

National Zoo Symbols in Korean and Russian Animal Tales

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ABSTRACT: This scientific article deals with the comparison of zoosymbols in Russian and Korean fairy tales about animals. The differences and similarities of the images of the Wolf and the Tiger in the folklore of the two peoples were also revealed.

KEYWORD: animal tales, Russian and Korean culture, zoo symbols, the wolf, the tiger, cultural interaction, storytellers, linguistic units of personality.

It is commonly believed that no culture exists in isolation. In the course of her life, she is forced to constantly turn either to her past or to the experience of other cultures. This appeal to other cultures is called "cultural interaction". It is known that in the speech communication of representatives of different linguistic groups, both universal features and those ethnospecific patterns that characterize the cultural and national characteristics of each nation and its language are reflected. Due to the expansion of international contacts and the increasing interaction of different cultures, their study attracts more and more attention [7; 15]

Fairy tale is one of the most popular and beloved genres in folklore and literature of the peoples of the world. In fairy tales, mythological elements are mixed with historical legends about events long past, reality is freely intertwined with fiction. They contain rich material for the study of folk psychology, everyday life, traditions, culture and history of the people.

It should be noted that this article will consider the features, similarities and differences of fairy tales about animals of two cultures - Russian and Korean, using the example of the Wolf and Tiger heroes that are often encountered and have parallel storylines. Naturally, Korean and Russian fairy tales are not alike in many ways. These are two completely different countries, with their own history, traditions and culture, which are reflected in fairy tales. For example, the geographical and spatial framework of a fairy tale. Koreans quite often in fairy tales, even magical ones, name real places.

In Korean fairy tales, unlike Russian ones, there is no proverb, and the moral of the fairy tale lies not at the end of the whole work, as is customary in Russian fairy tales, but in the subtext. But along with this, there are also common features that unite not only Korean and Russian fairy tales, but also fairy tales of all countries as a whole. In particular, poetic and stylistic techniques, similar characters, which are distinguished only by their names and appearance, and, finally, the plot of the tale.

The fairy tale has always been a favorite type of oral creativity of the two peoples. In Korean culture, some call it 옛말 "enmal" - a word about antiquity, others - 옛이야기 "yenniyagi" - a story about antiquity [9; 6] The fairy tale, which is the leading genre of Korean folklore, is a valuable monument of the spiritual and poetic culture of the Korean people and is of great educational value. The fairy

tale has long been loved by the people. In the recent past, it was a fairy tale that nourished the spiritual culture of the common people. On sultry summer evenings, old storytellers - 이야기꾼 iyagikuns told fairy tales to children. More than one generation of Korean children listened with delight about miracles and wizards, about the clever tricks of devils - 토끼비 dokkebi, about the spirits of deceased ancestors and relatives

In a peculiar form, inherent only in fairy tales, they reflected the way of thinking of primitive people, their naive and sometimes distorted ideas about the world around them, the origins of customs and beliefs. It is here that the roots of many elements of fairy-tale fiction are hidden, images and plots widely known in Korean folklore originate from here. Korean fairy tales are an invaluable source for studying the way of life, customs, traditions and customs of the country, as V.G. Belinsky said: "for the tales of any people bear the imprint of the spirit of the people."

Like the folklore of other peoples, Korean and Russian fairy tales are organically linked to real life. To a greater extent, fairy tales embody the realities of the subsequent stages of development of the feudal world with its characteristic social attributes and collisions. Thus, in the artistic form, the fairy tales reflected the characteristic features of the Korean and Russian peoples at different stages of their history.

Korean animal tales have a lot in common with other peoples' tales. Only the animals are acting in them. So, the place of the wolf in Korean fairy tales is taken by the tiger. In the eyes of Koreans, the tiger not only symbolized strength and power, but was also the object of superstitious worship. It is no coincidence that in the old days his image was adorned with military banners and banners. Or, remember the 2018 Winter Olympics in Pyeongchang: a white tiger named Suhoran was chosen as the mascot. His name, moreover, is a combination of the words dry (수호), which means "protection", and horani (호랑이), which translates as "tiger". But does this mean that the tiger in Korean culture and mythology has always appeared in the form of a protector who happily helped and took care of the people? But, in fact, the image of the tiger is very ambiguous. He was endowed with different characteristics, and he cannot be called purely positive heroes.

In the Far Eastern mentality, the tiger was revered as the king of animals and the master of the mountains. The Koreans believed that the stripes on the forehead of the tiger are the character (왕) "wang", which means "sovereign" [6]. In Korea, the tiger was perceived as a deity, historical evidence of this is the various names of the tiger: "mountain deity", "mountain lord", "mountain sovereign", "mountain spirit", "mountain hero" [7]. The tiger symbolized strength, lust for power, severity, power, courage and ferocity - qualities characteristic of a warrior.

On the other hand, the tiger is among those animals that are considered dangerous and terrifying: "Among the creatures of all, both on earth and in the sky, // What inspires fear, what inspires terror? // White-fronted tiger, wolf or hyena, // Boa constrictor, viper, scorpion, centipede ... "(Korean classical poetry 1956, 227); "And there is a striped multi-colored tiger - a giant sneaks up, menacingly dropping a sharp beard of iron threads. What a horror! His roar is like thunder, his head can be compared to a mountain, his back is a crescent moon, and his wool is on fire. The sword-tail hits the tiger on the sides. The beast opens its mouth of blood-red, teeth threatening with the teeth of the harrow. Like a flying lightning, his body sparkles everywhere. He stumbles upon everything, prowls through the gorges, crashes against rocks, and trees tumble down with a crash. He is dignified and formidable. The true lord of the mountains! Suddenly his courage flashes, his eyes-torches throw lightning, he releases claws on his front paws, sharp as the teeth of a saw. The tiger will take a deep

breath once - the trees will sway, and it will growl louder - the mountains shake like that. The sky darkens, and the soul goes to heels ("The Tale of the Hare "1960, 302-303).

However, the figure of a wolf in Russian folk tales about animals is one of the central playing the role of the same tiger in some nuances and in Russian folk tales, the image of a wolf is more characteristic. The wolf in Russian fairy tales traditionally personifies greed and anger. He is often portrayed as stupid, so he is often fooled by characters in more cunning fairy tales, for example, the fox. The opposition of these two strong animal characters is found in many fairy tales, and in almost all the wolf, being slow-witted and short-sighted, again and again allows itself to be deceived. However, in ancient cultures the image of a wolf was associated with death, so in fairy tales this animal character often eats someone ("The Wolf and the Seven Little Goats") or disrupts the quiet life of animals ("Wintering Animals"). But in the end, the kind fairy-tale characters of Russian fairy tales always deceive or defeat the wolf. For example, the wolf in the fairy tale "Sister Fox and the Wolf" is left without a tail. But it should be noted that even when the wolf in fairy tales is presented as a fool, he is never mean and low, unlike the fox ("The Wolf and the Old Man's Daughters").

Further, we will consider Russian and Korean folk tales with a similar plot, such as "The Wolf and the Seven Little Goats" and "Brother and Sister Turned into the Sun and the Moon" (해와달이된오누), which have much in common, but also Differ. The very first difference is that, in the letter, the Tiger acts as the main character instead of the Wolf, and also the Man - instead of the Goat and the kids. The beginning of the Korean fairy tale resembles the Russian version. After all, both mother Goat and Mother leave their children alone at home in search of food and earn money, respectively, in order to feed their children: 옛날옛날어느산골에엄마와오누이가살았어요. yen-nal yen-naleo-neu san-go-re eom-ma-wa o-nu-igasa-ra-sseo-yo (a long time ago, far in the mountains mother and brother with sister lived = there was a woman, and she had a son and a daughter; yen-nal - distant past: "old days"; san-gol - backwater; wilderness; mountain valley; eom-ma - mommy; o-nu-i - brother and sister; sal-tta - to live). 엄마는항상저녁이되어서야떡을팔고집으로돌아왔지요. eom-ma-neun hang-sang jeo-nyeo-gi doe-eo-seo-ya (mother always, / only / when evening came; hang-sang - always; jeo-nyeok - evening; twilight; doe-da - to become) tteo-geul pal-kko (selling rice balls; tteok - rice balls; pal-tta - selling) ji-beu-ro do-ra wat-jji-yo (returning home = mother sold rice balls until late at night and returned home it's dark; ji-beu-ro do-ra-o-da - to return home; jip - home; do-ra-ga-da - to return; o-da - to come).

The following examples demonstrate the possibility of contextual determination of the sociotype of a character in a folk tale, i.e. each of the four characteristics can be determined from a small passage of text (in these examples the character of a wolf is considered. We remind you that LM Komissarova defines the following linguistic units of personality: 1) the type of adaptation to the situation - rational / irrational; 2) the type of perception - sensory / intuitive; 3) type of thinking - logical / ethical; 4) the type of attitude to communication - extraverted / introverted [Komissarova, 2002: 36].

“The wolf has nothing to do. He went to the smithy and ordered his throat to be reforged so that he could sing in a thin voice. The blacksmith reforged his throat. The wolf again ran to the hut and hid behind a bush. The kids opened the door, the wolf rushed into the hut and ate all the kids. Only one kid was buried in the stove. ("The wolf and the Seven Little Goats")

“오누이집에도착한호랑이는엄마목소리를흉내내서말했어요. eom -ma mok-sso-ri-reulhyung-nae nae-seo (imitating mother's voice = mother's voice; mok-sso-ri - voice; hyung-nae nae-da - imitate; imitate; imitate) mal-hae-sseo- yo (said; mal-ha-da - to speak) ... 호랑이는얼른소에밀가루를바르고손을내밀었어요. ho-rang-i-neuneol- leun so-e mil-ga-ru-

reulppa-reu-go (the tiger immediately rolled his hand in flour; eol-leun - quickly; mil-ga-ru - flour; ba-reu-da - to smear) so-neul nae-mi-reo-sseo- eo-yo (and held it out the door; nae-mil-da - to hold out)". ("Brother and Sister Turning into Sun and Moon").

In both passages, the Wolf and the Tiger are

- A) Rationals (acts according to the situation, reforges his throat for a thin voice and rolls his hand into flour for disguise: He went to the smithy and ordered his throat to be reforged to sing in a thin voice; the tiger immediately rolled his hand in flour)
- B) Extroverts (open to current events, inclined to take risks: They began to jump. The goat jumped, and the wolf jumped, and fell into a hot pit; the Tiger, happy with the rope, began to climb)
- C) Sensors (confident in himself, he lives "here and now," draws attention to the situation: They began to jump. The goat jumped, and the wolf jumped, and fell into a hot pit; the tiger, satisfied with the rope, began to climb)
- D) Logic (aimed at the effectiveness of actions, calculation schemes: The wolf overheard the goat singing. Once the goat left, the wolf ran to the hut; God, and let me down a strong rope too).

In contrast to the Russian fairy tale, where their mother comes to the aid of the kids (willingness to die for the sake of the children, the affirmation of family values), in the Korean one the children cope with the situation themselves (the children hid and climbed up). The Korean fairy tale affirms the eastern type of a strong believer in God, religious, hoping until the last minute for him and for his salvation by a miracle (깜짝놀란오누이는하늘을보며기도했어요. Kkam-jjaknol-lan o-nu-i-neun ha-neu-reulppo-myeo (frightened children, looking at the sky; ha-neul - the sky) gi-do- hae-sseo-yo (began to pray; gi-do-ha-da - to pray; gi-do - prayer; ha -da - do).

"하느님저희를살려주세요. Ha-neu-nimjeo-hi-reulssal-lyeo-ju-se-yo (god, save us; ha-neu-nim - god; jeo-hi - we; sal-lyeo- ju-da - to save).

저희를위해튼튼한동아줄을내려주세요. jeo-hi-reulwi-haeteun-teun-han dong-a-ju-reul nae-ryeju-se-yo (put down a strong rope for us; wi-hae - for;teun-teun-han - durable; teun-teun-ha-da - to be reliable, strong; dong-a- jul - / strong / rope; nae-ryeo - down).

"그러자정말하늘에서동아줄이내려왔어요. geu-reo-ja jeong-mal ha-neu-re- seo dong-a-ju-ri nae-ryeo-wa-sseo-yo (then indeed, the rope came down from the sky; jeong-mal - indeed).

오누이는동아줄을타고하늘로올라가기시작했어요. o-nu-i-neun dong-a-ju- reul ta-go ha-neul-lo ol-la-ga-gisi-ja-kae-sseo-yo (children began to ascend to heaven on a rope; si-ja -ka-da - start).

At that time, the Tiger also acts as a pious character: 호랑이도나무에올라와오누이를따라기도했어요. ho-rang-i-do na-mu-e ol- la-wa (a tiger, too, climbing a tree) o-nu-i-reultta-ra gi-do-hae-sseo-yo (following the children he began to pray).

"하느님저에게도튼튼한동아줄을내려주세요. Ha-neu-nimjeo-e-ge-do teun- teun-han dong-a-ju-reul nae-ryeo-ju-se-yo (god, I am also strong lower the rope; jeo - me). "

The End of both fairy Tales are Magical in their own way, but both of them end with a happy ending, as the kids return to the arms of their mother: "They began to jump. The goat jumped, and the wolf jumped, and even tumbled into the hot pit. His belly burst from the fire, the kids jumped out of there, all alive, yes - jump to the mother! And they began to live and live the same way. " Their mother saved them thanks to her ingenuity and courage, and no one except the Wolf himself was hurt.

But we remind you that in the Korean fairy tale, the mother of the children was already eaten by the tiger before he went to their house. She did not liven up, did not "jump out" of his belly, where we

can see another reflection of reality in Korean fairy tales. Since at the beginning of the tale one could see glimpses of real life, where **엄마는항상저녁이되어서야떡을팔고집으로돌아왔지요.** eom-ma-neun hang-sang jeo-nyeo-gi doe-eo-seo-ya (mother always, / only / when evening came; hang-sang - always; jeo-nyeok - evening; twilight; doe-da - to become) tteo-geul pal-kko (selling rice balls; tteok - rice balls; pal-tta - selling) ji-beu-ro do-ra wat-jji-yo (returning home = mother sold rice balls until late at night and returned home it's dark; ji-beu-ro do-ra-o-da - to return home; jip - home; do-ra-ga-da - to return; o-da - to come).

And the fate of the Wolf and the Tiger is different in every fairy tale. In a Russian fairy tale he dies: "... he fell into a hot pit. His belly burst from the fire ..."and in Korean it is not clear whether he died or not, no explanation is given **하지만못된호랑이에게는튼튼한동아줄이아니씩은동아줄이내려왔어요.** ha-ji-man mot-ttoen ho-rang-i-e-ge-neunteun-teun-han dong-a-ju-ri a-ni (but not a strong rope for an evil tiger; mot-ttoen - evil; mot-ttoe-da - to be angry; a-ni - not) sseo-geun dong-a-ju-ri nae-ryeo-wa-sseo-yo (and the old rope sank; sseo-geun - decrepit; loose; sseo-gi-da - to decay; rot). **호랑이는신이나서동아줄을타고올라갔지만씩은동아줄은곧 끊어져버렸지요.** ho-rang-i-neunsi-nina-seo dong-a-ju-reul ta-go ol-la-gat-ssi-man (the tiger, happy with the rope, began to climb, but; si-ni - in high spirits; sin - good mood) sseo-geun dong-a-ju-reun got kkeu- neo-jeobeo-ryeot-jji-yo (rotten rope here it broke off; got - immediately; kkeu-neo-ji-da - to break; beo-ri-da - to finish; to leave)».

At the same time the tale "The Wolf and the Seven Little Goats" with the outward similarity of the plot and the characters with the Korean fairy tale is more lively and imaginative. It has more epithets, onomatopoeia, songs:

Little kids, kids!

Open up, open up!

Your mother came and brought milk;

Milk runs along the mark,

From a notch on a hoof,

From a hoof into a damp earth!

The kids will unlock the door and let their mother in.

This is due to the ancient tradition of telling fairy tales to music and its theatricalization.

It is worth noting that the topic considered is multifaceted and general theoretical, as well as very interesting and relevant for the general theory of language, since it affects a wide range of issues of linguistics and related sciences. The problem of the linguistic expression of the sociotypic characteristics of the characters of folk tales about animals has both a linguistic and a psycholinguistic nature, and therefore can contribute to the development of many areas of the theory of language. The study of this topic helps to clarify such general theoretical issues of linguistics as the relationship between language and speech, the relationship between language and thinking.

Our work has once again confirmed that folktales provide a huge space for research, because fairy tales are not divorced from reality, they are the keepers of a huge amount of information about the people, their customs, beliefs, ideas.

In fairy tales, it is thanks to the presence of animals in simple content that such ideas are hidden, which constitute the essence of the moral code of the people. The plots that unfold in fairy tales about animals are a kind of dramatization of real life situations. It is not for nothing that a moral and instructive role is inherent in such tales, because their characters represent certain human qualities.

Comparison of national zoos, for example, a wolf and a tiger, helped to find out how the presence of these heroes in Russian and Korean folk tales influences the definition of national character.

Both Russian and Korean Folk tales are of great socio-cultural significance, they serve as a source of spirituality for both nations, in each folk tale the characters represent certain human qualities. They not only reflect the national characteristics of the folklore tradition, but also characterize the ethnic mentality.

A comparative analysis of Russian folk and Korean fairy tales showed that similar characters appear in them, ideas about them and assessments of their actions in the two peoples may differ and coincide. For example, the wolf and tiger in the above-mentioned tales appear to be evil, cunning, insatiable. At the same time, they are stupid and not far-sighted. Moreover, most of the qualities Russian and Korean people evaluate in a similar way, for example, kindness, intelligence, wisdom, etc. they evaluate positively, and anger, greed, stupidity are evaluated negatively

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