

GENRE MODEL OF THE CROSSWORD PUZZLE AS AN ENIGMATIC DISCOURSE

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Resume:

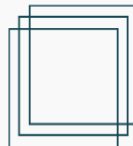
Problems of the categorical organization of crossword puzzles, we have established the specifics of this genre, which is manifested in its discursive integrity - bringing the author's intention in line with the performance of tasks by the addressee; in hypertext, megatext and graphic connectivity; in the wide information content generated by the consciousness of the author of the crossword puzzle, fixed in tasks and appealing to the consciousness of the addressee, his competence and interpreter; in a special anthropocentricity, realized at the turn of two consciousnesses by an irrelevant addresser, a program of addressing a hypothetical addressee and a real addressee.

Keywords: enigmat, hypertext, megatext, graphic connectivity, crossword.

The discursive paradigm of modern linguistics involves the study of various discursive practices, genres of discourses, their categorical organization and specifics. One of the least studied genres is the crossword puzzle, which is included in the genre system of enigmatic discourse.

Enigmatic discourse is a communicative event, the sign mediator of which is the enigmatic text, which has a powerful interactive potential, since its full sign representation is possible with the direct participation of the addressee, who is executing the addresser's strategic program. This program is aimed at finding answers to questions and tasks posed in the text; its ultimate goals are intellectual training, entertainment, search and knowledge of new information; a game based on ingenuity, ingenuity, knowledge in various fields, a sense of humor.

We consider the crossword puzzle in a broad sense, referring to this genre its various configurations (scanwords, chainwords, or cycloscanwords, crosswords, etc.). A crossword puzzle in live communication is a discourse mediated by a text that has the nature of a hypertext, a certain degree of encryption, is focused on being solved and, as a rule, is intended for intellectual training and entertainment. The crossword has specific canons of the genre.



This genre became popular in the 20th century, although its origin dates back to the 19th century. According to some reports, the first crossword puzzle was published in the United States in the magazine "Saint Nicholas" in 1875. In Russian, the first crossword puzzle was compiled by V.V. Nabokov, although it was published in Germany, in the supplement "Our World" of the Berlin newspaper "Rul" in the February issue of 1925, and in 1929 the first crossword puzzle in Russia was published in the magazine "Spark". In the Russian version, the crossword was sometimes called a crossword, tracing the English equivalent. The classic traditional crossword puzzle usually includes a symmetrically arranged empty grid of cells and a separate list of tasks indicating the grid numbers horizontally and vertically. Scanwords, cycloscanwords, cross-chainwords, and so on have a different configuration with the same principle of solving.

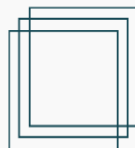
The crossword, in contrast to another enigmatic genre - riddles, practically turned out to be out of the scope of attention of linguists. Interest in this discourse has emerged in the last decade in connection with its cultural component. Pioneer in this area can be considered the study of the sociolinguistic features of the crossword puzzle of Ukrainian linguist I. Abramets [1], Russian linguists V. Krasnykh [9], I. Zakharenko [7], who described the reflection of the Russian cognitive base and Russian cultural space in crossword puzzles, as well as the dissertation for the degree of candidate of philological sciences E. Denisova [6], devoted to the structure and functions of the enigmatic text based on Russian riddles and crossword puzzles. The thesis of the Russian linguist M. Volkova [4], who studied riddles and crossword puzzles on the material of the German language in semantic and pragmatic aspects, is based on the concept of this dissertation. Arabic crossword puzzles became the object of analysis by O. Sprysa. However, regardless of the language in which this genre functions, the genre and categorical nature of the crossword puzzle, the cognitive mechanism of unraveling and its verbal keys are not substantiated. Like any text and discourse, the crossword puzzle is based on a system of categories that has its own specifics.

The purpose of the article is to characterize the crossword genre model based on its categorical organization.

The material of our study was Russian crossword puzzles in 70 collections (about 3 thousand texts).

As a discourse, a crossword puzzle has a number of features:

- contextuality, which consists in common knowledge funds for its compilers and addressees, language code, internalized reality and culture;
- personality, consisting in the interaction of two consciousnesses: an irrelevant addresser, who sets the interpretation program, and his addressee, who perceives this program and solves a crossword puzzle;
- procedural TM as a synergistic dynamism of the discourse, eliminating the chaos of the incomprehensible and mysterious with the help of certain parameters of self-



organization and causing the transition to ordering - solving a crossword puzzle and acquiring new knowledge by the addressee;

- teleological, representing the target settings of the addresser - focus on competence, entertainment, creating a humorous flavor, immersion in the game, etc. - and the goals of the addressees: striving for new knowledge, testing their intellectual abilities, entertainment, game.

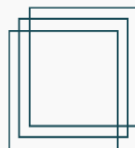
- the closed nature of the discourse structure, provided that the textual information is open to any addressee. The closed nature of the crossword discourse structure lies in the isolated verbal-cognitive activity of each of the addressees in the process of solving it. Thus, each solver forms his own discursive space and creates a separate communicative situation of interaction between two consciousnesses. Such interaction implements the basic principle of discourse - diverse dialogicity with the text, with the author-function imprinted in the text, with his program of addressing, with his own competence, with culture and internalized being.

The openness of the discursive supersystem of the crossword puzzle is also synergistically conditioned by interaction with other systems in the process of its production and solving by the addressee. Such systems are society, culture, collective ethnic consciousness, internalized being and the global information system of civilization.

The crossword genre model lies in the specifics of the implementation of its text-discursive categories as invariant features that reflect the most essential patterns of text organization and its functioning in discourse.

We consider the categorical system of the crossword puzzle as a discursive genre based on the system of text-discursive categories of integrity, coherence, discreteness, informativeness, anthropocentricity, intertextuality and intersemioticity, interactivity, referentiality and continuum developed by us in the monograph "Fundamentals of the Linguistic Theory of Text and Communication" [12, p. . 191–239].

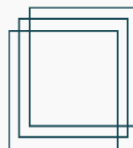
The category of integrity provides for the integration of all components of the discourse on the basis of the communicative interaction of the addressee with the text produced by the irrelevant addresser-compiler of the crossword puzzle and perceived as one continuous object. L. Murzin and A. Stern emphasized: "The encoder starts from the continuity of the text in order to divide it, and the decoder, on the contrary, perceives the individual components of the text and seeks to present it as an undivided continuum whole" [11, p. fourteen]. Integrity is based on the consistency of the text, which performs "the function of organizing each individual act of communication in the form of a naturally organized system" [15, p. 43]. Integrity also mediates the connection between the internal text system and external components in the discourse.



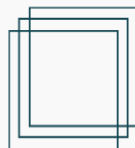
E. Sidorov emphasized that “for the implementation of the social function of the text, it is necessary that the communicative activities of communication partners be brought into some kind of natural mutual correspondence. Otherwise, we will not have interaction, but a chaotic clash of activities. A certain function of the text emerges from here, which consists in organizing each individual act of speech communication in the form of a regularly organized system” [15, p. 43]. Such integrity of the crossword puzzle is realized in the process of bringing it by the addressee in accordance with the intention of the addressee, i.e. its full disclosure.

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