The Riddle as a Representative of a Small Folklore Genre in Russian and English Languages

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Abstract. The research is dedicated to the texts of riddles in diverse languages, in particular Russian and English, as representatives of the small folklore genre. The authors note that the main task of the riddle genre is to familiarize the bearer of folk culture with the folklore system. One of the features of modeling reality in the genre under study is the image of objects from their pragmatic features, as well as external characteristics. One of the specific features of the riddle genre is a special choice of objects of reality belonging to the realities of the material world, and having external characteristics that perform important functions necessary for a person. Such requirements for the objects of reality are conditioned by the task of the genre itself, which are teaching the categorization of reality, highlighting important from the point of view of pragmatics objects and phenomena that contribute to the adaptation of the individual in society. The article analyzes riddles in Russian and English from the point of view of reflecting the linguistic picture of the world in them; reveals the meaningful and pragmatic features of riddles in multi-system languages; determines their genre-language organization. It is proved that the riddle is an element of the language game; the phenomenon of the language game in riddles in different languages is traced and enigmatic works with elements of wordplay in Russian and English are characterized.

1 Introduction

The specificity of riddles lies in the fact that a certain object or phenomenon is encrypted in them in a veiled allegorical form and it is necessary to find its original meaning.

The riddle is presented in the form of a kind of dialogue, the participants of which need to find a hidden answer to the question asked. That is why the riddle in the minds of many generations is associated with the concepts of "wisdom", "knowledge", "speech" and "test". It is possible to form the idea of the thematic all-embracing of riddles in the process of special system guessing.

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In their form, riddles are communicative units, their purpose is to activate these questions, and according to pragmatics, riddles are attributed to the creative search for an answer. The addressee is interested in finding the answer. The addressee is not the author of the question, but he conducts a dialogue, engages in a verbal game, conducts it according to the rules, using social and individual experiences. The elements of the word game are very interesting and fascinating components of the puzzle.

Riddles are the results of folk art, which are examples of various thematic paradigms, phraseological diversity and richness of the poetic word. They stimulate the imagination in the cognitive process, perform an educational function. Riddles remain relevant due to the fact that they develop a person's intelligence, curiosity, serve as a means of entertainment and in a certain way "test" a person for knowledge in a particular area. The poetic rhymed form of the riddle promotes memorization.

Riddles belong to the secondary derivational cognitive zone. They arise from the experience of comparison, analysis and abstraction. For example: Who gets up early? (rooster). The specifics of the riddles are the accuracy of the theme, concise content, well-established traditions and imagery. It happens that riddles have the features of anagrams. For example: A seasoning, the opposite of first - (salt, last).

The mechanism of sequential exclusion of the individual from the general type helps to reveal the topics dissected in the rhematic block of the riddle. For example: white, not snow, hard, not stone, sweet, not honey (sugar).

In this article, the authors aim to determine the structural, semantic and cognitive features of English and Russian riddles, ways of their translation by comparative analysis of English and Russian riddles.

The object of the study was English and Russian riddles.

The subject of the study is the structural, semantic and cognitive features of English and Russian riddles.

2 Research Methodology

At the present stage of the development of linguistic science, there are many works dedicated to the study of the main problems of semantics, stylistics and syntactic features of the riddle. But, despite the fact that the development of the theoretical foundations of these issues begins from Aristotle and continues to this day, there are a significant number of little-studied aspects of enigmatic texts, among which there is a problem of the communicative and pragmatic potential of riddles, the peculiarities of their speech use in Russian and English.

Recently, the interest of scientists in the concept of "riddle" has increased, which has become a topic of discussion in linguistics and literary studies. Such scientists as V. P. Anikin, I. P. Berezovsky, A. N. Zhurinsky, N. V. Zakharova, E. G. Zubkova, Yu. G. Illarionova and others E. Rolland dedicated their works to this problem.

The riddle was studied as a small folklore form (O. M. Afanasyev), as a dialogical construction (Yu. I. Levin), as a speech cliche (S. G. Lazutin, P. Maranda), but in most cases researchers focused on describing the semantic structure and connection of riddles with other folklore genres (T. N. Nikolaeva, G. L. Permyakov, M. A. Rybnikova, Z. K. Tarlanov, A. Aarne) and the functional goal of the riddle (N. V. Zakharova, G. I. Mammadova, A. K. Oglobin, M. P. Popov, M. Hain, etc.).

Against the background of general scientific interest in the texts of riddles, the absence of special works focused on the study of enigmatic works in diverse languages, in particular Russian and English, becomes noticeable.
The nature of the study determines the complex use of various methods, techniques and techniques of analysis. The main research methods are structural-typological and descriptive – to identify and describe the differences between riddles in Russian and English; linguoculturological analysis – for a systematic study of the features of culture reflected in enigmatic texts; continuous sampling method

3 Results and Discussions

The main goal of the riddle genre is to familiarize the bearer of folk culture with the folklore system. One of the features of modeling reality in the genre under study is the image of objects from their pragmatic features, as well as external characteristics.

All genres of folk art function and develop in close interrelation and interaction (T. Ya. Elizarenkova [1], V. V. Mitrofanova [2; 3], V. A. Salimovsky [4], O. M. Freudenberg [5]). Consequently, riddles are influenced by other genres and influence them themselves. The connection with certain genres is very close, with others – more distant.

Riddles can be included into the works of other folklore genres, while retaining their genre characteristics, without ceasing to be riddles and performing the functions inherent in them.

The researchers note that riddles arose in ancient society, when people had no opportunity to express their thoughts, feelings or opinions, since in this society there were strict prohibitions to name a separate category of people, phenomena, etc. So, for example, the peoples who inhabited Northern Eurasia idolized bears, feeling awe of them and at the same time honoring them, since, in their opinion, these animals were directly related to them were considered related to the progenitors. In this regard, representatives of these peoples preferred to use not "direct" words, calling them, but "circumventing", mainly diminutive and affectionate vocabulary.

In ancient times, people preferred to use riddles in their speech also because they were indicators of their wisdom. For example, in ancient Greece, oracles use riddles when making their verdicts. Scientists and philosophers resorted to the use of riddles to describe their scientific ideas.

Riddles became especially popular in the XVII-XVIII centuries in the works of Fenelon, Boileau, Rousseau, etc. The reason for this was mainly the development of a new direction in literature, namely romanticism. This direction gained particular popularity in Germany (Brentano, Gauff, etc.). In addition, that period was marked by the beginning of the collection, fixation and publication of samples of folk art.

Riddles continue to maintain their high productivity in all modern cultures and languages, which indicates the extreme stability of this genre as primarily folklore, and in some cases written. It is riddles that reproduce those fundamental cognitive processes we can notice the most characteristic features of humans, and therefore they reflect their universal character, reproducing over thousands of years, thereby maintaining their relevance.

The peculiarity of the riddle lies in the originality of the National color, that is, its lexical composition (it includes anthroponyms, toponyms, zoonyms, phytonyms, names of housing, household objects, natural phenomena, etc.). All this gives the riddle specificity, but at the same time creates difficulties for the translator.

The basis of the riddle lies in its ambivalence, that is, ambiguity, a certain uncertainty. This simultaneously makes the addressee think, and reflects the unexpected identity of the compared images of the riddle. The addressee knows both the question (because he voices it himself) and the expected answer.
One of the specific features of the riddle genre is a special choice of objects of reality belonging to the realities of the material world, and having external characteristics that perform important functions necessary for a person. Such requirements for the objects of reality are conditioned by the task of the genre itself, which consists in teaching the categorization of reality, highlighting important from the point of view of pragmatics objects and phenomena that contribute to the adaptation of the individual in society.

Since the riddle is a paremiological genre, its main features are a small form and conciseness of content. According to G. A. Levington, the texts of these genres largely perform the function of a dictionary of motifs that are encoded in a form more explicitly than in a single word, phraseology, trope, etc. [8].

Consider the following language material for example:

**Russian**: Зубастая пила в лес густой пошла.

**English**: What is it that never uses its teeth for eating? (A comb);

In order to preserve the brevity of the form, such linguistic means as metaphors are used in the riddle (in Russian, a toothy saw went into the dense forest), and the use of linguistic units concentrating general cultural background meanings (English riddles) is also noted.

In the riddle, the world is depicted in its static nature. T. N. Nikolaeva [9], comparing the riddle with the proverb, notes that the semantic center of the proverb is a verb, a predicate. The center of the riddle is the name. A kind of freeze frame appears in the riddle [10, p. 171].

Due to the fact that the function and action of an object in a riddle becomes its property, a sign, lexical markers with the meaning of the state are often used in an enigmatic text: stand, lie, sit, be, be sick, freeze, or units with the meaning of the result of the action: came, left, found, dressed, removed, dismissed, took, as well as the infinitive unit to be.

**Russian**: Древесину ест едок, сто зубов в один рядок (Saw);

**English**: It grinds quickly and chews; it bites, but does not swallow (A saw);

So, we observe the following actions in the pollen riddles: in Russian – eats; in English – grind, chew, bite, swallow.

The main goal of the riddle is to develops a person's guess, ingenuity. To be more precise, the riddle is presented in the form of an intricate short, usually rhythmically organized description of an object or phenomenon. Let's consider the similarity of riddles in the form of a question in multi-system languages.

**Russian**: Какую траву и слепой знает? (Nettle);

**English**: Who is very long and thin with a big and heavy head? (A hammer).

Understanding the riddle as a special kind of "description" allows you to cover the variety of genre: subject, descriptive and game puzzles. "Dissent" is also an identifying sign of allegories and paraphrases, so it would be more accurate to speak of a "transformed" and "incomplete" (rather than allegorical) description.

The riddle emphasizes one or another feature of the object, makes you look at it more closely, indicates its similarity with other, at first glance, dissimilar, distant objects and phenomena.

A riddle, on the one hand, is not so easy to guess: it is necessary to have a good idea of the subjects in question, on the other hand, many riddles in the answer may have several denotations, that is, in one riddle there may be several guesses that are recognized as equally "correct", and in one denote there are several riddles.

**Russian**: Стоит Филат, на нем сто лат (Cabbage, onion)

**English**: hundred shirts and all without buttons.

What is it? (A head of cabbage, onion).
It is characteristic that the "questioner" is often ready to admit the "correctness" of the answer even when he himself guessing, assumes the answer: for him it is just important that this "unexpected" answer formally corresponds to the question [15, pp. 56-57].

The probability of determining the correct answer may be different: there are riddles in which the answer is offered
by a rhyme:
Russian: В реках Африки живет злой зеленый пароход!
Кто бы навстречу ни поплыл всех проглотит (Crocodile);
English: Animal that sleeps all winter in a den is a ... (A bear).
But there are also those where the answer is logically or associatively unrelated to the coding part:
Russian: Ноги – на морозе, кишки – на дереве,
Председатель – на свадьбе ( (Hops);
English: Nature requires five, custom gives seven,
Laziness takes nine, and sloth takes eleven (Hours of sleep).
It is necessary to focus on riddles, which are collectively classified as riddles, or comic questions. Consider the language material:
Russian: When the water is poured out of the glass, what will remain in the glass? (Air)"
English: What star is not seen in the sky? (A film star).
The problem of the expediency of including such examples in the genre of riddles was reflected in the works of V. P. Anikin and V. V. Mitrofanova. They note that such examples are not always riddles. They are connected with riddles only by the fact that they are designed for intelligence and attentiveness [7, p. 13].

As we can see, in Russian and English riddles, there is an absolute similarity of the stylistic, semantic and syntactic structure of the object being guessed, taking into account external features.

In modern texts, the most frequently updated facets, as in traditional riddles, are appearance, description of parts of the whole, action (mode of action and result), function. The predominance of facets of the description of appearance and the description of parts of the whole leads to the idea that in modern culture, many objects of reality belonging to the class of natural facts are evaluated by a person according to external characteristics. Functional characteristics become secondary, which is largely due to the change in life, the transition to a new stage of development of society.

In the class of artifacts, facets were used in traditional and modern texts: function, action (mode of action and result), appearance. Artifacts are more inherent in the representation of objects through the description of their functional features (action, image and result of action) than external characteristics.

The frequency of features distributed by facets indicates the greatest importance of one or another characteristic of the subject in the popular view. The order of compliance with facets is not free, but follows from the internal logic of the concept and therefore the definition scheme is at the same time a hypothesis about the cognitive structure of the concept [14, p. 93]. In addition, the frequency of signs is due to one or another point of view, which refers to the subjective-cultural factor that determines the way of speaking about an object, including the categorization of an object, the choice of signs that are attributed to the subject in specific expressions and fixed meanings [14, p. 89].

The riddle emphasizes a particular feature of the object, makes it look more closely at it, indicates its similarity to other, at first glance, dissimilar, distant objects or phenomena. In most cases, the riddle poetizes the subject, selects a vivid poetic likeness to it, makes it see the unusual sides of the subject [7, p. 5-11].
4 Conclusions

Riddles in multi-system languages have the following communicative qualities, such as imagery, expressiveness, richness, diversity, relevance, accessibility, brevity and aesthetics.

The language of riddles is not only a mean of communication between people, but also a mean of intellectual and aesthetic exploration of the world, one of the main signs of the creation of a nation, this is where polyfunctionality lies.

One of the features that is common to riddles in multi-system languages, in particular Russian and English, is the presence of elements of speech play. The "mechanisms" of speech play are most clearly manifested at the lexical level in the phenomena of playing homonyms, polysemic word meanings, paronyms.

The speech play assumes perfect command of the language, facilitating the understanding of veiled meanings of words, which contain ethno-cultural and linguistic content reflecting the linguistic picture of the world of different ethnic groups.

Thus, the riddle has the main genre-defining features: the selection of the brightest objects of reality that are being guessed; brevity; ambiguity of the structure; orientation to the interlocutor; comparison of the object being guessed with the phenomenon, the replacement object in the enigmatic text. All this allows us to attribute the riddle to a small folklore genre.

References

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