

USE OF RUSSIAN RIDDLES IN COMPLEX SENTENCES

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ANNOTATION:

The article deals with the problem of using riddles in complex sentences. In particular, the use of riddles in non-union, complex and complex sentences is considered. The analysis of the texts of riddles, where allied words, conjunctions and particles are used.

Keywords: Russian riddles, complex sentences, complex and complex sentences, structure, meaning of fairy tales, subordinate clause, conjunctions

INTRODUCTION:

“The riddle — as a whole, description and clue — is a figure of expression through concealment. For brevity, we will call it the hiding figure. This figure is marked by formal contradiction. The function of expression in general characterizes each symbolic figure, this is the essence of the symbol. The figure of concealment hides exactly what it expresses. In formal and logical terms, this is a paradoxical act” [Senderovich 2010 p. 187].

A riddle is a play statement that allegorically encodes the designation of an object or phenomenon of reality and presupposes the actualization of the direct name of this object in the reaction of the addressee. The term “riddle” (and its counterparts - “folk riddle”, “true riddle”) is used in folklore, ethnology, ethnolinguistic, linguoculturology and refers to the texts of small forms included in the corpus of traditional cultural texts, in which the traditional (archaic, naive, mythopoetic at its core) picture of the world.

Riddles attract the attention of researchers as a historically formed text type, culturally determined units tied to a specific territory, to a specific ethnic group, emphasizing and expressing its originality - how and how this or that ethnic group perceives the world. Researchers are interested in the features of the objective world, the ways of encoding it in the texts of riddles, as well as their very emergence, entry into tradition and reproduction, the social context of the functioning of these texts.

Riddles are also studied as an “international”, “cosmopolitan” genre that is characteristic of different cultures, dissimilar to each other. The same motives, themes, structures of riddles are repeated in a number of peoples. Riddles play the role of precedent texts. Their references are known to all representatives of culture. As G.L. Permyakov, they have a fixed lexical composition and structure, are not invented by the interlocutor on the go, but are isolated from memory in finished form and indirectly call the hidden object [Permyakov 1988, p. 83].

Riddles as traditional, folklore texts are a model of ethno culture, transmitted through oral tradition, and characterized by the absence of individual, author's word-creation. Author's texts, becoming a fact of collective consciousness, gradually lose their authorship. The totality of oral traditions is lost today. However, the most important characteristics of riddles as a folklore genre include collectivity and regular reproducibility.

The riddle is aimed at infinite repetition, but is subject to historical changes, transformations and oblivion. The attractiveness of the Russian riddle as an art of the word, poetic folk art, language and cultural play lies in its amazing vitality, testifying to the

special love of Russians for it. In modern linguistics, there are many definitions of a riddle, but there is no single universal one that would reveal all its genre characteristics and would allow differentiating it from other folklore units that have the characteristics of an independent genre.

This is due to a certain complexity and variety of the construction of the puzzle, its morphology, polyfunctionality and close genetic relationships.

In structure, Russian folk riddles, depending on the semantics, can be expressed in simple and complex sentences. With the development of modern Russian in folk riddles, complex sentences began to be used, containing several simple sentences, semantically and grammatically related.

As observations show, in early written monuments, in the texts of riddles, where there are no conjunctions, complex thoughts were conveyed using simple sentences following one after another, connected with each other by intonation or in other ways. In riddles, the components of a non-union complex sentence are connected with each other by intonation, and are used with different semantics.

1. The most commonly used non-union complex sentences with opposite meanings.

They often ask me, they wait, but I will only show myself. so they will begin to hide (Rain). Non-union complex sentences with opposite meanings are mainly used to characterize the envisioned object or phenomenon, to reveal its main signs.

2. In comparative non-union sentences, phenomena or objects are indicated that are similar to the answers. The method of comparison reveals the similarity of phenomena, events, objects, or the originality of the properties inherent in them. They fly without wings, they run without legs, they float without a sail (Clouds).

3. In riddles, non-union causal sentences are also used, which have peculiarities peculiar only to them. Each line of the puzzle consists of a simple sentence, the combination of which in the puzzle gives a causal meaning.

We have a house with a straw, a hundred children in it (Spikelet) The last sentence in this riddle "one hundred children in it" is the result of the event transmitted in the previous sentence "We are a straw with a house."

4. In riddles, non-union compound sentences can consist of two, three, or even several simple sentences. For example: Stands in the garden, doesn't say anything, doesn't take it and doesn't give it to the crows (Garden Scarecrow). 1) stands in the garden. 2) does not say anything 3) does not take and does not give to the crows.

This puzzle conveys an event occurring simultaneously and consists of three simple sentences. In riddles, events that do not really exist, but similar to it, are sometimes conveyed, the solution of which brings our thought closer to these events, drawing attention to the sequence of this event: A sieve hangs on the ceiling in the corner, not twisted by hands (Web).

Compound sentences with conjunctions in riddles are rarely used. Although in small numbers, they are found, for example. She does not speak, does not sing, but who goes to the owner, she lets you know. (Dog).

For the convenience of transferring information to another subject, brevity is required, and conjunctions are used only to provide rhyme.

Riddles, as one of the types of oral folk art, are characterized by linguistic individuality. While some riddles consist of only one line or one simple sentence, others consist of several simple sentences. For example, they beat Yermilka on the back of the head, he does not cry, only hides his nose. (Nail).

Considering the above features, Russian folk riddles can be divided into the following two types: 1) riddles that require one answer,

regardless of the number of simple sentences included in the complex; 2) riddles requiring answers, each line depending on the number of simple sentences in the complex.

In Russian folk riddles, the following types of complex sentences are used: 1) A complex sentence of time, where the subordinate part denotes the time of action in the main thing and indicates the time of action, the enigmatic object.

For example: he sleeps during the day, when he flies at night, scares passers-by. (Owl)

2) In riddles, there are complex sentences with adversary meanings, where predicates are formed from the verbs of the present tense with the help of the particle "yes". Yes, a woman sits in the beds, all in patches, if someone undresses her, he sheds tears. (Bulb)

3) In complex sentences of reason, the subordinate part denotes the reason, and the main part denotes the result. Black Ivashka - a wooden shirt, where he leads with his nose, puts a note there. (Pencil)

Thus, we come to the conclusion that complex sentences in Russian folk riddles are found in the form of non-union, compound and complex sentences, differing from each other in their peculiar features.

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