



Identifying the Features of Including Antithesis in the Descriptive Part of the Slang Puzzle of English Language

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Abstract

By definition, antithesis is a unique technique that contrasts two ideas, deeds, or phenomena. This method is frequently used in folklore texts, where a variety of ideas and deeds are frequently contrasted. Given that the "folklore view" varies from the "ordinary typical view," special attention should also be paid to how the antithesis functions in the folk riddles. Finding out the specifics of adding the antithesis to the folk riddle's descriptive section is the aim of the research that has been conducted. The linguocognitive explanations for the imagery used in the text are disclosed for the first time, and a classification of the levels of opposition present in the folk riddle is also provided, making the research undertaken scientifically novel. It has been determined that the opposition may address the description of the action, the mode of action, the quantity of objects involved, and the location of resolving the situation.

Keywords: Folk Riddle; English Text; Slang Puzzle.

1. Introduction

The application of linguist-cognitologists' theories regarding the parametrization of the surrounding space that exists in the human mind and the impact of this fact on the nomination of actions and situations within a specific language is what makes this work relevant (Nurullina et al. 2019). Furthermore, the analysis of an individual's creative thinking, which is crucially reflected in the folklore text, adds to the work's relevance (Safonova & Erofeeva, 2016). It is evident that the process of parameterizing the qualities and signs observed in any case results in additional analysis of the collected data, which includes a comparison of the identified indicators. In language, this kind of comparison is frequently accomplished by contrasting several items using a comparison basis or, in a more symbolic sense, by using an antithesis. The quantitative indicator is leveled in this instance, leaving only an indication of the differences between the objects or phenomena. We now turn to the folklore text, which has always been notable for its linguistic singularity, in this regard.

Such a text contains a lot of tropes that enable us to highlight the finer points of the topic being discussed, allowing future generations to experience the atmosphere and linguistic traits of the original text even after several centuries have passed and to recognize the cultural and linguistic continuity of earlier times and their values. Furthermore, "a person in the process of cognition of objective reality assesses everything around him, with the highest priority being that which pertains to his life." Language materializes and fixes the outcomes of human perception and cognition of reality (Erofeeva & Rakhimova, 2015). We believe that there is a slight overlap between the scientific evaluation concept and the parameterization process. The evaluation process entails a subjective analysis of objects or data, sometimes exhibiting an exaggerated emotional response when characterizing denotations. We are especially interested in the folk riddle's antithesis since it complies with a particular requirement: its development's foundation must be obvious to users. Furthermore, the riddle draws attention to the non-normative phenomenon puzzles (Thomas & Green, 1979) by allowing the subject to be described as something non-normative, finding some sign, and further highlighting the illogicality of its manifestation.

2. Literature Review

The examination of theoretical sources has demonstrated that, even in providing a clear definition of the riddle genre, researchers encounter some inconsistencies. Aristotle (2000), who was most likely the first to define the riddle, is linked to the earliest explanation of the riddle as a metaphor. Scholars in the classical tradition generally adhere to Paris's definition, which defined the riddle as a metaphor or a collection of metaphors that are not commonly used and whose meaning is not immediately apparent (Tupper, 1910). The classification of English folk riddles and the definition of a riddle as one that compares two entirely different objects provided by Taylor (1943) are regarded as the greatest contributions to the study of riddles (Georges and Dundes, 1963). According to Panasenko (2009), some scholars believe that the origin of riddles can be traced back to the "conventionally codified speech" (Anikin 1957), also known as secret speech, which was utilized by people who were unable to speak freely to represent the world through specific concepts and images.

Folklorists have viewed riddles from a variety of perspectives over the years, such as examining how the genre has developed (Kaivola-Bregenhøj and du Bois 2001), how they relate to other short form folklore texts, how they originated from the transformation of ancient mythological texts, how folk riddles differ from literary riddles, etc. The study of the riddle's formal and functional characteristics, as well as the language used to organize it and the cognitive processes underlying its denotation, were all examined from a linguistic perspective (Selivanova, 2005). Regrettably, opinions among scholars regarding whether or not riddles qualify as folk genres are divided. The arguments center on whether or not this status should be determined by the riddle's structural components, its functions, the usage context, the speech context in which it appears, etc. Therefore, a riddle is defined as a text whose denotative element is represented by a specific object that is not named in the riddle's text on its semantic plane (Levin, 1973). A pragmatic description sees the riddle as a genre with a "question-answer" structure, a multipurpose communicative use, and characteristics that combine elements of an utterance and a text. Furthermore, it is noted that a riddle's primary cognitive-pragmatic functions are logical and image-creative, or that it plays the "metaphorically creative" role of helping speakers form logical clichés full of traditional cultural images in their minds (Semenenko, 2011).

An additional thought that is worth examining is presented in the paper, where the authors emphasize the need for an international index of riddles that is comparable to the well-known index of fairy tales. We think that finding a solution to this problem will help us in our quest for a comprehensive, unified system of structural and functional traits common to all small form folk texts (Taranenko, 2016).

3. Methodology

Throughout our work, we employed a number of scientific techniques. When gathering folk riddles, we employed the continuous sampling method to gather factual material. The presence of a clear antithesis in the riddle's descriptive section served as the primary selection criterion. Subsequently, we distinguished between various types of riddles using the contextual analysis method, enabling us to discuss the characteristics of incorporating the antithesis in folk riddles in greater detail. In order to determine the logic of folklore perception of hidden objects and the characteristics of their description, we also employed the semantic-cognitive research method (Nadeina, 2011).

4. Results

After analyzing the chosen language, we deduced that the majority of the time, antithesis is based on a figurative description of the denotation that an inanimate object (for the purposes of this article, household items) represents. Impersonation is a common technique used in the description of household items, wherein an inanimate object is described by a person acting out specific actions in a specific order. And only then could a foundation for the antithesis's development be observed. Therefore, the act of bowing sticks out in the axe riddle: When he gets home, he stretches (the axe) and bows in the yard. As defined by Arutyunova (1987), "to bow" refers to incline one's head in a bow toward another person. We think that the verb "to bow" in the riddle just refers to the act of physically bowing. The next action is "to stretch out," which has a meaning that is similar to the verb's second meaning, which is "to fall with the entire body." Since the verb "bow" denotes active action and the verb "stretch" denotes being "at rest," the examined verbs in this instance should be regarded as contextual antonyms. The location, "in the yard, at home," provides the antonymy for the riddle text and further incites resistance.

In a similar vein, the riddle is made, torn, and eventually comes home—it will stretch (axe).

As explained by Karasik (2013), "to fuss" is equivalent to "to languish, to suffer," which denotes doing something for a long time while facing significant challenges. We also observed that it is not difficult to compare the verbs "toil" and "to stretch," as the former denotes physical exertion and the latter primarily denotes being in a relaxed state of mind, or "at rest." These texts contain examples that are comparable to this one: He moves through the hallway. But I'm not going to the door, or the hut. He moves, but he stays outside the hut (door).

There is a fairly subtle word-meaning game in the riddles that are presented, particularly with the meaning of the lexeme "walk." Explanatory dictionaries state that the primary meaning refers to a movement that does not occur simultaneously, concurrently, or in the same direction (Gustav, 1958). The Gustav (1958) dictionary defines the action to go as "1. Move, stepping with your feet" and "2. Simply move." "To enter, to get inside" is what the verb "enter" means. Of course, there are additional meanings for the verbs listed, especially in specific contexts that relate to a person's movement. It is interesting to note that the verbs "walk" and "enter" in the riddle have opposite meanings because, in that particular context, one action is presumed to follow logically from the other. The texts "Hanging by Day, Hanging Out, and Going to the Burrow by Night" (Bolt) also depict a similar scenario.

The verb "to gather" has six meanings according to Ozhegov's (2019) dictionary, the most appropriate of which is the third one that reads, "3. Get ready, get ready (to go somewhere)". In contrast to the verb "to descend," the verb "to gather" denotes moving upward; on the other hand, "into the hole" indicates approaching the support and indicates that the object is departing downward. It's also crucial to recognize that this riddle has an antithesis when describing the moment at which the day-night dichotomy's action is put into practice. A comparable method can be observed in the subsequent puzzles: Although it's not freezing outside (through the window glass), it's freezing inside the hut. What gets hot on the street but freezes in the hut? (Glass window).

Contradictions we are represented by the hypothetical conceptual oppositions "in the hut - on the street" and "in the hut - in the yard." Assuming a hut to have a certain limit, an interior space is a hut from the outside and an exterior space from the inside. This can be interpreted as a street as well as a courtyard. Furthermore, different instances of the subject result in different positions in these riddles. The definition of the verb "freeze" in Grice's (1975) dictionary is as follows; the first three definitions are comparable to one another: 1. Turn into ice, freeze, and become rigid from the cold. 2. Extremely cold. ", "3. (1 l. and 2 l. not upotr.). to become damaged by cold and frost." We observed that the process of freezing is carried out in a cold state, which leaves a person feeling uneasy. Additionally, heating takes place in a warm environment. Once more, this stance compels the guesser to view these behaviors as opposite. The next riddle, however, only concentrates the opposition of space: Pike in the sea, ends on the shores (knot). This riddle presents the following fact as illogical: portions of one object are in different places at the same time. Furthermore, the subject's perception should be divided into elements that are perceived in accordance with spatial separation. There is an opposition in time in addition to the contrast in space: It hangs during the day and, at night, peers into the hole (Hook and Loop). The night sleeps, the day creaks, and the morning creaks (Barrier). He remains there all day and then goes to bed one morning (Barrier). He laughs in the morning and sheds tears in the evening (Candle).

5. Discussion

We can conclude from the study done on the texts of folk riddles that there is frequently opposition in them. The folk riddle genre has been subordinated to the need to convey the meaning as succinctly as possible, which explains why. As we can see, the two parameters that are sharply contrasted frequently lead to the introduction of the antithesis in the riddle. We stress that the work with the figurative aspect of the description and the personification within the riddle text come before the inclusion of the antithesis, and only then does the opposition in certain parameters come first. These parameters could be the action itself, its time, or its location. Typically, these types of riddles lack extra information that would provide a comprehensive explanation of the meaning associated with a particular stage of development in terms of relative culture.

6. Conclusion

The findings of the textual analysis of the folk riddle underscore the importance and pertinence of the research conducted, given that the author conceals the peculiarities of an archaic person's thought process throughout the study. Furthermore, a thorough analysis of the folk riddle's text enables us to discuss the theme division of the sentence—which is predicated on the requirement to include fresh, pertinent information about the message's subject—and its timeless

quality. It's interesting to note that a folk riddle's description might occasionally only contain a rhyme and not even a complete explanation of the subject. In this instance, it is important to realize that the subject is not explained because of specific conditions that depend on the nature of the communication. Thus, even though guessing now starts with a pragmatic attitude—"Guess what it is"—earlier, the situation's context already required a pragmatic message and did not call for an explanation of the attitude. As a result, research on the descriptive portion of the riddle highlights the relationship between the process of selecting language tools and the circumstances surrounding communication.

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