

LINGUISTIC AND CULTURAL FEATURES OF RIDDLES (ON THE BASIS OF RUSSIAN, UZBEK AND ENGLISH LANGUAGES)

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ANNOTATION:

The article analyzes one of the most alternative linguistic and cultural features of riddles and reveals the importance of riddles among the languages in the research. The article can definitely help to get enough information about riddles for students and researchers in education. By comparing three languages we can reveal the main differences of riddles in linguistic and cultural sides.

Keywords: cultural features, riddles, linguoculturology, linguistics, ethno cultural.

INTRODUCTION:

There is no generally accepted definition, consensus on the status, subject and methods of linguoculturology. The theoretical and methodological basis of this discipline is currently in its infancy. It is generally accepted to define linguoculturological research as the study of a language in close connection with culture.

The study of the problems of "language and culture", on the one hand, has a tradition due to the initially known interest of linguistics in the question of their interaction and interconnection, and on the other hand, despite the presence of a number of scientific investigations of a general and particular nature, it continues to be insufficiently developed both in theoretical and applied aspects.

Cultural linguistics as a scientific discipline of a synthesizing type is characterized primarily by a holistic, parity and

systemic consideration of culture and language as a set of units that form the corresponding fields. The dominant here is not a simple study of the interaction of linguistic, ethno cultural and ethnopsychological factors or reliance on the subject-conceptual sphere of culture in the educational description and teaching of the language, but a holistic theoretical and descriptive study of objects as a functioning system of cultural values reflected in the language, a contrastive analysis of linguoculturological spheres of different languages. [1]

In linguoculturology, a new interpretation of the facts of language and culture, which contributes to the accumulation of new knowledge, becomes a new reality.

Linguistic and cultural research corresponds to the general trend of modern linguistics - the transition from linguistics "immanent", structural to anthropological, considering the phenomena of language in close connection with the cultural and spiritual-practical activity of man. The theory of linguoculturology is based on generally accepted linguistic premises. The complexity of the very phenomenon of language, its many-sided connections with material and social reality explains many concepts in modern linguistics. Each direction focuses on one side of the language and its connections, leaving others out of sight. It seems that there is nothing reprehensible in this. The absolutization of only one theory, its opposition to all others as the only correct and necessary one, cannot be justified.

A riddle (according to Wikipedia) is a metaphorical expression in which one object is

depicted through another, which has some, at least a distant, similarity with it; on the basis of the latter, the questioner must guess the intended object. In ancient times, a riddle was a means of testing wisdom, now it is a popular pastime. [13]

The most ancient riddles reflected primitive mythical symbolization; the poetic image served here partly to describe, partly to explain the phenomena of nature and the environment. Over time, this meaning of riddles has been lost; only its allegorical form remained, its strong, figurative language survived, and the people began to look at riddles as a simple exercise of the mind.[2]

In ancient times, a special mysterious meaning was attributed to riddles: in the folk epic, it is one of the types of the so-called "God's judgment": guessing the riddle leads to the fulfillment of desires, frees from danger.

Guessing and guessing riddles, competition in riddles is a very common motif of the folk epic and book literature created under its influence. Russian tales with riddles are included in the cycle of tales about the "wise maiden"; basically, their essence appears in the fact that "the bride is not more stupid than the groom." In another version of the plot, the character must solve riddles in order to get the princess as his wife. riddles riddles-fairy tales, for example, were recorded by the folklorist Afanasyev, a wonderful collection of proverbs and riddles by Vladimir Dahl is also widely known.

The white swan, / Was not on a platter, / Was not destroyed by a knife, / And everyone ate it.[14]

Scientists note that in their form, folk riddles are close to proverbs: the same measured, folding speech, the same frequent use of rhyme and consonance of words. Sometimes only the interrogative form makes a riddle out of a proverb, proverb or saying; example: "He sits on a sheepskin, and beats

sables" (industrialist). In Uzbek riddles, "It does not boil in the pot, it does not stop in winter and summer". (spring). It opens the door without arms or legs. The answer to the riddle is "The wind". Certainly, riddles were created according to the folk's outlook and living style, culture.

Further, the fashion for riddles was revived in Europe in the Middle Ages: the riddles of prominent poets and writers were characterized by poetic content, humor, intelligence and knowledge of life. Often these riddles are based on archaic folk riddles with mythological content. For example, in the literature of Uzbek language, (Kunduzi kaltaklashar, Kechasi quchoqlashar..) "They fight in a day, they hug at night." (kipriklar) [14]

Russian writers showed great interest in the riddle. For example, Nekrasov often turned to riddles not in their explicit form, but in a metaphorical one. And it is unlikely that a person is found who does not know the mysteries of Korney Chukovsky:

I am a one-eared old woman, / I jump on the canvas / And a long thread from the ear, / Like a cobweb, I pull.

(Needle and thread) [14]

M.O. Smolyar studied the modeling function of the riddle genre in folklore discourse, and he came to the following conclusions:

Within the framework of folk culture, the language keeps a certain image of the world, which at the same time has the opposite effect on the bearers of culture, "imposing" on them the vision of the world developed over the centuries. The processed information in the form of messages is stored and transmitted through generations, being realized in various genres.

A special layer of folklore genres are small genres, to which the riddle belongs. This folklore genre is "a small folklore work, where

images of objects that are proposed to be guessed are allegorically given."

Riddles are one of the oldest minor genres in the folklore of the peoples of the world. This is also a feature of Uzbek riddles. However, the term "small" should be taken in a relative sense. After all, in the folklore there are such riddles, the content of which can be considered as a whole fairy tale or epic.

There are a number of studies on our findings. However, Zubayda Khusainova's research stands out. For the first time, the scholar studied Uzbek riddles in a monographic way, revealing the peculiarities of this genre, its classification and its relationship with other genres.[10]

"The riddle," writes Zubayda Khusainova, "is a product of other genres of folklore: epics, fairy tales, songs, proverbs, the spiritual wealth of the people and the collective creativity. Each Puzzle is an independent work of art with its own form and meaning. It contains philosophical, historical, ethnographic symbols, concepts, events. its essence is reflected in beautiful figurative expressions".[10]

The study of Uzbek riddles fully confirms this opinion of the scientist.

The purpose of this study is to compare the riddle and the dream event that occurs in our fairy tales and epics. Just as there is no one in the world who does not dream, there is no nation without riddles. As much as the dream is a universal phenomenon, Riddles are an international genre common to all peoples of the world. The historical foundations of both are closely connected with the mythological thinking of our primitive ancestors. Therefore, there is a similar pattern in the formation of both dreams and riddles. So what does this resemblance look like? In our view, it is because both sources are based on ancient imaginations and metaphors.

In riddles, one object (movement or state) is figuratively compared to another, the question "what is it" is asked, and finally the answer is given. This is a necessary condition of the genre, an important specific feature, an unchanging regularity. Example: What the girl was saying to her cheek:

Dust came out of the hungry gas,

What is it, chechajon?

Jura came out on horseback,

What is it, chechajon?

A lone horseman came out,

What is it, chechajon?

Adir uti changidi, (There is a huge dust in the field)

What is it, chechajon?

Turt's leg[12]

So, the puzzles are divided into two parts depending on the structure of the page: question and answer. In the part of the question, an action or situation (body, thing) that is supposedly unrelated and logically distant is compared to something else. A piece of patir, tatir (moon) to the world, Little puppy house curries (lock), Forest on Tof (hair). On the surface, it looks strange that the dog looks like the moon, the dog looks like a lock, and the hair looks like a forest. .

Such analogies in riddles, metaphors remind us of the symbols that come from dream motifs in our fairy tales and epics.

Linguistic scientists have revealed that one of the specific features of the riddle genre is a special choice of objects of reality involved in guessing. Among the large set of objects in the "mysterious" genre, only those that relate to the realities of the material world, have bright external characteristics, and perform important functions necessary for a person will be involved.

Such requirements for the objects of reality are due to the task of the genre itself, which consists in teaching the categorization of reality, isolating objects and phenomena that

are important from the point of view of pragmatics, which contributes to the adaptation of the individual in society.

Being a paremiological genre, the riddle is notable for its small form and brevity of content. According to G.A. Levington, "in connection with small genres, the question arises of a special level of coding of meanings. The texts of these genres largely perform the function of a dictionary of motives, which are encoded in a form that is more explicit than in a single word, phraseological unit, trope, etc., but at the same time in a more compact and easy-to-remember than in the narrative narrative implementation of the motive.

In order to preserve the brevity of the form in the riddle, such linguistic means as comparisons, metaphors are used, and the use of linguistic units that actualize general cultural background meanings is also noted. Thus, the inclusion of parallel meanings is observed, expressed in small speech formulas "hungry like a wolf", "cocky like a rooster", "thin like a birch", "a dog in the hay": Lies in the hay, / does not eat itself and does not give to others // She lay down on the hay, / does not want to eat herself, / but barks at others (Dog). The text contains lexical units "barks, does not give to others", which gives an idea of the function of the dog, which is to protect the house, the property of the owner. At the same time, it is indicated that the dog lies on hay, which it protects from others, i.e. strangers. Thus, the actualized features of the object indicated in the riddle make it possible to solve the riddle, which can be helped by the knowledge of the phraseological unit "dog in the manger".

In a riddle, the world is depicted in its static nature. Nasibulina A.B. comparing the riddle with a proverb, notes that "the semantic center of a proverb is a verb, a predicate. The center of the puzzle is the name. That's the name usually guessed, that is, a phenomenon, an object, a phenomenon. A certain freeze-

frame appears in the riddle" [4]. The function, the action of the object in the riddle becomes its property, attribute. In this regard, the text of the riddle often uses lexical units with the meaning of a static action: stand, lie down, or units with the meaning of the result of the action: came, left, found, dressed, removed, dismissed, took, as well as the lexical unit to be. In the forest, in the south, / An old man stands / A red cap (Mushroom) // A chicken sits on golden testicles (Frying pan) // Fedosya stands, / Having loosened her hair (Birch).

In a riddle, the house is a closed space inhabited by residents, consists of doors, walls (sides), windows, thresholds: Look, the house is standing, / Filled to the brim with water, / No windows, but not gloomy, / Transparent on four sides. / There are residents in this house / All skillful swimmers (Aquarium) // The house is walking along the street, / Everyone is lucky to work (Trolleybus) // What a miracle the blue house is, / Light windows are all around (Bus).

The house is inhabited by people, brothers, sisters, owners - tenants, who, however, despite the fact that they are in their house, do not feel safe: The house is noisy / The owners are silent / People have come / The house has left the windows (Fish in a net) . The riddle simulates the situation of the presence in the house of the owners, whose house disappears when people appear; people destroy it.

In the texts of riddles, the lexical unit house actualizes semantic features:

- 1) "Enclosed Space";
- 2) "Habitual Habitat";
- 3) "Room Inhabited by Tenants", which does not protect its tenants from external danger, destruction.

In addition to the genre affiliation of the text, the specificity of the presentation of stereotypical features of images also depends on the very nature of the object. So, K.A. Zhukov

analyzed the riddles, in which the answers belong to the class "Naturfacts" ("phenomena of nature", "pets" and "plant life") and "Artifacts" ("the realities of everyday life, home life"). His research was carried out on the material of texts collected during the second half and at the end of the 20th century, which made it possible to trace the evolution of the consciousness of the bearers of Russian culture in relation to the representation of the realities under study.

Despite the fact that the view of reality, enshrined in the riddle, is quite static, a number of texts reflect some changes in the vision of the world, which is associated with a change in life, technological progress.

In traditional riddles describing artifacts, the most frequent are texts about a stove, which is due to the central role of this object in the everyday life of a Russian person. "The hearth, the stove is the organizing center of the house, a symbol of the spiritual and material unity of relatives living in the house, the source of life. The stove performs a symbolic function in the sense that food is cooked in it, i.e. a natural product becomes a cultural object, a raw product becomes boiled, baked or fried" [7. pp. 116-117].

As B.A. Uspensky writes, "the riddle and the fairy tale, as folklore genres in general, are essentially connected with each other - this is manifested primarily in the conditions of their functioning. In a number of cases, a riddle is incorporated into the text of a fairy tale - it can be woven into the speech of a fairy-tale hero; in other cases, the tale describes the test of the hero, who must guess the riddles offered to him" [5].

The most ancient riddles were not recreation, play, fun, diversion, simple jokes, jokes or ridicule. As shown by the culturological investigations of V.N. [6].

Turning to different authoritative sources, you can find different definitions of the riddle. Here are two of them.

"A riddle is a metaphorical expression in which one object is depicted through another, which has some, even remote, similarity with it: on the basis of the latter, the questioner must guess the intended object" [7].

"A riddle is a poetic, intricate description of an object or phenomenon, made to test a person's ingenuity, as well as to instill in him a poetic view of reality" [8].

As you can see, the second definition corresponds to the understanding of the riddle as a way of worldview and worldview, because the formation of a poetic view of reality is precisely one of the ways to master the world[9].

In unison with such a view of the riddle, a definition from a poetic dictionary sounds: "A riddle is an intricate poetic expression in which the signs of the guessed object are given in an encrypted, diverting form. [11] A riddle is a peculiar form of detachment and is usually built on the principle of a slow metaphor (or rather, a symphora), punning alogism and difficult parallelism. In short, this is the favorite genre of folk poetry of all countries".

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