The Problem of Defining a Riddle

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Resume: Problems of the categorical organization of crossword puzzles, we have established the specifics of this genre, which is manifested in its discursive integrity - bringing the author's intention in line with the performance of tasks by the addressee; in hypertext, megatext and graphic connectivity; in the wide information content generated by the consciousness of the author of the crossword puzzle, fixed in tasks and appealing to the consciousness of the addressee, his competence and interpreter; in a special anthropocentricity, realized at the turn of two consciousnesses by an irrelevant addresser, a program of addressing a hypothetical addressee and a real addressee.

Keywords: enigmat, hypertext, megatext, graphic connectivity, crossword.

Revealing the features of the riddle genre, first of all, involves analyzing the problem of its definition, which, despite the centuries-old history of studying the riddle, remains complex and debatable in modern humanities. C. Scott emphasized that an adequate definition of the riddle has never been formulated. In his opinion, all that is in the hands of researchers is based on empirical facts or intuitively deduced characterization, which is valid only in a certain limited context [Scott 1969, p. 131].

Some scientists express doubts about the need to develop a single definition of the riddle. Thus, the Finnish riddle researcher E. Kengs-Maranda considers the theoretical definition of the riddle not so important for identifying this genre, noting the sufficiency of "general agreement on what is meant by this genre term" [Könges-Maranda 1976, p. 132].

Sufficient, in her opinion, is the idea of a special and compact form of a riddle than its rough definition as an expression in a question-answer form. However, both the question-answer nature of the riddle, and its special and compact form cannot be taken as a criterion for distinguishing the riddle from the dialogic unity or compact proverbs, one-line poems and other small folklore genres. A simplified definition of a riddle can be found, for example, in a number of explanatory dictionaries, encyclopedias and textbooks (cf.: "a riddle is an image or an expression that needs to be solved, interpreted" [Ozhegov http]; "a riddle is an allegorical image in a short formula of an object or phenomena that need to be guessed; an expression that needs to be unraveled" [Ushakov http]; "a brief allegorical description of an object or phenomenon that needs to be unraveled" [Efremova http]).

Similar interpretations can be applied to puzzles, crosswords and some other genres of enigmatics. In addition, focusing on the brevity of the riddle is not a necessary and sufficient condition for this genre. For example, Old English riddles described in the study by A.V. Butov, are texts from several statements:

I am the black child of a white father, a wingless bird, flying even to the clouds of heaven. I give birth to tears of mourning in pupils that meet me, even though there is no cause for grief, and at once on my birth, I am dissolved into air. What am I? Smoke; A man is on a trip with a fox, a goose, and a sack of corn. He comes upon a stream, which he has to cross, and finds a tiny boat which he can use for the same. The problem though, is that he can only take himself and either the fox, the goose, or the corn across at a time. It is not possible for him to leave the fox alone with the goose or the goose alone with the corn. How can he get all safely over the stream? Answer: Take the goose over first and come back. Then take the fox over and bring the goose back. Now take the corn over and come back alone to get the goose. Take the goose over and the job is done!

In many definitions, riddles are primarily metaphorical. This principle comes from the ancient tradition. So, Aristotle in the philosophical work "Rhetoric" described the riddle as "a well-composed metaphor" [Aristotle 1998, p. 16]. According to him, "the idea of a riddle is that, speaking of the really

existing, at the same time they connect the absolutely impossible. This can be achieved only with the help of metaphor" [Aristotle 1998, p. 19].

This approach is reflected in the famous dictionary of F.A. Brockhaus and I.A. Efron, where the riddle is defined as "a metaphorical expression in which one object is depicted through another, which has some, at least a distant resemblance to it; on the basis of the latter, the questioner must guess the intended object" [Brockhaus, Efron http]. Regarding the concept of similarity, analogy in metaphor, postulated in this definition, it is necessary to approach this often proclaimed main feature for metaphor with great care, because not every metaphor is based on similarity, but rather, a person creates it in his imagination in order to make a speech. more expressive, expressive, as well as for the concrete representation of abstract concepts.

It is no coincidence that A. Taylor proposed the interpretation of a riddle as "a comparison of one object with another that is absolutely not like it" [Georges, Dundes 1963]. A.P. Kvyatkovsky interpreted the mechanism of constructing a riddle as a slow metaphor, or rather, a symphor, the highest form of metaphorical expression, in which the link of comparison is omitted and features characteristic of the object are given, as a result of which the image of an unnamed object is felt as a pure artistic representation, coinciding with the concept of the object [Kvyatkovsky 1966 , With. 264].

The French literary critic G. Paris also considers the riddle as "a metaphor or a group of metaphors that are not commonly used and are not clearly explained" [Cit. according to: Gaston 1877].We question the absolutization of the non-common use of metaphors in riddles, since metaphorization is often not a means of encryption, but a means of prompting. Such metaphors in riddles are commonly used and are replicated in oral folk art and literature. For example, a detailed metaphor of the field, the flock on it and the shepherd, analogous to the sky, the stars and the month, respectively: The field is unmeasured, the sheep are uncounted, the shepherd is horned; Polyanskoe field, Lebedyanskoe herd, Vyshinsky shepherd (cf.: V.A. Zhukovsky: On the boundless pasture, never diminishing, innumerable silver-fleece herds roam; Ukrainian riddle One shepherd herds thousands of sheep, Belarusian riddle The field is not measured, cattle is not zlichana, shepherd ragata). The metaphor of the pasture as the sky is widespread in the poetic works of many peoples of the world.

N.V. Shesterkina notes the zoomorphic nature of the metaphors used in many Russian riddles about the poker, which appears in the form of a crooked black horse: The crooked horse climbs into the fire, followed by Fedosya, his hair is disheveled (poker and pomelo); The black horse jumps into the fire (poker); The field of red horses is full, one black horse will come - it will disperse everyone (oven, coals, poker) [Shesterkina 2010, p. 309].

The absolutization of the metaphorical nature of riddles also raises objections, since many of them are based on an allegory that is not a metaphor, because a metaphor is interpreted as an image-version for an already known prototype based on the functioning of thematically different lexical units in one context, while an allegory is the use of an expression with one content to present a completely different, unknown content that opens up to the subject and suggests an extended interpretation [Borbotko 2007, p. 167-168].

For example, in the dictionary V.I. Dahl's riddle is generally regarded as "an allegory or a brief allegorical description" [Dal http]. In addition, there are many riddles that do not have a metaphorical or allegorical encryption, but use paradoxes, puns, the effect of deceived expectation, metonymy and a direct description of the object. Scholars even propose that the semantic nature of the descriptive component of a riddle be defined as an ambiguity that renders the description unclear and may be a paradox or contradiction (Dorson 1972).

In the scientific literature and dictionaries, the key word for the definitions of the riddle is given differently. A riddle in explanatory dictionaries of the Russian language is usually defined as an expression, which is often violated by the presence of a number of statements in riddles. R. Georges and A. Dundes in the article "Towards a Structural Definition of the Riddle" [Georges, Dundes 1963, p. 111] qualify the riddle as a "traditional verbal expression", but such traditional verbal expression can be crossword puzzles, charades, anagrams, phrases, proverbs, incantations, prayers and other non-enigmatic genres. E. Kengas-Maranda offers a structural unit as a key word for a riddle in accordance with the structuralist direction to which it belongs [Kengas-Maranda 1976, p. 253], but the structural units of which are riddles and how they differ from other structural units of language or speech. Riddles cannot be related to the structural units of

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the language, but as a speech genre in terms of their invariant, they can be conditionally attributed to the structural units of speech. Quite common in the definitions of riddles is the keyword "description". R. Georges and A. Dundes consider description an indispensable component of riddles [Georges, Dundes 1963, p. 113].

Russian researcher Yu.I. Levin notes that a riddle is most often an incomplete and/or distorted (transformed, metaphorical) description of the hidden object [Levin 1978, p. 284]. However, descriptions, including metaphors, can also be anagrams, charades, crossword puzzles, landscapes, portraits and similar fragments of texts, and even entire texts. Key words are also used to define the riddle: a small folklore form, a dialogical construction, a speech cliché, which cover various types of folklore genres and speech units. For example, N.I. Kravtsov and S.G. Lazutin is called a riddle "a small folklore work built in the form of an allegory, containing an intricate question that needs to be answered exhaustively" [Kravtsov 1983, p. 83].Noteworthy is the use of the keyword "text" in some definitions of the riddle. Y. Levin in the article "The Semantic Structure of the Riddle" [Levin 1978, p. 283] proposed to interpret the riddle as a text. The authors of a collective two-volume monograph published If we understand the text as "a holistic semiotic form of the linguo-psycho-mental activity of the addresser, conceptually and structurally integrated, serving as a pragmatic mediator of communication and dialogically embedded in the semiotic universe of culture" call the text reflecting a person's comprehension of the world a riddle. 715], then the riddle is just such a text, projected onto its own invariant, the features of which are determined by the canons of its genre. The riddle is two-part and, like all enigmatic genres, involves working with the first part of the addressee, who reconstructs the second part of it - a guess, decoding, answer to the question.

The riddle, which becomes the subject of attention of the addressee, enters into an interactive connection, in which its text turns into a mediator of communicative interaction in enigmatic discourse. Thus, only as a discourse does the riddle realize the fullness of its purpose and the diversity of its functions. Thus, the riddle is a discourse, representing a dialogic unity of the riddle itself and the riddle, immersed in the interactive space of the communicative situation, the sign mediator of which is the text, which gives in a converted or incomplete form a description of the suggested denotation, regulated by communicative strategies of prompting and encryption.

The riddle as an invariant corresponds to the concept of the genre of discourse, the description of the canons of which requires an appeal to the main properties of the riddle, in contrast to other enigmatic discursive genres. The main feature of riddles, most researchers call two-component. Scientists choose different names for these two components. R. Georges and A. Dundes single out a descriptive element in the riddle, consisting of a topic and a comment (moreover, there can be several descriptive elements), as well as a referent that must be guessed [Georges, Dundes 1963, p. 113].

Thus, the canons of the riddle as a genre of discourse are reproducibility, sign stability, translation ability in the cultural system, the two-component structure of the text of the riddle (the presence of the riddle itself and the riddle); ambivalence, which consists in the opposite strategic nature of the riddle - the focus on encryption and potential solvability provided by clues. In addition, mystery as a genre has potential for interactivity. The discursive nature of the riddle lies both in its use in the real process of communication, and in the dialogic model of the riddle itself, which implies the reaction of the addressee to what the addresser (collective, irrelevant or a specific author) guesses, the program of interpretation of which is aimed at the response of the addressee.

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