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LITERARY RIDDLES

Abstract: Genre of riddle which is one of the special types of folklore brought about the *lugz* genre that's to say, *chiston* in poetry, however, *lugz* differs from riddle according to rhythm. There are riddles that have been created in syllabic meter in the modern poetry and it is appropriate to call them as literary riddles to distinguish from folk riddles. Literary riddles have been explored in the article.

Key words: folklore, written poetry, riddle, *lugz*, literary riddle, puzzling tale, tale-riddle

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Introduction

“Topishmoq” comes from the Uzbek language, which is stemmed from a verb “top” (find) adding verbal noun ending “-ish”, word formation ending “-moq”. It has existed for centuries as a special type of folklore. At the present time folklore riddles are met in the folk tales as a small genre in size. In fact, riddles are met as an independent genre in folk tales. Tales of this type are called riddle tales. On the contrary, tale-riddle is the result of the two genre synthesis and it is written all as a riddle. So, we can visualize a small genre when it comes to the riddle, also, it is found among big genres and becomes the nature of a genre or arises plot of the genre. Folk riddles are still being studied explored according to various aspects.

Lugz that's to say, *chiston* appeared as a result of the influence of folk riddles in the oriental written literature, as well as in Uzbek literature. In XX century literary riddle genre appeared in Uzbek poetry. There are similar and distinguishing features of folk riddles, *lugz* and literary riddles.

It is known that *lugz* that's to say *chiston* has been derived from Arabic, Persian literature into Uzbek literature. There is the article on this genre written by I.Adizova entitled “Chiston genre in the literary activity of Uvaysiy”. The scientist notes that the first Uzbek sample of *chiston* is found in Ahmad Taroziy's work “Fununul- balogha” and she writes about features of the genre. I.Adizova states that scientists such as Kays Roziy, Rashiddiddin Vatvot, Atoullloh Husayniy, Ahmad Taroziy, Sharafiddin Ali

Yazdiy studied this genre. She explores several features of this genre by comparing *chistons* of Navoi and Uvaysiy. According to her opinion *lugz* is not genre but it is literary art. “*Lugz* was formed as a term in the Arabic language. However, *chiston* in Turkic literature is closely linked with the riddle in the folklore [1.12.]”. In our view *chiston* is a written poetic form of the riddle genre and it is a typical sample of the stylization of the genre. *Chiston* represents the genre qualities typical to folk riddles: a thing, place, person, and the qualities of the nouns of process hidden both in the riddle and *lugz* are given in an understandable way and easy to be solved. The distinguishing feature of *chiston* from folk riddles is that it is only written in poetic form. Folk riddles are found not only in the poetic but also in prose form. *Chiston* and folk riddles also differ with the rhythm they are written. *Chistons* are written in *aruz* (classical arab-persian prosody). Its size is not limited. This feature makes riddle and *chiston* similar.

Ne lo`lidurki, chun hangoma tuzsa,
Qadam boshtin qilib tortar navo zer.
Boshin keskandin ortib anga tahrir,
Tilin yorg`andin o`lub anga tahrir.
Qaro sug`a boshin yuz g`o`ta bersa,
To`lar og`zi-yu, bo`lmas lek damgir [2.703].

The first *lugz* was written by Navoi in Uzbek poetry. Any reader can understand that devices of hyperbole and personification are used in the above given lines. Such literary devices are also widely used in the folk riddles. The poet states “if its head



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cut off its motion increases, if the head is drowned in water, its mouth fills with water and it has no intention of resting” and as the poet counts several features of a pencil the reader realizes that a pencil is being described. Another side of the task is that a pencil that is described in *lugz* differs from the pencil which we use now.

So, as time passes some of the hidden things, person, place in *chiston* or literary riddle may become incomprehensible to the reader of that time because of their change or their becoming old in use. *Lugz* written by Navoi is beautiful and views, metaphor, simile used in it show the skill of the great poet. Yet the reader may not understand hidden features or things completely at once.

Lugz written by Alisher Navoi opened a wide way to *lugz* writing in Uzbek poetry. It is natural that the great poet learned from Arabic, Persian poetry. However, paying attention to the folklore the poet may have also learned from folk riddles. *Chiston* genre itself is the stylization of the riddle genre in the folklore. Written poetry partially changed in form in the process when deriving the riddle from the folklore and changed the rhythm completely. That is to say, folk riddles are both in prosaic and poetic in form and the poetic form is formed in syllabic meter. We consider *lugz* or *chiston* as a genre and at the same time it is a literary art. It is as where there is *mulamma'* (arabic form of poetry) there is *talme'*. *Chiston* is written only in a poetic form in *aruz*. Similar features of folk riddles and *chiston* are in that a certain notion or thing is hidden in them and it should be found. There lots of similarities in using literary devices and arts in them. What is an interesting fact that *lugz* writing was not whidespread in Uzbek poetry. Uvaysiy created *chistons* after several centuries. The reason for it there was no need for this as we consider. As the folk riddle writing was colorful there may not have been any need to write *lugz* or *chiston*. While Navoi proved that it is possible to write beautiful *lugz* in Uzbek poetry, Uvaysiy only followed the great poet. Although *lugz* was not widespread classical genres *tarikh* and *muammo* which came from the features of riddle genre were created more than *lugz*. As *tarikh* has got its function in the written literature it is found in most works. *Muammo* developed as genre which shows the skill of a poet. *Chiston* was created few in numbers and this is evidently folk riddle was widespread and there was no need for its written samples.

Chistons written by Navoiy and Uvaysiy differ from folk riddles as they are written in *aruz* and there is no questioning part. Let's pay attention to the words of folklorist scientist Z. Husainova: “This genre is performed between two people or sides by answering the puzzle questions. The question part of traditional riddles are given on the themes of nature, natural phenomena, various objects

which are described by comparing, contrasting and they become puzzle like. The answer part is characterized by naming the object, phenomena that is hidden”. It is possible that Navoiy who had profound understanding of literature called *chiston* instead of riddles. It is known that there are ten *chistons* by Navoiy. They are: “Qalam”, “Tanga”, “Igna”, “Miqroz”, “O`q”, “Anor”, “Bel”, “Yumurtqa”, “Poki”, “Parvona” [2.703-704]. “Yumurtqa”, “Parvona” second, “O`q” uch, “Igna”, “Miqroz”, “Bel” to`rt, “Tanga”, “Anor”, “Poki” besh, “Qalam” are large in size – about six lines. They are written in different rhythm of *aruz*. Eight *chistons* are in the form of simple *ghazal* as a-a-6-a-b-a; “Yumurtqa” and “Parvona” are rhymed as a-a-a-a. Uvaysiy continued this way of writing.

Osh ichida tosh,

Tosh ichida osh[9.57].

It is known that folk riddles have been improved for centuries and they are perfect. As folklorist Z.Husainova states “Riddles are related to human, social life and natural phenomena and they are always based on reality. Each riddle is an independent written work with its form and meaning. Ethnographical, historical and philosophical signs, notions, essence of events area described through beautiful characteristic expressions in it. Folk riddles are usually short, but express the hidden features clearly and in most cases this area comprehended and appreciated by both adults and young readers.

Not only were folk riddles used in the national pedagogy but also in school education in XX century. Therefore, children's poets started to write riddles. They used the term of “riddle” instead of “*lugz*”. This was correct as riddles of this kind were mixed with their style, expressiveness and language: it is proper that this type of riddles should be called as “**literary riddles**” to distinguish them from folk riddles, because they cannot be called *lugz*.

As Gafur Gulom stylized the riddle genre, *lugz* kept the genre features of the riddle rather than *chiston*. O.Safarov writes the followings about the distinguishing features of Gafur Gulom's riddles: “It is obvious that though poetic riddles (people's - L.F.) are characterized with their symbolic, clear and small size they are very small in size for the reason that a single thing or event is hidden to be solved. However, though a riddle- poem (poet's- L.F.) is characterized by the same features in fact, several things and events are hidden in them and they are formed in a complicated poetic riddle. Therefore, it is the author who decides to create whether longer or shorter riddles.

It is clear that poets relied on folk riddles when creating literary riddles. Riddles written by Gafur Gulom differ from *chiston*. Written in a simple and easy language of syllabic meter they possess question and answer parts coming from the puzzle and solution which is considered a similar feature to folk

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riddles. This case enables us to call stylization of riddle genre of poetic riddles “Buni toping qizlarim”, “Men so’ray, siz javob bering” written by Gafur Gulom. The above given riddles of the poet who knew folklore and literature well are literary riddles. Gafur Gulom’s poem “Buni toping qizlarim” is a sixteen line poem which expresses four riddles in which the four things are hidden. Tashbeh and tashkhis are used in the riddle. A sign of a thing is clearly explained:

- Marjon-marjon yumaloq,
Yaproqlari shapaloq.
Qora, qizil, sariq, oq,
Yeb ko`rmasdan o`ylab boq,
Sen ayt, mamlakat qizim?
- Bumi, dadavoy? Uzum [10.179].

Gafur Gulom’s achievement is that the emphasized proper names are given in a cuddling way and at the same time they have rhyming sound with the answer. Let’s pay attention to the following folk riddle:

- Marjon-marjon yumaloq,
Yaproqlari shapaloq.
Qora, qizil, sariq, oq,
Yeb ko`rmasdan o`ylab top [9.59].

Here arises a question: does a poet give the folk riddle as tazmin (a poem in which another poet’s lines are inserted) or it is rewritten after assimilation among the people? The reason for the latter supposition is that the poem of Gafur Gulom was written in 1959. We took the folk riddle from the book “O`ylab top” assembled by Z.Husainova. The book was published by the publishing house “Fan” in 1993. At present it is noteworthy that the rest riddles of the poet also possess their originality, clearly expressed ways of the hidden things:

- Malla tukli, sap-sariq,
Murabbossi mazaliq,
Palovga bossa bo`lar,
Podvalga ossa bo`lar,
Tishlab ko`rib, ayt Mehri,
- Bumi, dadavoy? Behi [10.179].

Children’s poet Pulat Mumin wrote riddles continuing the tradition of Gafur Gulom. Thirty riddles have been introduced in his single book. Most of these literary riddles have been written in an eight line form. It plays a great role in the education, upbringing and spiritual- cultural development of children. It can be contribution to the progress in the trend of Uzbek children’s literary riddles. More significantly, there are signs and features of new things and phenomena hidden in them:

- Bir narsa bor xo`p qiziq,
Nur sochsa bo`lar issiq.
Na pilik bor, na moyi,
Uyning o`rtasi – joyi.
Yonsa yo`qdir tutuni,
Hamma sevadi uni.
U egadir zo`r kuchga,

Uning nomi... [7.373.]

As in the riddles of Gafur Gulom there is also easiness for readers in the riddles that were written by Pulat Mumin. The first ending rhyme of the last two lines in the riddle enables us to find the answer. Such word is “kuchga” in the above given riddle and the answer to the riddle is a light bulb. If a reader tells the answer putting the word in the last line it doesn’t affect the rhyming of the riddle. Because the poet managed to adapt the answer to the last line. This makes a reader to find the answer:

- Ruchka emas, yozadi,
Yozaversang ozadi.
Har xildir rangi-ro`yi,
Bir qarich kelar bo`yi.
Fabrikadan chiqqan “cho`p”,
Kerak bo`lar juda ko`p.
Bilmaysizmi shuni ham?
Eng tanish so`z, u ... [7.374.]

This is a wonderful riddle written after the great poet Navoi. However, the pencil described in *lugz* differs from the pen in literary riddle with the signs given in them. So, a riddle can be based on new words and it is proper to call them new riddles. In other words riddles reflect new notions can be called new riddles.

Riddles by Gafur Gulom are beautifully rhymed. Yet, there are such riddles that are not well-rhymed among the thirty worthy ones written by Po`lat Mo`min. This depends on the majority numbers of the name and signs:

- Rezinka uning tagi,
Ko`pincha yurar sekin,
Payt kelsa ekar ekin.
Suv ichadi keragida,
Olov yonar yuragida.
Ho`kiz emas, yerni haydar,
Barcha unga rahmat aytar.
Uning ishi juda ham zo`r,
Bilasizmi, bu ...

If paid attention the rhyming of the riddle is in the form of a-a-a; b-b; g-g, which makes it difficult to identify the lines of the poem; however, the poet introduced such case to express these features. The rhythm of the poem is in two types: three lines are in seven *hijo*, six lines are in eight *hijo*. The function of the hidden thing such as ploughing, sowing something on the ground as well as the tone of rhyming of the last lines make it possible to find the answer of the riddle. However, the rest of the signs are not so important for the tractor and we think the order of the sign have not been given properly. It is obvious that creating a riddle is not easy. Because it should be perfect in all aspects of a riddle measurements, and should have the features of the riddle genre. A poet should be talented, skilled as well as being intelligent and knowledgeable.

There are literary riddles among the works of children’s poet Ilyos Muslim. Signs and symbols of



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the hidden thing are given in a clear comprehensible way in some of them, while in the other riddles a reader may be confused. It is apparent that the poet couldn't reach the clarity of expressing the definitions:

Keng, yop-yorug` binoda
O`tirgandek kinoda,
Ko`ramiz konsert, o`yin,
Tinglaymiz "Bahor" kuyin,
Qo`shiq aytar, turmas jim,
Tezroq o`ylab topar kim?[5.51]

It can be said that any reader who reads the riddle is surely confused whether the hidden thing is a radio or a television, or both of them. In the poem of "Laylak" concrete signs of a bird is depicted without the word laylak (stork). If the name is not given in the heading word laylak (stork) poems of this type will turn into a literary riddle. In fact they are literary riddles.

O`zi g`alati, novcha,
Baland joyga qo`yar in.
Cho`chita ko`rmang picha,
Taqillatar tumshug`in.
Kelishar har ko`klamda
Mehmon bo`lib uzoqdan.
Xursand bo`lib o`lkamdan

It is interesting that there are lots of poems which are written not as riddles in which one can see the name of the thing as a heading:

Goat

Soqoli bor,
Mo`ylovi yo`q.
Ko`chat g`ajir,
O`ylovi yo`q [6.59].

Signs of a certain thing is also described in the poems of "Do'l" (shover), "O`rik"(apricot), "Quloq"(ear) by Ergash Majidov as in the poem of "Echki" (goat), but the name of the thing is not met in the poem. In our view, such poems would rather be given as riddle without the heading.

E. Vohidov wrote the book of "Daraxht suhbat" (a talk of the tree), and it is still valued as a unique sample of children's poetry. The poem of "Yong`oq" (Nut) distinguishes with its special features among poems as "Terak", "Majnuntol", "Archa", "Olma", "O`rik"

Miya kabi a
Shaklim bor, b
Boshim to`la c
Aqlim bor. b
Meni yegan d
Donishmand e
Bo`lur degan d
Naqlim bor [4.40]. b

If read without the heading it can be obvious that the poem has the features of riddle genre. If joined both two lines it will be easy to memorize like a beautiful literary riddle which is rhymed in the

form of a-a-b-a as ruboi, tuyuq similar to the folk riddle.

Miya kabi shaklim bor, a
Boshim to`la aqlim bor. a
Meni yegan donishmand b
Bo`lur degan naqlim bor a

A number of poems of such kind are found among the works of Anvar Obidjon as well. His poems such as "Bug`doy", "Paxta", "Turp", "Karam", "Sabzi", "Kartoshka", "Piyoz", "Kungaboqar", "Bodring", "Qandlavlagi", "Tarvuz", "Yong`oq", "Uzum", "Maymanchak", "Nok", "Shaftoli", "Gilos", "Anor" prove our opinions.

Men turaman
Bukib shox,
Kamtarinman
Va yumshoq.
Shundan hamma
Shirin der.
Uzib olay
Birin der.
Bolakaylar
Chug`irlab,
Meni bog`dan
O`g`irlab,
Qo`yinlarga
Urishar
So`ng qichinib
yurishar [3.15].

Introduction of the poems without heading in the books of ABC, Reading and having the shape of the colorful books are the necessity of the current period:

Wheat

Oltin tojli sultonman.
Somsa, patir, shirmonman.
Azizdirman odamga,
Arzandaman olamga.
Yel kuylasa, o`ynayman.
Xirmon sari bo`ylayman.
Oy chiqqanda qo`noqqa.
O`xshar kumush o`roqqa [3.14].

These poems differ from the previous ones with their features of jollity, funny sounds and expressing the main feature of the hidden thing, even scientific traits for instance, therapeutic characteristics are given in them making more significant. While stylizing the riddle genre he uses syllabic meter rather than *lugz*. When writing poems about various plants the poet skillfully describes the therapeutic, natural features, and traits which are little known to people. As the riddle is devoted to children the poet uses humor as well especially, Uzbek laughter. Most importantly, he created poems which can give children education and nurture them. In fact, any work is written for children should give education.

Har donacham
Bir askar
Bir qal`ada



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Ming lashkar.
Yotar ular
Panada –
Oq pardali
Xonada.
Xonalar tinch,
Atrof jim.
Qal’achani
Buzsa kim,
Boshlanadi
To`polon...
U yog`i
Sizga ayon [3.17].

An Uzbek reader has been reading and learning “Anor”, the *lugz* by Navoi, chiston “Anor” by Uvaysiy for centuries. In his literary riddle “Anor” Anvar Obidjon did not repeat any features of their works. He has created such a unique riddle following his masters, that it has a worthy significance in

Uzbek riddle writing. Continuing the traditions of literary riddle writing, he achieved innovation on this trend.

Conclusion

Literary riddles lead the young generation to quick-wittedness and wisdom broadening their outlook. Preschool and primary school children sharpen their mind by learning these kinds of riddles by heart. Nevertheless, we should also consider the other side of the coin: literary riddles cannot always become equal to the folk riddles by feature. It is the success of the poet that there is enough quantity of Uzbek literary riddles which can compete with the folk ones. The riddles written by Gafur Gulom, Pulat Mumin, Anvar Obidjon deserve esteem possessing the features of literary riddle, and skill of hiding the signs of a puzzle thing.

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