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INGLIZ TILIDAGI TOPISHMOQLARNING LISONIY TABIATI**ЛИНГВИСТИЧЕСКАЯ ОСОБЕННОСТЬ АНГЛИЙСКИХ ЗАГАДОК****LINGUISTIC FEATURE OF ENGLISH RIDDLES****Nuriddinova Huriyat Baxtiyorovna** 

English teacher at Termez State Pedagogical Institute

Annotatsiya

Ushbu maqolada topishmoqlarning og'zaki adabiyot va xalq og'zaki ijodidagi ahamiyati ko'rib chiqiladi. Topishmoqlar odatda she'r yoki nasriy shaklda yoziladigan savol va topshiriqlardir. Ular ataylab yashiringan xususiyat, shakl, xatti-harakatlar, holat yoki funktsiyani topish uchun bir narsa yoki hodisani boshqasiga qarama-qarshi qo'yishga e'tibor qaratadilar.

Аннотация

В очерке рассматривается значение загадок в устной литературе и фольклоре. Загадки – это вопросы и задания, которые обычно пишутся в стихотворной или прозаической форме. Они концентрируются на сопоставлении одного предмета или явления с другим, чтобы найти характеристику, форму, поведение, состояние или функцию, которые намеренно скрыты.

Abstract

The importance of riddles in oral literature and folklore is examined in this essay. Riddles are questions and tasks that are usually written in a poetry or prose form. They concentrate on contrasting one item or occurrence with another to find a characteristic, form, behavior, state, or function that is deliberately hidden.

Kalit so'zlar: topishmoqlar, xalq og'zaki ijodi, an'anaviy topishmoqlar, metafora

Ключевые слова: загадки, фольклор, традиционные загадки, метафора

Key words: riddles, folklore, traditional riddles, metaphor.

INTRODUCTION

Riddles are clever puzzles designed to challenge your imagination and reasoning skills. They often involve wordplay, multiple meanings, or seemingly contradictory scenarios that make sense once unraveled. Typically, riddles fall into two main categories: **Enigmas**: These riddles rely on metaphorical or allegorical language, requiring creative problem-solving to uncover the answer. They often use subtle hints or wordplay to point toward the solution. **Conundrums**: These riddles focus on linguistic ambiguity or puns. Their answers are usually witty and involve clever wordplay. They present confusing descriptions or statements that the solver must interpret to find the solution. In essence, riddles use descriptive or figurative elements to engage the solver in deciphering their hidden meanings.

Riddles have been a part of cultures worldwide since ancient times, serving as both entertainment and educational tools to sharpen intelligence. Found in literature, folklore, and even modern contexts, riddles captivate people of all ages. A classic example is the «Riddle of the Sphinx» from Greek mythology [1; 34 p.].

Riddles are commonly used in games, puzzles, storytelling, and educational activities to encourage lateral thinking and enhance problem-solving skills. As a language game, riddles disguise questions with clever wording, challenging the solver to uncover the answer. Their appeal lies not just in their structure but also in the creative and intriguing content they convey.

LITERATURE ANALYSIS AND METHODOLOGY

M.A. Morozov, in his study of folklore, analyzed riddles as part of traditional games. He concluded that their defining characteristic is their detachment from the natural world, emphasizing the imaginative and abstract nature of riddling. However, the categories of event, actant and dictum in the riddle correspond to the phenomena of reality of the epoch in which it is created.

Speaking about the lexical component of folk riddles, most researchers note that the language is distinguished by its simplicity and ease, as opposed to bookish artificiality. There is much more freedom in word combination and especially in word arrangement, there is no effort to squeeze speech into a long, coherent period, as in book literature. In riddles, colloquial obsolete forms are widely used, which is typical for any genre of folklore: bast, shutters, say, eyes, and others. Enigmators often contain dialect words with diminutive suffixes, which gives speech a special playful mood. Similar forms are contained in the riddles considered earlier: closet, hunchbacked, tail, uncle, fur coat, legs and others. English riddles can be in question forms: **I'm not a blanket, et I cover the ground; a crystal from heaven that doesn't make a sound. What am I?** Snowflake. As we have mentioned above, most riddles are based on the art of comparison. The reason for this is that riddles hint at finding the hidden object by comparing and contrasting the different aspects of two or more concepts. Usually, two types of comparisons are distinguished, depending on the purpose of the comparison. If two objects or concepts are compared to highlight the differences between them, a purely comparative construction is formed [2; 1179 p.].

Numerous academics from a wide range of disciplines, including literature, folklore, anthropology, linguistics, and psychology, have investigated riddles. The following are some important demographics and academics who have concentrated on the study of riddles: As a type of oral tradition and folklore, riddles are studied by folklorists. They examine how riddles were utilized to transmit information, traditions, and beliefs as well as the cultural and historical settings in which they were told. Prominent folklorists such as Archer Taylor advanced the study of riddles, especially with his 1951 book *The Riddle*, which is regarded as one of the most thorough analyses of the subject. Uzbek linguist Z. Husainova learned riddles in different ways. She studied traditional riddles and new riddles in context.

RESULTS AND DISCUSSION.

Riddles can usually take two different forms. The first is puzzles, in which words that are mostly metaphorical or figurative mean - a language that requires careful thinking and the meaning of the questions that affect the answer to that question [5; 14 p.]. Such riddles are seen in these like: *I am purple, ellow, red, and green*

The King cannot reach me and neither can the Queen.

I show my colors after the rain

And only when the sun comes out again. (A rainbow)

It is blue and green, and red,

It bounces higher than my head,

It does not want to stop at all.

What is it? It is my... (A ball)

Clean, but not water,

White, but not snow,

Sweet, but not ice-cream,

What is it? (Sugar)

In the texts of the riddles, the art of metaphor was used as a means of solving a riddle, such as rainbow, a ball, sugar. Importantly, the riddles in fairy tales and epics played a key role in their creation even when the riddles later began to live as a separate genre. In particular, what must be found for the creation of any riddle is that the properties of the objects were the leading informative factor [4; 35 p.]. The structure and meaning of riddles are intricate, reflecting not only the linguistic nuances of a language but also the everyday life, cultural values, and social traditions of a community.

As M.A. Rybnikova observes, riddles are deeply focused on exploring the essence of an object. They delve into its origin, purpose, and sometimes its entire «biography», from its creation to its demise. For instance: "It was born and swaddled like a star; it died, and my bones were thrown into a pit by scoundrels, untouched even by dogs" (referring to a pot). In some cases, riddles capture a person's primary sensory impressions of an object, whether visual or auditory. Even such simple depictions, within the worldview conveyed by riddles, hold significant meaning, as they vividly characterize the object, even in a static sense: "Round, not a girl; ellow, not butter; with a tail, not a mouse" (referring to a turnip). Riddles encompass a broad and detailed

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observation of the world, addressing natural elements like the sun, moon, rivers, clouds, and wind. Yet, they pay particular attention to the specifics of daily life and household tools. Every item of importance in rural life, from a collar and yoke to a needle and scissors, from a plow and harrow to a scythe and flails, finds repeated mention in riddles, emphasizing their rootedness in the fabric of everyday existence.

The process of searching for an answer to a riddle activates mental activity, develops the ability to build figurative and associative parallels, compares various objects and realities of the material world, and develops the ability to distinguish similarities and differences between them. Furthermore, a variety of disciplines investigate riddles, and some of their facets are taken into consideration in ethnological, cognitive, morphological, semantic, didactic, pedagogical, psychological, and other subjects in addition to literature and folklore. The most simple and the most acceptable in folklore is considered a riddles. Riddles can be in two words. For example, in uzbek ones **“bossang, vaqillaydi” (baqa)**, in this riddles the answer is a frog.

However, traditional riddles can be in two, three and four verse. Sometimes English riddles can be long as a story, for example: *A farmer went to a market and bought a wolf, a goat, and a cabbage. On his way home, the farmer came to the bank of a river and rented a boat. But crossing the river by boat, the farmer could carry only himself and a single one of his purchases: the wolf, the goat, or the cabbage. If left unattended together, the wolf would eat the goat, or the goat would eat the cabbage. The farmer's challenge was to carry himself and his purchases to the far bank of the river, leaving each purchase intact. How did he do it?* The answer: The farmer takes seven trips over – here are his steps. Riddles often present objects through the perspective of those who create or use them. For example: *«I will graze a clean field, chasing black sheep»* (bread baking in the oven) or *«I'll take it dusty, make it liquid; throw it into the flame, and it will harden like stone»* (a pie) [6; 120 p.].

As living conditions, housing, tools, and technology evolve, riddles adapt to reflect these changes. Records from the 1930s illustrate this shift: *«What people come to: a samovar goes on rails»* (a steam locomotive) or *«A pear is hanging, but you can't eat it»* (an electric light bulb). Similarly, riddles during the Great Patriotic War captured the era's realities: *«A turtle is crawling—a steel shirt; the enemy's in the ravine, and the turtle follows»* (a tank); *«Not a bird, but it flies; without a head, but it crackles. If it drops, it explodes on the ground»* (a bomber); and *«It doesn't look like a cannon, but when it fires—God forbid»* (the «Katyusha» guards mortar).

These examples demonstrate how riddles encompass a wide array of objects and phenomena, revealing them from various perspectives. By examining multiple riddles about a single object, we can uncover the qualities, characteristics, or comparisons that connect it to other things. This exploration reveals not only the underlying logic but also the creative process behind crafting riddles. Furthermore, riddles reflect the features of a specific time, offering a spatio-temporal lens into the culture and mindset of their creators.

CONCLUSION

In conclusion, riddles have been a part of art since ancient times and have a visual representation that is reflected in short, commonly used folk oral invention passages. Through the oral and written genre of riddles, which also represent the language and the nation's perspective, the history and culture of the country are transmitted from one generation to the next. It first becomes ingrained in people's oral creativity before becoming part of written traditions. the fact that the main goal of the riddle is to assess the participants' inventiveness and logic. Since ancient times, the addressee has changed. from antiquity until the present. As a result, its modern forms are developed and maintained within a complex and mysterious framework.

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