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## COMPARATIVE ANALYSIS OF THE LEXICON OF THE NURSERY RHYMES IN UZBEK AND ENGLISH CHILDREN'S FOLKLORE

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### Annotation

In this article, a comparative analysis of the lexical units of the children's folklore of Uzbek and English languages is carried out. Children's nursery rhymes are primarily seen as language values, a tool that reflects national mentality and culture. During the study, the lexical composition of both children's songs in both languages, images, rhetorical methods and emotional conditions were studied. Traditional words, archaisms, and aesthetic functions of the nursery rhymes are used. The features of the phonetic units and memorizing the lexical units used in these songs also explain the importance of language teaching. Based on a comparative analysis, both languages were identified and the linguocultural bases of these cases explained.

**Keywords.** Children's folklore, Song genre, Lexicology, Uzbek folklore, English folklore, Comparative Linguistics.

The oral creation of each nation means, especially children's folklore, the cultural heritage, traditions and worldviews of the people. Especially works in the song genre serve as the brightest example of children's forms of expression. The songs of Uzbek and English children have been generally from generation to generation, through which the ancient layers of language, national features and images have been preserved.

The analysis of the lexical units used in children's folk songs, their functional and semantic aspects, as well as generalities and differences are studied. The main purpose of the article is to analyze the genre lexicons in linguacultural perspective and draw comparative conclusions.



In Uzbek nursery rhymes, especially in songs such as "Laylak keldi", "Hop-Hop", "Qo‘y bolam qo‘y", are often distinguished by their simplicity, melody and emotional wealth. They are:

1. The ancient words such as "Laylak", "Achchiq-chuchuk", are used.
2. Onomatopoeic units: "Hop-Hop", the words representing sounds such as "chop-chop" are used.
3. Affective units: The phrases with emotional value such as "Jon bolam", "Ko‘z nurim" indicate the poetic wealth of the language.

It is aiming to form a child's language through lexical units, to be awakening kindness to native language, the detection of national values.

The well-known English songs such as "Twinkle, Twinkle, Little Star", "Baa Baa Black Sheep", and "London Bridge is Falling Down" also feature simple, memorable, and rhythmic vocabulary, with the following characteristics:

- Archaic words: Archaic forms such as "thy" (your), "hath" (has), and "ere" (before) have been preserved through certain traditional poems.
- Onomatopoeic expressions: Sound-imitating words like "baa baa", "ding-dong", and "tick-tock" are widely used.
- Imagery: Symbols such as "little star", "black sheep", and "London Bridge" convey a child's perception of the world.

These words also serve as an important tool in communicating not only for aesthetic purposes, but also in the delivery of a cultural and historical context.

The songs of Uzbek and English children are not limited to arousing aesthetic pleasure, but also performs a number of important features:

**Educational function:** Many songs teach children moral values. For example, Uzbek children's songs such as "Yaxshi bola a'lo oladi" (A good child gets excellent marks) encourage studying and diligence. Similarly, English songs like "Clean Up Song" and "Please and Thank You Song" teach manners and proper behavior.

**Language-learning function:** Through songs, children memorize new words and strengthen their pronunciation. Onomatopoeic expressions (such as meow, woof, chirp or qu-qu, gapir-gapir) reinforce the connection between sound and action.



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Cultural identification: Through songs in each language, children come to understand their national traditions. In Uzbek lullabies such as “Alla”, maternal affection is expressed, while English songs often reflect historical elements.

The lexical units used in songs often carry metaphorical meanings.

- In Uzbek folklore, words like “oyimcha” (dear mother), “qushcha” (little bird), and “momo” (grandmother) symbolically represent concepts of affection, nature, and family.

- In English songs, symbols such as “little lamb”, “twinkling star”, and “black sheep” create familiar images for children.

Through these metaphors, children's imagination, emotions, and aesthetic thinking are developed. In both languages, the short and simplified structure of songs makes them memorable and accessible for children, serving to enhance their human potential.

Phonetic harmony in songs — especially based on assonance, alliteration, and onomatopoeia — helps improve children's pronunciation. Examples include:

- Uzbek: “Alla alla bolam uxla,” “Hop-hop chopaman”
- English: “Baa baa black sheep,” “Rain rain go away”

Such rhythmic and musical phrases develop a child's auditory skills, sense of rhythm, and clarity of pronunciation. In particular, phonetically repetitive units are effective in strengthening linguistic memory.

### Conclusion

The lexicon of the song genre in Uzbek and English children's folklore serves as a unique reflection of language and culture. Through these songs, children not only learn the language but also gain an understanding of their people's history, way of life, and values. Comparative analysis shows that there are common features in both folklore traditions: simplicity, melodiousness, and imagery. At the same time, each language exhibits its own cultural particularities, which enrich the lexical diversity.

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