LITERARY RIDDLES

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 indepedent 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 Tarozy’s work “Fumunul- balogha” and she writes about features of the genre. I.Adizova states that scientists such as Kays Roziy, Rashiddiddin Vatvot, Atoulloh Husayniy, Ahmad Tarozy, Sharafiddin Ali Yazdi 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 poetical 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 tahrirk,
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
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 widespread 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 Navoii 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 Navoii who had profound understanding of literature called chiston instead of riddles. It is known that there are ten chistons by Navoi. They are: “Qalam”, “Tang”, “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-b-a-b-a-a; “Yumurtqa” and “Parvona” are rhymed as a-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 are 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
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,

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 the answer is 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,
Murabbosi mazaliq,
Palovga bossa bo’lar,
Podvalga osa 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:

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 ish juda ham zo’r,
– Bilmasizmi, bu ...

If paid attention the rhyme 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 hijos. 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...
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 given in the heading 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 uzqodan.
Xursand bo’lib o’tkaman.

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 “Darakht subbati” (a talk of the tree), and it is still valued as a unique sample of children’s poetry. The poem of “Yang’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,
Kamtarinnan
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.
Azizzirman odamga,
Arzandaman olamga.
Yel kuylasa, o’nyayman.
Xirmon sari bo’ylayman.
Oy chiqqanda qo’noqqa
Men turaman
Bukib shox,
Kamtarinnan
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.].

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
Tö polon...
U yog’i
Sizga ayon [3.17.].

An uzbek reader has been reading and learning “Anor”, the lugz by Navoi, chiston “Anor” by Uvaisiy 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 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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### References: