

terms is needed. Besides, it should be noted that back then the classical Turkish language performed the function of the literary language in the Crimean area as well.

The content-related trend in the earliest monuments of the Turkic chronicle tradition is description of the activities of the tribal chiefs of the ethnic community that acquired the self-designation, "the Oguz". For it is representatives of the Turkic ruling family of the Oguz that later established a dynasty which in due time was ruling in the Turkic state of the Seljuks. This state arose in the beginning of the 11th century on the land extending from the eastern shore of the Caspian Sea towards the east through the historical region known under the toponymic name of "Mavarannagr" (مَاوَرَاءَ النَّهْرِ), which in Arabic means "that is located on the other side of the river." There is an assumption that the interfluvial area between the rivers of Amu-Darya and Syr-Darya, and namely – the lands that in the north reached the city of Urgench (Gurgandge), while in the east it extended to the cities of Bukhara and Sabrana. We underline that the most detailed, in regard of its content-related aspect, among the chronicles in the Turkic languages is "A book about the Seldjuks" that was written by Zagir ad-Din Nishapuri in the 12th century.

The manuscript documents written in the Ottoman Turkish Language between the second part of the 16th century and the first quarter of the 18th century have their own special features. In the modern Turkic Studies, the Ottoman Turkish Language means the variant of the Turkish Language – "Turki" (تُرْكِي) that was used in the Ottoman Empire during the above said historic period, and which became to be known under the name "the Turkic Ottoman" or "the Ottoman Turkish" Language (لِسَانِي تُرْكِي عُثْمَانِي). Transformation from the Turkic Ottoman to the classical Turkish Language was accompanied by a cultural enhancement, as well as by a military strengthening and political rising of the Sublime (or High) Porte.

Keywords: language, Turkic, text, chronicle, term, Ukraine.

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THE HISTORY OF COLLECTING AND PHILOGOYCICAL STUDYING OF RIDDLES

The article attempts to explain the interest to the riddle as a folklore genre. The attention has been paid to the fact that the increased attention to folk art contributed to the formation of the early XIX century separate discipline – folklore. It has been noted that at the end of the XIX century, a significant amount of Ukrainian folk riddles was collected. Among the fundamental works here the work of I. Franko "The remains of the original outlook in the Russ and Polish folk riddles", in which the author gives the examples of ancient riddles recorded in his Christmas song has been mentioned. The article is based on the research of I. Berezovsky, in which he examines thematic diversity of this small genre of folklore, gives their general characteristics, provides its own classification for the historical periods. The linguistic research of riddles was done by G. Onyshchenko, N. Zakharova, A. Moysiienko, K. Denysova, E. Zubkova, O. Tymchenko and others. At present much linguistic attention is paid to the riddle, as the language of riddles is of important linguistic value.

Keywords: riddle, folklore genre, philological tradition, original outlook, compositional and structural organization, denotation.

Introduction

The riddle has existed since ancient times, but the collecting and studying of this folk genre samples has begun recently, particularly in Ukraine.

The genre of the riddle became especially popular in the era of Romanticism. It was then that an appeal to national roots, and the collecting, organization and research works of oral folklore began.

The curiosity to all classical, the desire to understand both developed and primitive ancient cultures, stimulated the increased attention to folk art, which contributed to the formation of the early XIX century separate discipline – folklore. The lack of clear understanding of the nature of popular riddle did not prevent the emergence of a philological tradition of its research that was the basis for further complex descriptions of riddles. The American researcher S. Senderovych summarizes these achievements: “The Philological School managed firstly, to register oral traditions of riddles; secondly, to indicate, comprehend and summarize the characteristics of the language of riddles; thirdly, to make first important steps in understanding the special structure of the riddle; and fourthly, on this basis to build its structural classification” [14, p. 28].

I. Berezovsky noted that a small number of folk riddles were included into the book of M. Luchkay “Grammatica Slavo-rhuthena”, published in 1830 in Budapest; then in the article by I. Sreznevsky “The look at monuments of Ukrainian folk literature” (“Scientific notes of Moscow University”, 1834, ch. VI, #4, pp. 148-149). The first considerable publication of the Ukrainian folk riddles was a collection of Hrygory Ilkevych “Galician riddles and bywords”, Vienna, 1841, in which 60 riddles and proverbs were included. Despite the limited topics of the samples presented here, this edition had received positive feedback from the reviewers [2, p. 29]. Here are some of them:

- *Штыри тыки, два патыки, семьй замахай-ло* (Рогата худоба).
- *Кривеньке, маленьке, все поле счекурляє* (Серп).
- *Сивий вол витив воды повный дол* (Мороз).
- *Стоит дерево серед села, а в кожній хатци по гулячци* (Сонце).
- *Меже двома горами, бьются барани золотими рогами* (Звонь).

One can find 175 Ukrainian riddles in the second part of the book by I. Holovatsky “The wreath for Rusyns on dozhinki” (Vienna, 1847). Some riddles were reprinted by the author from the collection of Hr. Ilkevych, I. Sreznevsky and those riddles that were recorded by I. Holovatsky in Galicia and in Podillya. In addition to Ukrainian, there were presented the riddles once collected by V. Karydzhych. In 1851 Olexandr Semantovsky published in Kyiv the first separate collection of Ukrainian riddles exclusively. There were 380 items in total. The collection was published under the title “Malorossyyskye and Galizkie riddles.” Republished in St. Petersburg in 1872, the collection under the

title “Malorusskye riddles” already contained 475 riddles [2].

One should also mention the collection of M. Nomys “Ukrainian proverbs, sayings, etc.” (SPb., 1864). Here the author introduced more than 500 riddles. M. Nomys’ collection starts with religious riddles, mainly on Christian themes that are later in origin from other works of this genre. These are the works connected with God, Christian saints, church and clergy, church utensils :

- *Чотири орли одне яйце несли* (Апостоли і євангеліє).
- *Вийшов дід у сімдесят літ, виніс унучку по-старше себе* (Піп чашу).
- *Зайду на міст, потягну за хвіст – воно заре-ве* (Дзвін).
- *Хто вмер, а не родився?* (Адам).

So, at the end of the XIX century, a significant amount of Ukrainian folk riddles was collected. There has been done some research on the genre peculiarities and originality of existence, although the scientific study and theoretical understanding of the features of the genre was still insufficient [2, p. 30]. At the beginning of the XX century interesting examples of riddles were published in the collections of A. Malinka – “The collections of materials on Malorusskyj folklore” (Chernigiv, 1902), M. Zironka – “Ukrainian proverbs and riddles” (K., 1908), V. Shukhevych – “Huzulschchyna” (ch. V, Lviv), V. Kravchenko – “Etnographic materials, collected by V. Kravchenko in Volyn and nearby provinces” (Vol. XII, Zhytomyr, 1914), I. Bassaraba – “The materials on ethnography of Herson province” (SPb., 1916) and others. A separate collection of riddles was published at that time by A. Onyschchuk – “350 riddles for the young and the old for fun” (Colomya, 1911) [2, p. 31].

Though in the Soviet period Ukrainian folklorists drew their attention primarily to the works that more clearly reflected social life of the people, but the riddle was always in their sight.

The first collection of authentic English riddles “The Marry Riddles” appeared in London in 1525 at the dawn of the printing press. The book was published by Vinkin de Warde, who worked with the first printer William Caxton. The riddles from this collection were originally French and were translated into English by an unknown author. The original contained 87 riddles, in the collection presented by de Warde were 54 riddles. In 30-s XVI a collection of riddles by William Rustle “A Hundred Marry Riddles” appeared. The interesting one is the anthology of 144 riddles “The Holme Riddles” gathered

by Randle Holme family from Chester. The collection was published in the 2nd half of XVII cent. In 1792 "A Choice Collection of Riddles, Charades, Rebuses" was published. An important role in the history of the collecting and studying of riddles is played by an American paremiologist Archer Taylor. In 1939 he published his book "A bibliography of Riddles." In 1983 "Dictionary of Riddles" was published by Mark Bryant. The book contained 1,500 classic and modern riddles. At present there is no systematical classification of English riddle study [20].

As I. Berezovsky notes, the first really scientific exploration on the origin of Ukrainian folk riddles was the article by I. Franko "The remains of the original outlook in the Russ and Polish folk riddles." Here the author on the broad and concrete material proves that folk riddles that have survived trace the original outlook of people, due to the peculiarities of their art form.

In his work I. Franko states that: "It is the fact that the folk riddle is a very ancient form of signifying a subject through expressing certain properties, which are sometimes contradictory or difficult to agree with, on what we have the evidence of ancient legends of Oedipus and Sibilla, as well as in many of our mythological stories in which some very old issues were "hidden" for us, without which no ambiguity, sometimes only in a figurative sense a certain characteristic sign of a mentioned object is expressed", for example, as riddles in a very old Christmas song:

1. *Ой що ми горить без племіни?*
2. *Ой що ж ми цвіте без сина-цвіту?*
3. *Ой що ж ми росте без коріненька?*

These enigmatic questions, in which the whole difficulty is either on figurative meaning of the word (as in 1 and 3), or simply on the strangeness of the phenomenon (as in 2), are followed by the interpretation of the following three lines:

1. *Золото горить без племіни.*
2. *Папороть цвіте без сина-цвіту.*
3. *Біл-камінь росте без коріненька. (З колядки записаної мною в Нагуєвичях).*

These simple, naive riddles form undoubtedly the oldest form of the genre "[10].

The riddle influenced the creative work of some Ukrainian poets who wrote the relevant works. These are L. Hlibov, Yu. Fedkovych, I. Franko, S. Vasylchenko. It also forms the basis of poetic tropes – metaphor, metonymy, oxymoron, etc., as it can be seen in the lyrics by P. Tychyna, B.- I. Antonych, V. Holoborodko, I. Kalynets, V. Vovk and others.

A scientific research in the field of riddles as folk genre, started by Ivan Franko, was continued by the researchers in XX–XXI centuries. Thus, G. Onyshchenko [12] in his thesis focuses on the study of language specifics of folk genre in terms of textual organization of folk riddles, the interaction of syntactic structures and lexical categories. Comparing riddles of non-closely related languages (Ukrainian and German), N. Zakharova [5] explores the features of compositional, structural and pragmatic organization, manifested not only at the level of the expression, but also of the content. I. Berezovsky [2] in the preface to the collection of Ukrainian riddles called "Riddles" examines thematic diversity of this small genre of folklore, gives their general characteristics, provides its own classification for the historical periods. The research "Cognitive mechanisms of Ukrainian riddles denotation" by O. Selivanova is devoted to the analysis of psychocognitive mechanisms of Ukrainian riddles semiosis. The author identifies three main types of its construction: propositional, figurative and metaphorical, and mixed – that causes a variety of conceptual filters of decoding. O. Selivanova uses the structure of mental-psychonetic complex as a structure of knowledge representation about denotation [3, p. 171].

A. Moysiienko [10] in his work "The World of aesthetic ideas through the meaning of words (from observations of coloring in the folk riddle)" explores the peculiarities of functioning the word with color semantics as an important component of antitsedental relations with a clue-word. K. Denysova [3] considers enigmatic texts in comparison with crosswords, reveals their similarities and differences as the ability to encode the encoded object, and in the performance of its functions. S. Nikitina [11], in turn, along with traditional folklore characteristic distinguishes the following text features: ellipticity, contamination, formularity, repetitiveness, speech intonation for epic and lyrical genres, dialogic. The study "On the Defining the Riddle. The Problem of a Structural Unit" Charles Scott [8] defines the riddle as a genre of verbal expression that contains one, two, or more descriptive elements. The author distinguishes the riddle from sayings by terms of speech communication considering addresser and addressee. Charles Scott confirms his observations on the riddle genre as a verbal expression on comparative analysis of the texts of the two riddles in terms of descriptive elements of the underlying structures. The English researcher E. Taylor [15] considers a riddle to be built on the old system problem, which requires quite serious approach.

The scientist believes that creating such riddles is so associated with the mythological period in history that any poetic comparison, if it is not very "dark and distant", with smallknown rearrangement can be a riddle. Russian scholar E. Zubkova [6] teaches the basic principles of implementation of the naive language picture of the world in the Anglo-Saxon riddle on the semantic level, where a complex riddle sign operates on the present interpretation denotation. There have been considered Linguo-semiotic means of fixing such features of Old riddles as syncretism, selectivity, "aksiolohichnist", "antropometrychnist" and systematic description of objects and phenomena of reality. French scholar E. Rolland [21] in his research "Devinettes ou enigmes populaires de la France" analyzes the previous research of riddles in Germany, England and the Slavic countries that were influenced not only by national motives, but because of scientific interest of researchers in this field. The works are in three languages: French, German and English. Exploring metaphors in riddles, Russian scientist S. Lazutin notes that by the method of creation and the ratio between real and metaphorical images all riddles are divided into four groups, including:

1. Riddles in which one object corresponds to some metaphorical object.
2. Riddles, in which the encoded object is expressed by several metaphorical images.
3. Riddles, in which several items are expressed by means of one metaphorical image.
4. Riddles, in which several encoded objects are described by several metaphorical images [4, p. 172–173].

English paremiologist Archer Taylor in his book "English Riddles from Oral Tradition" gives a complete picture of a system of English riddles. He notes that "the arrangement of a collection of riddles is much the same to the arranging of the objects in the physical universe, for a riddle is a comparison or equating of the answer to some other object, be it an animal, a person, a plant or a thing. The point lies in the fact that the answer and the object suggested are totally foreign and unrelated to each other. A man is compared to a tree or a house; and a road, ladder <...> and hundreds of other objects are called a man" [22, p. 4].

Actually here the author divides all riddles, according to compared object. So we have 1. Comparison with a living creature; 2. Comparison with an animal; 3. Comparison with several animals; 4. Comparison with a person 5. Comparison with several persons; 6. Comparison with plants; 7. Comparison with things. Archer Taylor's work is one of the fundamental works for the comparative analysis of riddles.

Therefore, as it has already been noted, the study of folklore genre of riddles continued in the XX–XXI centuries. At present, many linguists in their theses refer to the riddle, as the language of riddles is of important linguistic value. As O. Tymchenko notes "The language of riddles is a part of the general language system and uses its laws and the possibility of categorizing reality in an unusual way, making riddles a means of the development of human mind and overcoming stereotypes created by everyday life language units" [16, p. 75]. It seems relevant to further study of this folk genre, and pay special attention to the structural, figurative and semantic organization of the riddle.

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Яник О. Я.

ІСТОРІЯ ЗБИРАННЯ ТА ФІЛОЛОГІЧНОГО ВИВЧЕННЯ ЗАГАДОК

У статті зроблено спробу прослідкувати формування зацікавленості до такого фольклорного жанру, як загадка. Зауважено, що саме зростання уваги до народної творчості сприяло становленню на початку XIX ст. окремої дисципліни – фольклористики. Зазначено, що вже на кінець XIX ст. було зібрано значну кількість українських народних загадок і зроблено окремі дослідження про жанрові особливості та своєрідності побутування загадок. Хоча наукова систематизація та теоретичне дослідження цього жанру були досі недостатніми, зразки цього фольклорного жанру збирали не лише фольклористи, а й педагоги та літератори, зокрема в Україні. Серед фундаментальних робіт відзначимо працю І. Я. Франка «Останки первісного світогляду в руських і польських загадках народних», у якій автор подає зразки найдавніших загадок у записаній ним колядці; дослідження І. П. Березовського, в якому він розглядає тематичне розмаїття цього фольклорного жанру, здійснює загальну характеристику загадок та робить власну класифікацію за історичними періодами; та працю А. Тейлора «English Riddles from Oral Tradition», в якій описано особливості збирання та вивчення загадок, подано системну картину англійських загадок і їхню класифікацію. Лінгвістичні дослідження загадок здійснили, зокрема, Г. О. Онищенко, який вивчає загадку в аспекті її текстової організації; Н. В. Захарова, яка акцентує увагу на композиційно-структурній та прагматичній організації загадки; А. К. Мойсієнко, К. О. Денисова, Е. Г. Зубкова, О. І. Тимченко та ін. Узагальнене значення лінгвістичного дослідження загадок влучно сформулювала О. І. Тимченко: «Мова загадок є складовою загальної мовної системи й використовує її закономірності та можливості категоризації дійсності в незвичний спосіб, що робить загадки засобом для розвитку людського мислення й долаання стереотипів, створених повсякденним ужитком мовних одиниць». Мовознавчі дослідження загадки тривають, оскільки мова загадок становить важливу лінгвістичну цінність.

Ключові слова: загадка, фольклорний жанр, філологічна традиція, первісний світогляд, композиційно-структурна організація, денотат.

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