысық[19, б.227].*

O.Safarov emphasizes that words take the place of numbers in the sanama which created on the basis of words on which the intonation of numbers is based [16, p.154]. S. Avezov calls such sanama "word sanama" [5, p.96]. The following is close to word lists in terms of the structure of the Kazakh pronunciation.

<i>Есет,</i>	<i>Кеше</i>
<i>Кеше</i>	<i>Неше</i>
<i>Неше</i>	<i>Көше</i>
<i>Көше</i>	<i>Атын</i>
<i>Атын</i>	<i>Есет,</i>
<i>Алдың</i>	<i>Алдың</i>
<i>Жаттап?</i>	<i>Хаттап.[20, б.29]</i>

Numbers are not involved in the quoted tongue twister, however, it can be said in a counting tone. So while numbers don't participate, there are tongue twister that are close to numbers in terms of rhythmic construction. The following is a tongue twister quoted above:

<i>Күз, кез, күз,</i>	<i>Күл, кел, көл,</i>
<i>Күш, кеш, көш,</i>	<i>Кілең қысқа сөз,</i>
<i>Кір, кер, көр,</i>	<i>Кім оқиды тез.[20, б.41]</i>

In the dissertation of V.A. Nogovitsin, who studied Yaqtu tongue twister who can find interesting information about sanama and tongue twister. He writes that sanama was the favorite type of children's tongue twister.

The most popular Yaqtu baby lists were the following tongue twister quotes:

<i>Биірдеэн</i>	<i>Биттадан</i>
<i>Иккілээн</i>	<i>Иккітадан</i>
<i>Юстээн</i>	<i>Учтадан</i>
<i>Тёртээн...</i>	<i>Тўрттадан...</i>

Later, it continued counting in sequence until their last breath:

<i>Арылаабыт</i>	<i>Ёғ суртилган</i>
<i>Араналаабыт</i>	<i>Узоқ сақланган</i>
<i>Анды сымьыта биір,</i>	<i>Турпана тухуми бир,</i>
<i>Арылаабыт</i>	<i>Ёғ суртилган</i>
<i>Араналаабыт</i>	<i>Узоқ сақланган</i>
<i>Анды сымьыта иккі...</i>	<i>Турпана тухуми иккі...</i>

*Туустаабыт тумалаабыт Туз ва сут қўшилган
Туруйа сымьыта биір, Турна тухуми бир,*

*Туустаабыт тумалаабыт Туз ва сут күйшилган
Туруйа сымыйта икки... Турна тухуми икки...[7, с.49]*

During our observations we did not find the examples of eloquence cited by V.A. Nogovitsin in the works of other people, especially the Turkic peoples. If we pay attention that V.A. Nogovitsyn says that the above example is not a list - a kind of children's tongue twister. In our opinion, such examples of eloquence in the folklore of the Yoqut can be considered as a complex form of eloquence which includes numbers and words, as well as the qualities of sanama.

In addition to children's sanama, the Yoqut held " tongue twister -countings" (chabyrgahi-perechisleniya) that is to say word games for children. For example, tongue twister describe pets figuratively:

<i>Туйаахайа,</i>	<i>Туёқчалар уники,</i>
<i>Тобукуйа,</i>	<i>Тиззачалар уники,</i>
<i>Бэрбээкэйэ,</i>	<i>Бувичалар уники,</i>
<i>Сюсюехэйэ,</i>	<i>Буғимчалар уники,</i>
<i>Сотокойо,</i>	<i>Болдирчалар уники,</i>
<i>Уллукаата,</i>	<i>Тос суюклар уники,</i>
<i>Самыйкайа,</i>	<i>Сағриси ҳам уники,</i>
<i>Саарыкайа,</i>	<i>Териси ҳам уники,</i>
<i>Тоногосо,</i>	<i>Умуртқалар уники,</i>
<i>Сизликэйэ,</i>	<i>Узун ёллар уники,</i>
<i>Кёгюлюкэйэ,</i>	<i>Кокили ҳам уники,</i>
<i>Кулгаахайа,</i>	<i>Қулоқчалар уники</i>
<i>Харахайа,</i>	<i>Кўзлари ҳам уники,</i>
<i>Муннукайа,</i>	<i>Бурни ҳам уники,</i>
<i>Тиисикэйэ,</i>	<i>Тишлари ҳам уники,</i>
<i>Тылыкыйа,</i>	<i>Тилчаси ҳам уники,</i>
<i>Куолайыга,</i>	<i>Танглайи ҳам уники</i>
<i>Сюрэхэйэ,</i>	<i>Юраги ҳам уники,</i>
<i>Сюлюкэйэ,</i>	<i>Юрак-аорта уники,</i>
<i>Ханныкайа,</i>	<i>Ошқозонча уники,</i>
<i>Хаттакайа,</i>	<i>Ичаклар ҳам уники,</i>
<i>Быарыкайа,</i>	<i>Жигари ҳам уники,</i>
<i>Бёрэкэйэ,</i>	<i>Буйрағи ҳам уники,</i>
<i>Кутуруга.</i>	<i>Қуйруғи ҳам уники[7, с.52].</i>

Although numbers are not involved in this sample cited by V.A. Nogovitsin, its structure is close to sanama, but it differs from sanama its features like saying quickly and in one breath which is complex in structure and is based on distraction. In our opinion, these examples are also tongue twister with a complex compositional structure in the form of a list.

Results and discussions. We believe that in there is a reason to call the sanama which is the above-mentioned examples of sanamalike tongue twisters on the bases of our own analysis and the comments of the above-mentioned folklore scholars. In addition, it should be noted that the examples of Yaqut's folk tongue twister by V.A. Nogovitsin are also considered to be sanama tongue twister which it proves our above opinion once again.

Conclusion. In short, tongue twister and sanama have many aspects: genetic origin, scope, poetic structure, active participation of numbers and words in the expression of reality, noise-based performance, non-singing, the importance of rhythm in both genres, memorization and learning by heart which is in common with the fact that it serves as a game introduction.

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