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<http://www.supportscience.uz/index.php/ojp/about>**THE UZBEK RIDDLE: FROM ORAL TRADITION TO CLASSICAL
CONTEMPORARY LITERARY DISCOURSE****Mamura Safayeva***National University of Uzbekistan named after Mirzo Ulugbek**Department of Translation Studies and**Comparative Linguistics**e-mail: mamuraakilovna@gmail.com**Tashkent, Uzbekistan***ABOUT ARTICLE**

Key words: riddle, lugz, chiston, muammo, literary riddle, folklore, symbolism, personification.

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Abstract: This article examines the riddle genre as literary forms like lugz and chiston, emphasizing their authorial and artistic nature. It traces the genre's ancient roots from M.Kashgari's "Devonu lugotit-turk" (tabzug) and its philosophical-moral content in classical poets such as Navoi, Uvaysiy, and Mashrab. Through analyses of Navoi's "Tanga" and Uvaysiy's "Yongoq" chistons, the study reveals artistic devices like personification, metaphor, and symbolism, alongside their deep socio-philosophical meaning. It highlights the genre's continuation into the 20th century by poets like G. Gulom and Q. Muhammadiy, including its place in children's literature, noting its poetic form. The article underscores the literary, philosophical, and pedagogical significance of riddles.

**O'ZBEK TOPISHMOG'I: OG'ZAKI AN'ANADAN KLASSIK VA ZAMONAVIY
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Kalit so'zlar: topishmoq, lug'z, chiston, muammo, adabiy topishmoq, folklor, simvolizm, personifikatsiya.

Annotatsiya: Ushbu maqola topishmoq janrining "lug'z", "chiston" kabi mualliflik, badiiy shaklga ega adabiy ko'rinishlari

mavjudligi haqida ta'kidlaydi. Janrning M.Qoshg'ariyning "Devonu lug'otit-turk" dagi "tabzug" dan boshlangan qadimiy ildizlari va Navoiy, Uvaysiy, Mashrab kabi mumtoz shoirlar ijodidagi falsafiy-axloqiy mazmunini ko'rsatadi. Navoiyning "Tanga" va Uvaysiyning "Yong'oq" chistonlari tahlili orqali jonlantirish, metafora, simvolizm kabi badiiy vositalar hamda chuqur ijtimoiy-falsafiy mazmun ochib beriladi. 20-asrda G'. G'ulom, Q. Muhammadiy kabi shoirlar ijodida, bolalar adabiyotida davom etgan janrning she'riy shakli va badiiy qirralari ta'kidlanadi. Maqola topishmoqning adabiy, falsafiy va pedagogik ahamiyatini namoyon etadi.

УЗБЕКСКАЯ ЗАГАДКА: ОТ УСТНОЙ ТРАДИЦИИ К КЛАССИЧЕСКОМУ И СОВРЕМЕННОМУ ЛИТЕРАТУРНОМУ ДИСКУРСУ

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О СТАТЬЕ

Ключевые слова: загадка, lug'z, chiston, muammo, литературный топишмок, фольклор, символизм, персонификация.

Аннотация: Статья исследует жанр загадки как литературные формы, такие как лугз и чистон, подчеркивая их авторский и художественный характер. Прослеживаются древние корни жанра, начиная с термина "табзуг" из "Девону луготит-турк" Кашгари, и его философско-нравственное содержание в творчестве классических поэтов, таких как Навои, Увайси и Машраб. Через анализ чистонов Навои о "Танга" и Увайси о "Ёнғоқ" выявляются художественные приемы, такие как персонификация, метафора и символизм, а также их глубокий социально-философский смысл. Отмечается продолжение жанра в 20 веке в творчестве поэтов, таких как Г. Гулям и К. Мухаммади, включая его место в детской литературе, а также его поэтическую форму. Статья подчеркивает литературное, философское и педагогическое значение загадок.

Introduction. The term "riddle" has been defined differently across various sources. According to the Explanatory Dictionary of Modern Linguistic Terms, it is described as a genre,

either poetic or prose, that manifests the national imaginative thinking and axiological attitude of language users, often formed through lingual-cultural codes. It involves representing an object or phenomenon as another through analogy, comparison, or metaphor, forming a small fragment of the linguistic landscape.

A riddle consists of two main parts: the depiction (image) and the answer. It is a traditional, fixed oral expression that often embodies a certain paradox. The author emphasizes not only its formal structure but also its semantic and cognitive essence. The presence of contradiction gives the riddle logical depth, prompting the listener to think, analyze, and draw logical conclusions. Its fixed form demonstrates its role as a folkloric genre transmitted from generation to generation.

Essentially, a riddle is realized through analogy and comparison using animate and inanimate objects or phenomena from the surrounding world. Each riddle contains an implicit question, such as Who? or What?, and the listener is expected to find the answer. On one hand, the analogy relates to a real object, while on the other, it conveys meaning implicitly through figurative expression.

Literature Review. In written literature, the genre has given rise to lyrical forms such as lugz, chiston, muammo, muvashshah, and tarikh, which are authored, artistically shaped, and known as literary riddles. For instance, Mahmud Koshgariy's *Devonu lugotit turk* includes examples of riddles alongside proverbs, sayings, and poetic songs, using the term *tabzug*. This indicates that the history of the riddle genre extends back to ancient times.

In classical poetry, riddles play an important role in the works of Alisher Navoiy (lugz), Uvaysiy (chiston), and Boborahim Mashrab (muammo). In Mahtumquli's poems, one can also observe symbolic elements resembling riddles, often containing philosophical or religious-moral meanings. Literary riddles may preserve forms from folk traditions, yet they emphasize authorship, poetic language, and aesthetic purpose.

By the 20th century, poets such as G. Gulom, Q. Muhammadiy, Sh. Sadulla, S. Gafurov, P. Momin, K. Turdiyeva, N. Ermat, and M. Sayfiddinova wrote riddles, many of which became part of children's literature.

Research Methodology. This study uses a qualitative literary analysis approach, combining historical, comparative, and cognitive methods. Sources include classical texts, literary riddles, and oral folk examples. The methodology focuses on examining structure, semantic content, and stylistic devices such as personification, metaphor, simile, rhythm, and rhyme. Historical contextualization is applied to trace the evolution of the genre from ancient Turkic texts to modern literary renditions.

Analysis and Results. This genre also appeared in written literature as lyrical genres such as lugz, chiston, muammo, muvashshah, tarikh [5]. That is, they were written by a specific author, put into artistic form and called literary riddles.

In the work of Mahmud Kashgari “Devonu lugotit turk”, written several centuries ago, proverbs, sayings, poems and songs are presented as examples for riddles and are expressed by the term “tabzug”. It is clear from this that the history of the riddle genre dates back to ancient times. At the same time, in our classical poetry, the lugz of Alisher Navoi, the chistans of Uvaysi and the problems of Boborahim Mashrab have occupied an important place among the people and have survived to the present day. There is also a symbolism similar to folk riddles in the poems of Makhtumkuli. Their riddles often have a philosophical or religious-moral content.

Let's look at the word “Coin” from the literary riddles of Alisher Navoi. The word “Coin” belonging to the writer is mentioned in his work “Mahbub ul-Qulub”, and it animates a simple metal object - a coin - with human characteristics, social relationships and deep economic meanings. It uses the art of strong personification and isiora (metaphor):

Ne shox erurki, ulus kongli ichra savdosi
Aning yuzidagi xatlar kebi muharrardur.
Kumushdurur taniyu qimmatini aning lekin
Un ikki oz tanidek vajah ila muqarrardur.
Ishida ul on ikki har birisidir dinor
Ki, adl sikkasidin yuzlarida zevardur.
Magarki angladi xumsul muborak asrorin
Ki, soni bu adad olmish, agarchi yuz mardur.
Gadoga xumsidin ar saltanatdurur, ne ajab,
Qachonki beklik aning rub`idin muyassardur [4]

The author describes the coin with such features that these features can only be attributed to money: the presence of inscriptions on the surface (yuzidagi xatlar), its value higher than its metal content (qimmatini aning lekin, un ikki o‘z tanidek), its centrality in all trade (ulus ko‘ngli ichra savdosi), its minting by the state (adl sikkasi), and the fact that even a small piece has great power (beklik aning rub`idin muyassardur). All these features, combined, direct the reader to a specific answer. In these words, Navoi enriches the appearance and functions of ordinary objects with deep philosophical and social content, thereby presenting them to the reader in the form of riddles.

Riddles also appear in the work of Jahon Atin Uvaysi, who worked several centuries after Alisher Navoi. They are mentioned under the name chistan.

Ul nadurkim, sabzto‘nlik, yoz yog‘ochning boshida,
Qish yalang‘och aylagay barcha xaloyiq qoshida.
Barcha qushlarning so‘ngoki ichida,
Ul na qushdurkim, so‘ngoki toshida. (Yong‘oq) [6]

The figurative expression in Uvaysy's poem "Yong'oq" shows how diverse the poet's artistic thinking is. The purpose of this poem is to express the external appearance and internal structure of the walnut fruit through symbolic means, to encourage the reader to think. Irony, simile and hidden meaning, which are characteristic of this folklore genre, also occupy a central place in this work.

We witness that this poem is more musical, rhyming and deeper in content, unlike the riddles belonging to oral folk art. Uvaysi reveals the symbols of wisdom and loyalty in human life through the shell of the walnut, the kernel inside. In addition, the walnut - protected by the outer shell, but relatively softer kernel - represents the soft nature, affection and aesthetic perception of existence, the search for meaning in even the simplest things, which are characteristic of women. That is why the chistan is interpreted not only as a riddle, but also as a symbolic poem. Thus, Jahon Atin Uvaysiy, while preserving the artistic form of the riddle genre, enriched it with philosophical and aesthetic content and made it even more beautiful.

By the 20th century, riddles were also written by poets such as G. Ghulom, Q. Muhammadiy, Sh. Sadulla, S. Gafurov, P. Momin, K. Turdiyeva, N. Ermat, M. Sayfiddinova, and they were included in children's literature. Riddles in folk folklore are in prose or poetry, while literary riddles are in the form of rhymed poems. Sometimes they can contain a band, verse, stanza, and even a radif, which are characteristic of the form of poetry. Below is an example of a literary riddle, which is one of the examples of written literature that embodies artistic expression and imagery, in which most riddles in folk folklore are written:

Dalalar malikasi,
Dehqon bobo erkasi.
Onadek quchar bola,
Sochlari tola-tola.
Zog'ora bo'lar noni,

Bug'doyga o'xshar doni. (Makkajo'xori)[1]

This rhyme is rich in figurative expression (dalalar malikasi), allegory (onadek quchar bola, bug'doyga o'xshar doni), metaphor (dehqon bobo erkasi), harmony of rhythm and melody indicate that it is not a folklore product, but a literary creation. We believe that, unlike folklore riddles, the author's style, the use of poetic language and aesthetic purpose prevail in it.

Literary riddles occupy a special place among children's poetry, as they are poetically based on analogy and comparison, contrast, conditional transfer, and are very concise, internally and externally rhyming, and have a wide range of life scope. For example:

Shakllari rang barang,
Yumaloq, uzun tarang.

Ovqatda ko'rsang o'rtoq,
Yeyaver uymay qovoq.
Urug'idan ye picha,
Undan qo'rqadi gijja. (Qovoq) [5]

Literary riddles with an author have retained some forms of folk riddles. We can cite Nabijon Ermat's riddle "Kapalak" as an example of this idea. Since the figurative expression "qoni yo'q" used by the people was one of the most important symbols of the butterfly, he retained this information in his riddle:

O'zi gul, gulni quchar,
Gulzorda yayrab uchar.
Tanasida yo'q qoni,
Ammo uning joni bor.
(Kapalak) [3]

Some poets began their riddles with introductory verses, like fairy tales, to warn and attract the reader's attention. For example, Polat Momin begins his riddle with these sentences:

Quloq solib tur, o'rtoq,
Aytay senga topishmoq.
Eshitgach biroz to'xta!
O'ylab olginda puxta,
Keyin qo'lingni ko'tar,
Bo'lmasa galing o'tar.
Topganiga yarasha,
Har kimga deyman, Yasha. [2]

In this case, the riddle does not begin with a direct question or symbolic signs, as in the riddles of oral folklore, but first uses poetic lines to attract attention and interest. This is evidence that the riddle was not written by ordinary people, but by people who write rhyming, colorful poems according to their own rules - poets.

Conclusion. The study demonstrates that riddle as a genre has evolved from ancient oral and literary traditions to modern poetic forms, retaining a balance of structure, meaning, and aesthetic value. Literary riddles preserve elements of folk creativity while highlighting authorship, stylistic devices, and philosophical content. The genre serves not only as entertainment but also as a cognitive and educational tool, contributing to the development of linguistic, literary, and analytical skills among readers.

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