

# Attributive features of the Moon in Ukrainian and English riddles from oral tradition

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V prispevku so z metodo kontrastivne analize raziskane posebnosti konceptualizacije *lune* v ukrajinskih in angleških ugankah. Raziskava temelji na besedilih iz najbolj popolnih zbirk ukrajinskih ugank – *Uganke* (1962), ki jih je uredil I. Berezovsky, in angleških ugank *English Riddles from Oral Tradition* (1951), ki jih je uredil A. Taylor. V prispevku so ugotovljene skupne značilnosti in razlike v motivacijski osnovi kodifikatorjev *lune*, ob tem pa so navedene njene asociativne vzporednice, ki se verbalizirajo v primerjanih ljudskih ugankah. Predstave o *luni*, ki jih je kolektivna zavest govorcev ukrajinskega in angleškega jezika osmislila na novo, so rekonstruirane na podlagi njenih najbolj univerzalnih atributivnih lastnosti, ki so eksplicitno oz. implicitno predstavljene v besedilih ljudskih ugank.

The paper attempts to provide a contrastive study of the riddle manifestation of the Ukrainian and English conception of the *Moon*. The article examines the corpus of Ukrainian and English riddles for the Moon found mainly in major Ukrainian and English riddle collections – *Riddles* (1962) edited by I. Berezovsky and *English Riddles from Oral Tradition* (1951) edited by A. Taylor. It focuses on tracing the common and national features of Moon codifiers (associative parallels) as well as their motivation verbalised in riddle corpora under comparison. The Ukrainian and English conception of the Moon is reconstructed through its similar attributive features of the encoded object and its codifiers explicitly and/or implicitly represented in riddles from oral tradition.

**Ključne besede:** uganka, podoba, kodifikator, verbalizacija, kodiranje, atributivne/predikativne lastnosti

**Key words:** riddle, image, codifier, verbalisation, encoding, attributive/predicative features

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## 1 Introduction

The riddle as a folk literature genre has been defined variously since 400 AD when, according to Ch. Scott, Cledonius Pompeius Julianus attempted a definition (Scott 1969). The early definitions associate the riddle with the metaphor. One of the earliest riddle observations concerning its structure is that of R. Petsch, who distinguished five basic elements of the riddle form (Petsch 1899). A. Taylor expanded that framework, taking into account both the metaphor and Petsch's

block elements in his attempt to define the riddle as a comparison of one object to another, highlighting its two-component structure with oppositional elements: positive and negative (Taylor 1951). Thus, the classification of English riddles as images, phrases or sentences in the form of a question was based on the identification of general lexical models in the descriptive part of the enigmatic text. A similar principle was followed by D. Kapp when researching Asian riddles (Kapp 1987). R. Georges and A. Dundes defined the riddle as a traditional genre with a well-organised structure (a combination of features) (Georges, Dundes 1963: 113). According to E. Köngäs Maranda, a riddle is a two-component structural unit containing a common term (the question and the answer) (Köngäs Maranda 1971: 253). T. Green and W. Pepicello, focusing on ambiguity and wit, consider the interplay of three components: code, message, and context to be central in their discussion of the riddle (Green, Pepicello 1984: 5). A. Kaivola-Bregenhoj attempted to describe a Finnish riddling game concentrating on riddling contexts (situational, linguistic and cultural) and examining ambiguity and riddle formulae as vital factors of riddle expression (Kaivola-Bregenhoj 1996).

Folk riddles mainly use associations between two different spheres of life. When a riddle encodes classical elements, metaphorical associations transfer them to a specific physical realm (Anikin 1981: 58), since real-life objects served as a source of ancient mythology prototypes. “Ancient people had visual rather than spiritual thinking, thus religion was ahead of philosophy and science” (Nechui-Levytsky 1992: 4). Also, “primitive consciousness interprets celestial bodies concerning cattle breeding” (Rybnikova 1985: 183), and “often both man and animal are used to metaphorise the classical elements in riddles” (Lazutin 1989: 101). As a consequence, the question in cosmogonic riddles is, as a rule, a metaphorical representation of a celestial body by a codifier, which mainly belongs to the area of real-life objects.

## **2 Methodology**

Ethnolinguistics deals with the worldview, i.e. a collection of beliefs about life and the universe, represented in language and culture, the conceptualisation of reality and the mentality of language speakers. Thus, the ethno-element in the name of the discipline has a subjective meaning (as people perceive the world) and not an objective one (as researchers perceive people) (Bartmiński 2005: 10).

This study applies a complex methodology for conducting ethnolinguistic research. The ethnolinguistic method is an interdisciplinary integration of methods used to study a wide range of issues of the relationship between language and ethnicity, in order to identify correlations between ethnic and linguistic processes. The complexity of the method is determined by the use of a large number of methods, techniques and procedures: contrastive and structural analyses, cognitive-communicative, philosophical and general logical (analysis, synthesis, generalisation, formalisation, etc.), general scientific methods, both empirical and theoretical (modelling, observation, etc.).

In modern linguistics, there have been two main approaches to the contrastive study of riddles: those concerned with their structure in terms of grammar, poetics,

etc. and those concerned with their semantics. The latter one is closely related to the cognitive aspect of a riddle, which therefore can reflect the worldview specifics of some group of language speakers. This study aims to show how the folk riddles verbally represent some universal and national peculiarities of Ukrainian and English conception of the Moon.

The main applied method of contrastive analysis aims primarily at “identifying the differences between two or more languages, although not ignoring their common features” (Kocherhan 2003: 77). This method of linguistic research makes it possible to trace the specifics of reality conceptualisation in Ukrainian and English common consciousness represented in riddles.

Perhaps one of the earliest contrastive analyses of Ukrainian riddles is that of Ivan Franko. When studying Ukrainian and Polish folk riddles he classified them into three main types: “animistic” texts, which compared nature elements to embodied objects; “anthropomorphic” texts; and those comparing nature elements to animals (Franko 1876 – 1885). Z. Volotska focused on the linguistic structure of the riddle considering it to be a set of techniques used for encoding an object. She studied the verbalisation specifics of the concepts of death, burial, and celestial bodies in Slavic riddles (Volotskaya 1987, 1995). A. Alferova conducted a three-aspect analysis of riddles for classical elements and plants in her attempt to study the image and poetic systems of East and West Slavic riddling traditions. She compared Ukrainian, Russian, Belorussian, Polish, Slovakian, and Czech riddles considering their encoded objects, metaphorical codifiers and poetic codifiers (Alferova 2008). A. Taylor arranged a collection of English traditional riddling which provided a foundation for comparative studies since it included parallels from German, French, Italian, Polish, Russian, Serbian, and Bulgarian collections (Taylor 1951).

The material of the research presented in this paper was taken from major Ukrainian and English riddle collections – *Riddles* (1962) edited by I. Berezovskyi and *English Riddles from Oral Tradition* (1951) edited by A. Taylor. There are three main ways in which the Moon image can be explicitly or implicitly decoded in Ukrainian and English riddles: 1) concerning its attributive features (shape, locus, etc.); 2) considering its predicative (functional) features (shine, look, etc.);<sup>1</sup> 3) nominative codifiers which can also source from ancient mythology.<sup>2</sup> A comparative study of the verbalisation specifics of the Moon image in folk riddles is carried out: a) to define the attributive features of the Moon verbalised in riddle questions; b) to describe the associative background of the encoded object; c) to model the Moon image through its codifiers in Ukrainian and English riddles.

<sup>1</sup> Although a small-scale contrastive analysis of predicative features of the Moon in Ukrainian and English riddling traditions was carried out by Tetiana Luchechko (2012), a further study investigating the functions of the Moon image verbalised in riddles is apparent.

<sup>2</sup> A comparative research of the anthropomorphic nominative codifiers of the Moon was described in the article *Антропоморфне кодування космонама місяць в загадках (на матеріалі української та англійської мов)* Tetiana Luchechko (2016).

### 3 Attributive features. Shape

“Names and epithets of the Moon in Slavic languages characterise the cosmonym by its brilliance and form (cf. Rus. *bright, bald*, and Pol. *blyszczaty, lussy*; Rus. *horned* and Pol. *rogacz*)” (SD-3 2004: 144). The relevant features of colour,<sup>3</sup> shape and function prove to be crucial to the realization of the associative background of the Moon image in folk riddles. The configurational paradigm of the Moon, in particular the Ukrainian one, reflects all sorts of changes in the round shape caused by the cyclical nature of its phases (Luchechko 2016: 72).

The *phase* of the Moon proves to be the determining factor of its *shape* features in riddles under study. The Ukrainians living in Podillia believed that the Moon phases are caused by its monthly birth, growth and death. In Polissia, God is believed to have ordered the moon to be reborn every four weeks, because it failed to perform its task well – to shine at night when the sun is resting. St Yuri (St George) is also believed to draw the sky flap, which causes lunar changes (SD-3 2004: 147). In ancient times, time was measured by lunar phases, therefore it was considered to be the embodiment of changes, suffering and decline (Cooper 1995: 190). The lunar phases can be compared with different periods in a person’s life: new moon – with birth, childhood and youth, full moon – with adolescence and old age, the phase of the “black” (last quarter) moon – with death (IES 2007: 429).

#### 3.1 Crescent Moon

In various Slavic traditions, the moon is believed to be a *horned animal*. The Bulgarian legend says the Moon came from the Lord’s cow, which he cursed for eating the upper reaches of the world tree (SD-3 2004: 146). When the encoded object is a *crescent*, the main feature of the codifier in Ukrainian texts proves to be its horns, which are assumed to be the “symbol of the moon” in world mythology (Cooper 1995: 191). This relevant feature can be expressed explicitly by means of the lexemes *horned* and *horns and* and implicitly, when the image is encoded by fauna names in order to denote horned cattle (*цан, вил, бик*):

*Рогатий, а не бик (Місяць) (Zahadky 1962: 45); Без рук, без ніг, тільки з рогами, а ходить по під небесами (Місяць) (Zahadky 1962: 45); Поле не міряє, вітки не щитані, пастух рогатий (Небо, зорі, місяць) (Zahadky 1962: 46); Поле голубе, овечки золоті, пастух рогатий (Небо, зорі, місяць) (Zahadky 1962: 46); Цан, цан по полю басус, з цепенятами гарцює; поти буде гарцювати, поки вовк не стане стати (Небо, зорі, місяць) (Zahadky 1962: 47); Лисий вил крізь ворота заглядає (Місяць) (Zahadky 1962: 44); Прийшов бик та в ворота мик (Місяць) (Zahadky 1962: 44); Через тин лисий вил дивиться (Місяць) (Zahadky 1962: 44); Лисий вил через болото рив (Місяць) (Zahadky 1962: 44).*

<sup>3</sup> The paper does not focus on the features of colour of the Moon since this theme was explored in the article *Кодифікатори-колоноріми космоніма МІСЯЦЬ в українських й англійських загадках* by Tetiana Luchechko (2012a).

The Moon is also encoded as a horned shepherd (*vivchar*) in Russian, Polish and Serbian riddles (SD-3 2004: 146). In English riddles a *crescent* is rarely associated with *horns*:

*In Moungan's Park there is a deer, silver horns and golden ear; neither fish, flesh, feather, or bone. In Moungan's Park he walk alone* (Moon) (Taylor 1951: 131).

In the riddle corpora under comparison, the Moon is also equated to *bread*. If Baltic, Polish and East Slavic traditions are very rich in similar association (Taylor 1951: 522),<sup>4</sup> then English folklore, compared to Ukrainian, is poorer in the verbalisation of similar notion and limited to nominative codifiers *bammie*, *duff*, *dumpling*:

*One bammie shingle off Mt. Olivet church* (Moon) (Taylor 1951: 526); *I know somet'in', my fader had two duff serve de whole worl'* (Sun an' de moon) (Taylor 1951: 526); *My fader had one dumpling an' he served de whole worl'* (Moon) (Taylor 1951: 526).

Bread combined with wine symbolises femininity as opposed to masculinity. Breaking off a piece of bread means the death of the victim (Cooper 1995: 352). The aspect of femininity and death may generate the associative pair “moon – bread”. The semantics of the expression *serve the whole world* in the latter two examples and in the riddle *My father have a piece of white yam that serve the whole world* (Moon) (Taylor 1951: 526) also emphasises the importance of the Moon in the English conceptual model of the world.

The analysed image association in the consciousness of Ukrainian speakers can also be generated by the lexeme *korovai*, which serves as a constituent part of the concept of *bread*. *Korovai* represents a combination of female and male principles. The etymology of the lexeme *korovai* can be traced back to the name of the cow symbolising the bride, and the bull embodying the groom. In Slavic folklore, there occurs a theme of a *horned korovai*: the horns are associated with the names of ornaments on the “wedding bread” – horns. Besides, the Belarusians, the Ukrainians, and the Poles decorate *korovai* with figures of cosmonyms made of dough: the Sun, the Moon and the Stars (SD-2 1999: 462–463).

The form of the *crescent* Moon in Ukrainian riddles is implicitly represented by the synonyms *a piece of bread* (горбушка, крайчик, лустка, кулидочка, байда):

*Над бабиною хатою стоїть байда хліба, собаки гавкають, не можуть дістати* (Місяць) (Zahadku 1962: 45); *Розстелив кожушок, посипав горошок ще й окрасць хліба поклав, а як коли – то й цілий* (Небо, зорі, місяць) (Zahadku 1962: 47); *Торох-торох на печі горох і кулидочка хліба* (Небо, зорі, місяць) (Zahadku 1962: 47); *Розстелю рогожку, посиплю горошку і положу лустку хліба* (Небо, зорі, місяць) (Zahadku 1962: 47).

In the majority of riddles, the codifier *bread* serves as a component of the association “bread – peas”, which is assumed to be the result of image transformations of cosmonyms concerning the gastronomic code. The Moon and the Stars are also

<sup>4</sup> For example, in Polish riddles, the *moon among the stars* appears as *bread with peas* (SSL 1996: 169).

associated with the riddle images of *scattered peas* and a *piece of bread*: *Шматок хліба горохом присипаний* (Місяць і зорі) (Zahadky 1962: 46). Sometimes the sky, the Moon and the stars can be accompanied by the lexemes *ніч*, *розстелений кожух*, *рядно* or *рогожка* when encoded in Ukrainian riddles:

*Чотири баби одно рядно тягнуть, крайчик хліба і горошок посмалений* (Небо, зорі, місяць) (Zahadky 1962: 47); *Ой постелю я рогожку та й посиплю горошку, та положу окрасць хліба* (Небо, зорі, місяць) (Zahadky 1962: 47); *Розстелив кожущок, посипав горошок ще й окрасць хліба поклав, а як коли – то й цілий* (Небо, зорі, місяць) (Zahadky 1962: 47); *Простелений кожущок, розсипаний горошок ще й хліба окрасць* (Небо, зорі, місяць) (Zahadky 1962: 47); *Торох-торох на печі горох ще й окрасць хліба; а стало світати – нічого збирати* (Небо, зорі, місяць) (Zahadky 1962: 47); *Розстелене рядно, на ньому горох і шматок хліба* (Небо, зорі, місяць) (Zahadky 1962: 47); *Торох-торох на печі горох і кулидочка хліба* (Небо, зорі, місяць) (Zahadky 1962: 47); *Розстелю рогожку, посиплю горошку і положу лустку хліба* (Небо, зорі, місяць) (Zahadky 1962: 47).

The *crescent* Moon is also associated with a *quarter* which explicitly represents the shape features of the cosmonym in riddles:

*Є цілос, а має тільки дві четвєртинки* (Місяць) (Zahadky s 1962: 45); *Why does the moon go to the bank?* (To change quarters) (Withers 1954: 115); *Why isn't the moon rich?* (It spends its quarters getting full) (Withers 1954: 118); *Why is the moon like a dollar?* (It has four quarters) (Rosenbloom 1976: 28).

In English riddles, the correspondence of the surface forms *quarters* is the result of linguistic ambiguity.<sup>5</sup> The riddles distinguish two meanings of its polysemantic nature: 1) “one of four equal parts, a fourth part”; 2) “25 cents” (NWD 1993: 817) and use this relationship in their logical structure.

The crescent is considered to be the symbol of Virgin Mary. In Christianity Mary with the crescent Moon signifies the feminine principle that brings light into the darkness of night. The crescent symbolised security in the Byzantine Empire at the time of Constantine’s reign (IES 2007: 430). The split Moon reflects duality in the movement toward worldwide unity, as well as changes occurring in the sphere of shapes (Cooper 1995: 192; ESZ 2000: 425). The riddle epithets of the Moon are often distinguished by the use of the prefix *half*-:

*На рогожці розіслані горошки, а в середині пів-бублика* (Небо, зорі, місяць) (Zahadky 1962: 47); *Why is a half-moon heavier than a full moon?* (Because the full moon is lighter) (Withers 1954: 72).

### 3.2 Full Moon

The full Moon symbolises integrity, completeness, strength and spiritual power (Cooper 1995: 191). Some codifiers in the riddles for the Moon are distinguished

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<sup>5</sup> The issue of linguistic ambiguity, i.e. ambiguity in the grammatical form of the riddle is considered in the book *The Language of riddles: New Perspectives* by W. J. Pepicello and Thomas A. Green.



by the common attributive feature – a *round shape*. The metaphorical nominations of the crescent Moon in English riddles are mainly related to the sphere of food:

*One bammie shingle off Mt. Olivet church* (Moon) (Taylor 1951: 526); *I have an apple I can't cut, a blanket I can't fold, and so much money I can't count it* (Moon, stars and sky) (Moon) (Taylor 1951: 515); *I have a sheet I can't fold it. I have so much money I can't count it. I have an apple I can't eat it. I have a diamond I can't face it* (Water, stars, moon, sun) (Taylor 1951: 515).

Simile proves to be one of the main techniques operating in English riddling and serves to indicate an explicit comparison of the full Moon to an *apple* based on its *round shape*:

*Round like an apple, round like a ball. What is that?* (Moon) (Taylor 1951: 544); *Something round as an apple, plump as a ball, pass through Jordan City and all* (Moon) (Taylor 1951: 544).

The Moon and *apple* being in metaphorical relation to one another are assumed to represent the symbols of fertility, integrity and completeness.

Ukrainian codifiers of the Moon are very often related to the sphere of everyday life, denoting mainly household items (*діжа, чаша, сковорода, клубок*):

*Понід лісом-лісом котиться діжа з тістом* (Місяць) (Zahadky 1962: 44); *У лісі, у пралісі золота діжа стоїть* (Місяць) (Mischenko 1998: 1110); *Голуба хустина, червоний клубок по хустині катається, людям усміхається!* (Місяць) (Zahadky 1962: 45); *Серед двора-двора лежить червона сковорода* (Місяць) (Zahadky 1962: 44).

A. Taylor argues that “the comparisons of the heavenly bodies to pots and pans are characteristically eastern European and Siberian” (Taylor 1951: 504). The comparison of the Moon to a cup in the Ukrainian riddle *Понад цілим двором стоїть чашка з молоком* (Місяць) (Zahadky 1962: 45) is based on a sacred symbolism. The downward arc of the crescent Moon is like a bowl from which grace flows. The waxing Moon resembles a bowl filled with the elixir of life, which pours out on the earth, feeding living things. A person gets this miracle drug through the juice of the plants in which it accumulates. In the language of magic symbols, parts of the circle represent the Moon Goddess, the female element of the world creation, and are expressed by a triangle, arch, ring, or oval (IES 2007: 427).

In English riddles, the full Moon is explicitly verbalised by the adjective *full*, when a single surface structure represents two different semantic interpretations. The riddler attempts to encode the Moon by using the linguistic ambiguity:

*When is the moon heaviest?* (When it is full) (Withers 1954: 23); *When can't astronauts lend on the moon?* (When it is full) (Rosenbloom 1976: 79).

The Moon also signifies the cyclical rhythm of time. The phases of the Moon's waxing and waning in the sky symbolises immortality, eternity and constant renewal (Cooper 1995: 190). Lunar time is a traditional time reference system oriented to the lunar phases. In contrast to the solar calendar, the lunar one regulates the time within the lunar and weekly cycles (SD-3 2004: 147).

The English riddle picture of the world often reflects the conception of the Moon phase cycles in dynamics, regarding its chronological aspect:

*Somet'in' was here since de wo'l' was firs' made* (Moon) (Taylor 1951: 39); *In the last minute of my age I do wax young again and I have so still continued since the world first begane* (the moone) (Taylor 1951: 38); *Baby born an' vanish* (Moon) (Taylor 1951: 235).

The semantic point of the riddle question is to reproduce the regeneration process with unnatural temporal relatedness (broken qualitative-temporal connection):

*What is it, when Adam was four days old it was four days old, and when Adam was four-score years and four days old it remained four days old?* (Moon) (Taylor 1951: 38); *There was a thing three days old when Adam was four score* (Moon) (Taylor 1951: 38).

The lunar cycle lasts 28 days. That is why the main temporal codifiers in riddles represent a lunar or four weeks (*a month old, four weeks old*), emphasising the age features of the metaphoric association:

*Born from de worl' mek an' nebber a month ole yet* (Moon) (Taylor 1951: 39); *Something was here since the world first made, and just a month old. What's that?* (Moon) (Taylor 1951: 38); *I was four weeks old when Cain was born nor five weeks old yet* (Moon) (Taylor 1951: 38); *There was a thing just four weeks old, when Adam was no more; before that thing was five weeks old, old Adam was fourscore* (Moon) (Taylor 1951: 38); *There is a woman livin' in the worl'. From the time the worl' is create', never more than four weeks old* (Moon) (Taylor 1951: 253).

English riddlers tend to use the biblical onyms Cain and Adam as objects of comparison, emphasising the sacredness of the temporal aspect of the Moon.

In adapting the conception of the dynamic cycles of the Moon, Ukrainian riddles, in contrast to English ones, describe them regardless of the temporal aspect: *Без крил летить, без кореня росте* (Місяць) (Mischenko 1998: 1110). In the Ukrainian text

*Уночі самітній, коли сяють зорі, спокійно та тихо блукає, лиш рідко покажеться в днину, та моді блідий такий буває. Часом він великий, а часом малий, ану відгадайте, хто се є такий?* (Місяць) (NZZ 1931: 45)

the phases of the cosmonym are verbalised by the attributes *small*, signifying the waxing moon, and *large*, signifying the waning moon.

A few confused Ukrainian riddles contain the theme of the full Moon compared to a *bald man*. The semantic focus of such riddles is represented by the attribute *bald* + *fauna name*:

*Що то: з гори лисий заглядає, а з долини босий бреше* (Місяць і собака) (Zahadku 1962: 52); *Лисий кінь у ворота загляда* (Місяць) (Zahadku 1962: 44); *Лисє телятко у ворітцю дивиться* (Місяць) (Zahadku 1962: 44); *Лисий віл через болото ріє* (Місяць) (Zahadku 1962: 44); *Через тин лисий віл дивиться* (Місяць) (Zahadku 1962: 44); *Лисий віл кризь ворота заглядає* (Місяць) (Zahadku 1962: 44).

The analysed attributive feature of the Moon may come from two different sources: 1) according to the encyclopedia “Slavic antiquities”, the common relevant feature



*brilliance* generates the association *bald* (SD-3 2004: 144); 2) according to the Dictionary of the Ukrainian Language, *bald* was considered an animal with a white spot on the forehead (SUM 1973: 490). White is assumed to be the dominant colour of the Moon.

The theme of a *one-eyed creature* in Ukrainian and English riddles resembles that of the Moon as the “night eye”.

*Ой за током, за притоком стоїть свиня з одним оком (Місяць) (Zahadky 1962: 45); Had a little sister, Peep-peep, she clamb the mountain high, high. And when she got there, she didn't have but one eye (Taylor 1951: 186).*

In mythology, the role of the divine eyes was usually assigned to the Sun and the Moon. The Moon, the eye of the night, is called *mania* whose spell Zeus could not resist. The Celts called *mania* the land of shadows, which can be observed in the night sky as the full Moon (IES 2007: 226). If the right eye in Western culture symbolises the sun, day and future, the left eye symbolises the moon, night and past (Cooper 1995: 54). One-eyed Gods seem to be favoured in ancient Western and Eastern mythologies. For example, “the Scandinavian Odin gave his eye to the giant Mimir to drink wisdom from his honey spring. The Egyptian Horus lost his eye in the fight with the evil Set. The Greek Graeae, a blind old women who represented the past, present and future, had only one eye for the three of them, which they passed on to each other. The reason for the one-eyed nature of the ancient gods is obvious: the “day-eye” – the Sun and the “night-eye” – the Moon appear in the sky in turn. Regarding the Greek triad, the “day eye”, the Sun, transmits the past to the present, and the present to the future” (Vovk 2006: 329-330).

In adapting the conception of a *shepherd with sheep* in Ukrainian and English enigmatic texts riddlers add the numeral *one* and the adjective *alone* aiming at verbalising the feature of *uniqueness* inherent in the Moon, and hence its loneliness in the night sky:

*Тисяча овечок, а між ними один баранець (Місяць у хмарах) (Zahadky 1962: 46); Один баранець пасе тисячі овець (Місяць у хмарах) (Zahadky 1962: 46); Один чабан тисячі овець пасе (Місяць у хмарах) (Zahadky 1962: 46); У ночі самотній, коли сяють зорі, спокійно та тихо блукає, лиш рідко покажеться в днину, та тоді блідий такий буває. Часом він великий, а часом малий, ану відгадайте, хто се є такий? (Місяць) (NZZ 1931: 45); In Moungan's Park there is a deer, silver horns and golden ear; neither fish, flesh, feather, or bone. In Moungan's Park he walks alone (Moon) (Taylor 1951: 131).*

Although the comparisons of the Moon to food (cheese, milk) seem to be hardly known in English riddling, they “occur generally in Baltic folklore and the traditions of Finno-Ugric tribes in Russia” (Taylor 1951: 523). English codifiers belonging to the food sphere in riddles for the Moon are represented by the lexemes *apple* and *cheese*, which, as a rule, convey the image perception of the Moon through its shape. The theme of an *apple/cheese which can't be cut* emphasises the attributive feature of *phenomenality* of the encoded image:

*I have an apple I can't cut, a blanket I can't fold, and so much money I can't count it (Moon, stars, and sky) (Taylor 1951: 515); I have a sheet I can't fold it. I have so much money I can't count it. I have an apple I can't eat it. I have a diamond I can't face it (Water, stars,*

moon, sun) (Taylor 1951: 515); *My fader gave me a large cheese to cut an' I could not cut it* (Moon) (Taylor 1951: 526); *My father has a box of cheese. No knife can not cut it* (Moon) (Taylor 1951: 525).

#### 4 Attributive features: Locus

In the model of the universe in Slavic riddles, the Moon serves as a link between one's "own" and "foreign" space (Volotskaya 1987: 262). Firstly, in English and partially Ukrainian enigmatic texts, its locus is high, and therefore in distant and "foreign" space, since the Moon is depicted as the one that is high above the trees, in the sky, or high in the mountains. The common adjective *higher/вище*, the locative descriptor *mountain/гора*, and the Ukrainian *небо* emphasise the *inaccessibility* of the encoded object:

*Що то: з гори лисий заглядає, а з долини босий бреше* (Місяць і собака) (Zahadky 1962: 52); *Без рук, без ніг, тільки з рогами, а ходить по під небесами* (Місяць) (Zahadky 1962: 45); *На небі ся біліє, світить, а не гріє* (Місяць) (Zahadky 1962: 45); *Біг зайчик по під лісок, сипав з гори пісок* (Місяць і зорі) (Zahadky 1962: 46); *Стоїть вище зводу, заглядає в воду* (Місяць) (Zahadky 1962: 45); *Had a little sister, Peep-peep, she clamb the mountain high, high. And when she got there, she didn't have but one eye* (Taylor 1951: 186); *Higher dan a tree, what kyan a little t'in' be?* (De moon) (Taylor 1951: 539).

Secondly, the riddles under comparison may contain the theme of the "inaccessibility" of the Moon in the horizontal projection. For example, in Ukrainian enigmatic texts the Moon is often located in a marsh, in the sea, in the woods, beyond the stone mountain, that is, "in those places where people send sores in the charms" (SD-2 1999: 240):

*Насеред болота лежить кусок золота* (Місяць) (Zahadky 1962: 45); *Серед моря-моря стоїть золота комора* (Місяць) (Zahadky 1962: 45); *У лісі, у пралісі золота діжа стоїть* (Місяць) (Mischenko 1998: 1110); *За лісом, за пралісом червона скибка має* (Місяць) (Zahadky 1962: 45); *Ой за лісом, за пралісом червона гора сходить* (Місяць) (Zahadky 1962: 44); *Ой за током, за притоком стоїть свиня з одним оком* (Місяць) (Zahadky 1962: 45); *За горою кам'яною стоїть брат із сестрою* (Місяць і сонце) (Zahadky 1962: 50).

The English riddle *A white mare in the lake, that her foot never wets, though she travel as far as Roscarberrry* (Moon) (Taylor 1951: 144) uses the name *Roscarberrry* to reproduce the remote locus of the Moon, which, however, is not in a "foreign", but in one's "own" space.

Thirdly, the theme of the Moon location in man's "own" space applies to some Ukrainian riddles where the Moon is said to be situated in the courtyard, in the village, in a woman's hut, under the fence, over the fence, through the gate, in front of the window, etc.:

*Серед двора-двора лежить червона сковорода* (Місяць) (Zahadky 1962: 44); *Понад цілим двором стоїть чашка з молоком* (Місяць) (Zahadky 1962: 44); *Жовта куриця під тином кублиться* (Місяць) (Zahadky 1962: 45); *Через тин лисий віл дивиться* (Місяць) (Zahadky 1962: 44); *Виросла верба посеред села, розпустила гілля на все піднілля* (Місяць) (Zahadky 1962: 45); *Загадаю загадки на три граматки: всім трьом, що перед вікном* (Сонце, місяць, зорі) (Zahadky 1962: 51).

The enigmatic spirit of two Ukrainian riddles *Сама на дворі, а сукня в хаті* (Місяць і його проміння) (Zahadky 1962: 52); *У бабиній хатині висить хліба країна, собаки гавкають, не можуть дістати* (Місяць) (Zahadky 1962: 45) manifests itself in the contradiction of its relevant predicative features to be simultaneously located in its “own” and “foreign” space. In the first text, the Moon is in the yard, i.e., on the “foreign” territory, and its rays penetrate the house, which “symbolises well-being, comfort, protection and, most importantly, material and moral independence in Ukrainian culture” (Sverdan 2008: 32). In the second example, although the Moon is located close to a person, in a house, it is still out-of-reach, which suggests the idea of its location on “foreign” territory. English riddlers prefer mainly toponyms, when encoding the accessible locus of the Moon, reachable for the man: *town, Roscarberrу, Dingledown Hill, Mounган’s Park, hill, in the lake, Jordan City*:

*I went to de town and my face in town* (Moon) (Taylor 1951: 262); *I was going over to Dingledown Hill, and I saw a grey horse* (Moon) (Taylor 1951: 138); *White mare on the hill, with her foal at her heel* (The white mare is the moon, and the colt is explained to be a certain star always near her) (Taylor 1951: 175); *In Mounган’s Park there is a deer, silver horns and golden ear; neither fish, flesh, feather, or bone. In Mounган’s Park he walks alone* (Moon) (Taylor 1951: 131); *Something round as an apple, plump as a ball, pass through Jordan City and all* (Moon) (Taylor 1951: 544).

English and Ukrainian riddlers often elaborate the conception of the Moon locus in its “own” and “foreign” space by extending it to the *whole world*:

*Хто ходить по миру без ніг, без торби?* (Місяць) (Zahadky 1962: 45); *Два кабани увесь світ залягли* (Місяць) (Zahadky 1962: 50); *Упав дуб на весь світ, а на кінці ковалі кують* (Місяць) (Zahadky 1962: 45); *Що світить по всім світі* (Місяць) (Zahadky 1962: 45); *My father has a lamp that shines over the whole world* (Moon) (Taylor 1951: 505).

## 5 Conclusion

The semantic basis of the Moon image, verbalised in Ukrainian and English riddles, is formed by the dominant attributive features of its shape. When the full Moon is encoded, it can be identified in riddles by the *round shape* of its codifiers (Ukr. *сковорода, діжа, чашка, клубок*; English: *apple, ball*), adjectives *round* (*round, like an apple*), and *full* (based on linguistic ambiguity). The comparison of the full Moon to a *bald calf/ox* appears to be favoured in Ukrainian riddling, whereas it does not seem to be known to English riddlers. Although the notion of *bread* and a *quarter/part of an object* appears in both English and Ukrainian riddling traditions, Ukrainian riddlers more often compare the crescent Moon to a *piece of bread* (*лустка, байда, кулидочка, окрасць*), while English ones – to a *quarter of an object*. One of the main implicit codifiers of the crescent Moon in Ukrainian riddles is the adjective *розатий* (*розатий настух, цан, віл*). English and Ukrainian riddlers sometimes elaborate the figurative description of the waxing or waning Moon by prefix *half-* (English: *half-moon*; Ukr. *нів бублика*). The instability of the Moon’s shape is determined by its phase cycles. In both riddling

traditions there almost exclusively occurs the notion of a *one-eyed living creature* which may be related to the *Night Eye* as a symbol of the Moon.

Although the conception of the Moon's locus seems to be known to both traditions, riddlers have varied in choosing its location to be more often in man's "own" space in English riddles (town, Dingle-down Hill, Moun-gan's Park), and in a "foreign" space in Ukrainian enigmas (*за горою кам'яною; за током-притоком*), where the Moon can also be described as an inaccessible object (*наперед болота; серед моря-моря; у лісі, у пралісі*).

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## ATRIBUTIVNE LASTNOSTI *LUNE* V UKRAJINSKIH IN ANGLEŠKIH LJUDSKIH UGANKAH

Uganka je ena najstarejših oblik ljudskega slovstva, ki figurativno opisuje predmet in poskuša zavesti sprejemalca (recipienta). Kozmogonska besedila zajemajo pomemben del celotnega korpusa ugank in jih lahko razumemo kot izhodišče vseh ljudskih ugank, ker so astronomi v modelu veselja drugi konstitutivni člen po nastanku neba oz. zemlje in ker so v primitivnih religijah častili predvsem sile narave. V kozmogonskih ugankah, ki so zaznamovane z arhaično zavestjo, lahko najdemo univerzalne in nacionalne značilnosti ukrajinske in angleške lingvokulture. Raziskava temelji na besedilih iz najbolj popolnih zbirk ukrajinskih ugank (*Uganke*, ur. I. Berezovsky, 1962) in angleških ugank (*English Riddles from Oral Tradition*, A. Taylor, 1951).

Uganke verbalizirajo značilnosti kozmonimov, ki so lahko podani kot avtonomne ključne rešitve, kot modifikatorji leksikalne obremenitve kodnega substituenta in kot temeljne komponente semantike kodifikatorja. Podoba *lune* v ugankah je ustvarjena s pomočjo kodnih leksemov, ki odražajo tako univerzalne kot nacionalne značilnosti ukrajinskega in angleškega pogleda na svet. Primerjalna analiza verbalizacije podobe v ukrajinskih in angleških ugankah temelji na dveh ravneh dekodiranja: z aktualiziranimi atributivnimi lastnostmi v opisnem delu uganke in z nominativnimi kodifikatorji. Tako je besedna podoba *lune* v primerjanih ljudskih ugankah eksplicitna ali implicitna predstavitev njenih atributivnih lastnosti (oblika, lokus) in posameznih elementov sakralno-mitološke simbolike, ki se aktualizira z nominativnimi metaforičnimi kodifikatorji.

V ukrajinskih in angleških ljudskih ugankah je *luna* večinoma konceptualizirana s skupnimi atributivnimi lastnostmi oblike (okrogla, polovična, četrtinska, rogata) in lokusa: *tuji* prostor (nedostopnost, vertikalna projekcija, višina), *lasten* prostor (eno oko, osamljenost). V ukrajinskih ugankah najdemo tudi kodiranje *lune* s podobo kruha, medtem ko je v angleških ugankah *luna* predstavljena kot fazna dinamika na kronološki ravni.

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