

BIO-MORPHEAL CODE AMBIVALENT IN UZBEK AND KOREAN SIMILES

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Abstract. This article examines the biomorphic codes in Uzbek and Korean, in particular, zoo-component identification standards. Various associations with ambivalent similes such as bears, tigers, foxes, rabbits, snakes, and frogs, as well as the positive and negative connotations they represent, have been analyzed. The peculiarities and differences of the linguistic landscape of the Uzbek and Korean linguistic communities are also highlighted.

Keywords: bio-morph, similes, ambivalent, connotation, zoonym, cultural code, association.

INTRODUCTION

The biomorphic code of a culture is related to living beings living in the surrounding world, which reflects a person's perception of the animal or plant world at the intersection of two worlds. This code of culture is primarily related to existing stereotypes [1, p. 14]. One of the cultural codes actively used in stable similes in Uzbek and Korean is the biomorphic code. This article examines the most commonly used zoonymic constants, such as bear, tiger, fox, rabbit, snake, and frog, which belong to the group of biomorphic codes in Uzbek and Korean languages. There are certain similarities between the peculiarities of the animals mentioned and the peculiarities of man, the movements.

In the course of daily life, people observe the behavior of various animals in nature, compare them with the appearance and character of man, and as a result of figurative expression of associations formed in the imagination, standards of zoo-component imitation arise.

THE MAIN FINDINGS AND RESULTS

The names of animals and birds have become synonymous in many nations as a symbol of goodness, nobility, courage, generosity, and sometimes evil, cunning, savagery, and rudeness. G.Salomov writes in this regard: "...the symbols of evil are pest - snake, scorpion; the symbol of savagery is the wolf; the symbol of savagery is musicha (hence it is called "harmless like turtle-dove"), sheep; symbol of diligence - ants and bees; symbol of greatness - elephant, camel; the symbol of cunning is the fox; the symbol of rudeness is the bear; a symbol of ignorance and foolishness - a donkey, a pig; a symbol of peace - a dove; the symbol of beauty is the peacock; the symbol of happiness is the nightingale. But in different nations, objects of simile ... may have their own characteristics" [2, p. 29].

Zoononymous images such as bear, tiger, fox, rabbit, snake, frog, which have served as a benchmark in Uzbek and Korean linguoculture, have an ambivalent character. Ambivalence (Lat. “Ambo” - both, “valentia” - power) - in psychology, the emergence of two-sided feelings in relation to this or that object in human emotions is assessed as two-sided [3]. In cultural studies, the perception of the world in all its diversity is regarded as a two-sided (binary) manifestation of the human mind [4, p. 12]. In linguistics, this concept is applied to units that combine opposite meanings [5, p. 40].

While predators are chosen as the standard, for example in the expression of actions such as throwing, jumping, they cause negativity in the semantics of simile that they are predators, while in the expression of vigor and bravery standards such as bear, lion, tiger, lion do not cause negative evaluation. The main reason for this can be pointed out that the similes in which they are involved are mainly used in the contexts described, such as fighting with the enemy, defending their country [6]. This means that they are ambivalent standards with national-cultural connotations such as savagery, butchery, as well as strength, bravery and courage [7, p. 117]. Apparently, ambivalence is a characteristic feature in the conceptual signs of animal symbols.

The bear is a symbol of ambivalence. In the culture of the Turkic peoples, the positive qualities of men, such as courage, strength, vigor, are embodied in the image of the bear.

Yusuf Khas Hajib's “Kutadgu Bilig”, which comprehensively describes the life of the peoples of Central Asia during the Karakhanid period, contains the following similes, which reflect the qualities of the Haqqanis: strong as a wolf; **must be as brave as a bear**; like a bull ..., like a hawk ..., like a crow ..., like a fox ..., like a camel ..., like a lion ... and like an owl ... [8, pp. 205-206]”.

It can be seen that in the modern Uzbek language the standard of bear has retained the feature of ambivalence. For example, the lexeme “bear” for Uzbek speakers associates positive connotations such as “energetic”, “strong”, as well as negative connotations such as “stupid”, “ignorant”, “rude”, “lazy”.

In Uzbek linguo-culture, the standard of the bear is more focused on the physical characteristics of men - energy, strength, in general, the expression of masculinity. Note the examples:

Мен мана шу айиқ терисига ўраниб ётаман. Айиқдай бақувватлигим шундан. Айиқ ўз ўлжасига ташлангандай, ижодга ташланаман (<https://uforum.uz/archive/index.php/t-15483.html>).

I'm wrapped in this bear skin. That's why I'm as strong as a bear. I am thrown into creation as a bear is thrown into its prey (<https://uforum.uz/archive/index.php/t-15483.html>).

*Азалдан тимликлар орасида парвоз қилаётган қушининг кўзидан урадиган мерганлар, моҳир эртакчи ва бахши-шоирлар, халқ табобати усталари, ноёб қобилият эгалари, оҳудай чопқир, **айиқдай кучли** паҳлавонлар яшаб ўтишган (<https://nurnews.uz/242-s160.html>).*

*From time immemorial there have been snipers, skilled storytellers and poets, masters of folk medicine, people with unique abilities, and **strong warriors like bears** (<https://nurnews.uz/242-s160.html>).*

*Аслида одамнинг ўлимига оёғи билан босиб олинган битта игнанинг ўзи етади. Қон томир ичига тушиб, тўғри юракка бориб санчилса, манаман деган **айиқдай эркаки** ҳам йиқитади (М. Иброҳимова. Миллат юрагидаги игналар).*

*In fact, a single needle pressed with a foot can kill a person. If it enters a vein and goes straight to the heart, it will knock down a **man like a bear** (M. Ibrahimova. Needles in the heart of the nation).*

The body of a bear is used as a basis for describing the appearance of a man, especially his large body. For example:

***Айиқдай гавдаси** билан тез-тез юриб бораётган Клара опанинг изида қолмаслик учун тез-тез юраман (С. Вафо. Темир панжара ортидаги кўрқинчли ҳаёт).*

*I often walk so as not to follow in the footsteps of Sister Clara, who often walks with a **bear-like body** (S. Vafo. The dreaded life behind iron bars).*

*Ўтмишидаги Ҳабиба нозиккина эди. Бугундаги Ҳабиба эса **пахмоқ айиқдек катта**. Саккизта боланинг онаси, мактаб директори, рўзгор, ишхона таъшишларига кўмилиб қолган катта хотин (А. Аъзам. Тугмачагул).*

*Habiba in the past was thin. Today's Habiba is **as big as a fluffy bear**. A mother of eight children, a school principal, an elderly wife who is overwhelmed with household, business worries. (A. Azam. Tugmachagul)*

The peculiar swaying motion of a bear is considered to be an unusual human movement:

*When I get off the subway and come from the side of the road, Erkin aka is coming in front of me, **walking like a fat bearded bear** (Q. Kamol. Spring without the sun).*

It can also be seen that the simile of a bear has served as a benchmark for the negative, such as “stupid”:

Метродан тушиб йўлнинг чеккасидан келаяпсам хўппа семиз бақолоқ айиқдек лапанглаб юрадиган қаршимдан Эркин ака келаяпти (Қ. Камол. Қуёши кулмаган баҳор).

Сўнг худди тутиб бўлмайдиган кўз ёшдай, котибни бекатга илк марта кўргани, эғнидаги оқ мўйнадан тикилган пўстини эсига тушди-ю котибни айиқдайбефаҳм одам бўлса керак деб ўйлаганди (Н.Эшонқул. Бевақт чалинган бонг).

Then, as if in uncontrollable tears, he remembered the first time he had seen the secretary at the station, the white fur coat he was wearing, and thought that the secretary must have been a bear-like fool (N. Eshonqul. The bell that rang early).

Stable similes, which are expressive of speech activity, in Uzbek linguoculture are likened to the vocal abilities of the speaker, the vocal abilities of natural phenomena and fauna [7, p. 119]. Consequently, when a person cries, his voice is muffled and thickened, resembling the sound of a bear to make a clearer impression. For example:

Мана энди билаяптики, эркак зоти ҳам йиғларкан, фарёд уриб эмас, сассиз ва садосиз, ўрни келса, ўзини идрок этолмай, бамисоли айиқдай ўкириб йиғларкан (Н. Норқобилов. Тоғдаги ёлғиз одам).

Now he knows that the male is also crying, not screaming, but silent and silent, when the time comes, unable to comprehend himself, roaring like a bear (N. Norkobilov. The only man in the mountains).

Онам, Норбиви янгам, жиянларим билан дастурхон теваарагида жамул-жам ўтиргандек, дарвозадан Болта акам айиқдек ўкириб келди (Т.Эшбек. Мураса).

My mother, Norbibi yangam, and my nephews were sitting around the table, and my brother Bolta came roaring like a bear from the gate (T.Eshbek. Murosa).

The bear is the totem animal of the Korean people. According to the legend of Tangun, the son of the God of heaven, Hwanun, was married to Unneism, and from this place Tangunism was born. Tangun will be the first ruler of the Korean Peninsula and he will form Gojoseon, the first state of Korea. After that, the bear becomes the ancestor, the totem of the Koreans.

In most linguistic cultures, we see the constant similarity of images in terms of content and similarity, the similarity of the objects of comparison. For example, although the bear is considered a totem animal of the Korean people, it can be seen that in Korean linguistics, as in Uzbek linguistics, it has used negative connotations such as “dullness, fool”, “stupid, clumsy”. Consider the examples:

곰같이 미련하고 뱀같이 간교하고 돼지같이 욕심꾸러기인 사내가 울음을 터뜨린다(박경리. 토지). Gomgachi miryonago bemgachi gangyohago dwejigachi yokssimkkurogiin sanega urimil tottirinda.

Айиқ каби аҳмоқ, илон каби айёр, чўчқа каби очкўз бола йиғлабди.

A fool like a bear, a cunning like a snake, a greedy child like a pig cried.

큰오빠는곰처럼미련하지만가끔듬직하기도하다 (고려대한국어대사전). Kinoppnanin gomchorom miryonhajiman gakkim dimjikagido hada.]

Акам айиқдай бефаҳм бўлса-да, баъзан унга ишонса бўлади.

Although my brother is as stupid as a bear, sometimes he can be trusted.

영수는곰같이생겼지만약아서유치원선생님께사랑을받았다 (고려대한국어대사전). Yongsunin gomgachi sengyojjiman yagaso yuchiwon sunsengnimkke sarangil badatta.

Ёнгу айиқдай бесўнақай бўлишига қарамай, ақлли бўлгани учун боғча опаси уни яхши кўрарди.

Despite the fact that Yongsu was like a bear, the kindergarten nurse loved him because he was smart.

The Korean people are distinguished from other nations by their agility, dexterity, and quick demeanor. In fact, the agility inherent in the Korean people, in the formation of agility, lies in Korea's attempts to colonize. It is known that Korea was a Japanese colony from 1910 to 1945. From 1950 to 1953, he went to war with North Korea. During this period, Korea was completely devastated and experienced very difficult times. The Korean people had to act quickly to get out of the difficult situation in a short period of time, to boost the economy, and to prevent Korea from being invaded by any other state. As a result, it became customary for the Koreans to move frequently (빨리빨리), and such speed formed a peculiar stereotype of the Korean people. In the eyes of the Korean people, the speed of human movement began to be valued as an important value. This is why a separate group of similes representing human action / inaction has emerged in Korean linguo-culture. Consequently, it can be seen that the *bear* served as a benchmark to represent the slow, sluggish movement of man:

그는 일 처리가 느릿느릿한 곰 같은 동료이다(표준국어대사전). Gininilchoriganiritniritangomgatindongnyoid a.

У айиқдай секин ишлайдиган одам.

He is a bear-like man.

그의 모습은 둔팍스러워 마치곰처럼 보인다(고려대 한국어대사전). Giemosibindunpakssirowomachigomchoromboinda.

Унинг ҳаракати ва кўриниши суст ва секин бўлгани учун **худди айиқдай** кўринади.

It looks like a bear because its movement and appearance are sluggish and slow.

The age factor plays an important role in the similes of the bear's child, that is, the bear being the standard. Logically, semantically, the bear's sweetness, sweetness, creates similes that are mostly used for young children. For example:

나는 아기 곰 그림에다 화살표를 넣어 곰처럼 귀여운 동생 이름을 적어 놓았다(고려대 한국어대사전).

Naninagigomgirimedahwasalpyoril no-o gomchoromgwiyoundongsengirimiljogonoatta.

Мен айиқчанинг расмига **айиқдай ёқимли** укамнинг исмини ёзиб қўйдим.

I wrote the name of my brother as cute as a bear on the picture of the bear.

Tiger-like standard. In Mahmud Kashgari's "Devonu Lugotit Turk", the word "tonga" is interpreted as a tiger. "He is an elephant's cousin. This is the basic meaning of the word. But the word is used in Turkish with a change of meaning. The word is often used in place of nicknames to people. For example: Tongahan, Tonga Tegin and so on. The great Turk Afrosiab was called Tongaalper. It means a man as strong as a tiger" [9, p. 379].

In Uzbek linguoculture, the tiger standard is used to express the characteristics of a man, such as strength, power, and courage. For example:

Унинг жуссаси йўгон, **йўлбарсдек кучли** бир одам бўлса-да, вақтсиз дунёдан кетишига 10-11 йиллардан буён давом этиб келётган "нафас қисиши" касали сабаб бўлди", – дейди яна Тошқин (М. Қўшмоқов. Иссиғдир сўзинг, ўйлаким, юлдузинг!..).

"Although he is a strong man like a tiger, his untimely death was caused by a "shortness of breath" that has been going on for 10-11 years", said Tashkin (M. Koshmakov. "It's hot, I think, your star!").

Бу исмдаги маъно-мазмун унинг шахсида тўла шаклланди. У **йўлбарсдек жасоратли ва соғлом** эди (https://old.xs.uz/index.php/homepage/madaniyat/item/316-komillik).

*The meaning of this name was fully formed in his personality. He was **brave and healthy like a tiger.*** (<https://old.xs.uz/index.php/homepage/madaniyat/item/316-komillik>).

It is also observed that the voice of the tiger is used as a basis for the description of speech features:

*Одамни роса қўрқитдингку. Кушеткага сени ётқизишимни биламан, худди **йўлбарсдек наъра тортдинг** ўзиям. Овозинг ҳам айнан йўлбарсники эди..* (Н. Косимова. Фарёд).

*You scared the crap out of me. I know I'm going to put you on the couch, you **roared like a tiger.** Your voice was exactly that of a tiger.* (N. Kosimova. Faryod).

In addition to the above, the savagery, which is one of the ambivalent features of the tiger standard, can be seen in the following similes:

*Йиртқичга айланган Бек **йўлбарсдек шиддат** билан томдан узуннинг устига сакради* (М.Маҳмудов. Оқ гул).

*Beck, who turned into a beast, jumped from the roof **as fast as a tiger*** (М.Маҳмудов. White flower).

*Кўз ёш тўкиб, яраланган **ваҳший йўлбарсдек***

Саҳна узра чарх урганда шўрлик Медея (А. Усмон. Балладалар).

Like a wounded wild tiger in tears

*Salty Medea when **spinning on stage*** (А. Osman. Ballads).

*Чандастроқ ёш-яланглардан тузилган гуруҳ ўлжасини таъқиб қилаётган **йўлбарсдай писиб**, қишлоқнинг нариги томонидаги майдонни мўлжаллаб кета бошлади* (Д. Нурий. Узоқ-яқин манзиллар).

*A group of left-wing youths, **like a tiger chasing prey**, began to target the area on the other side of the village* (D. Nuriy. Far and near addresses).

Simulation is a very important mental operation in the process of perceiving the world, and its action we can see in personification and reformation. “*Personification* is a methodological application of the transfer of a human thing, character, action, etc., to an inanimate object” [10, p. 130], in other words, “comparison by animation” [7, p. 36]. For example, talking about the rise of buildings, the arrival of a letter, the whisper of the wind is the result of personalization [11, p. 26]. The following example compares the sound of a stream to the howl of a hungry tiger:

*Шу тонда, қишлоқнинг дарбадар итлари авжга келган, ҳар томондан ҳуришларини юксалтирганлар; тор кўчанинг тугалишидаги сой ҳамма ухлаб жим бўлганда, ҳайбатли овозини борича қўйиб юбориб, **оч йўлбарсдай** «гув-гув» бўқирарди..* (Чўлпон. Кеча ва кундуз).

*At the same time, the stray dogs of the village were on the rise, raising their hooves on all sides; the stream at the end of the narrow street, when everyone was asleep and silent, let out its majestic voice and howled like a **hungry tiger** (Cholpon. Night and day).*

Korea is called the country of tigers because of the large number of tigers living on the Korean Peninsula. The name of the tiger first appears in the “Tangun” legend of Korean origin [12, p. 153]. In Korean culture, the tiger appears in a variety of characters and images: tiger-wild, tiger-spirit, and anthropomorphic tiger. A herd of tigers came down from the mountain and frequently attacked the villages. Therefore, the state of Chosun was officially engaged in the hunting of these wild animals in order to ensure the safety of the population. Because there are so many mountain ranges in Korea, the tiger is considered a mountain spirit. The white tiger depicted on the wall of Koguryo’s tomb, along with a dragon, a hawk and a tortoise, symbolized the legendary spirit. These mythical animals represented the spatial order. The white-winged beast was considered a sacred animal that saved people from natural disasters. In the anthropomorphic image of the tiger, he is given the positive and negative qualities inherent in man. The tiger is embodied in historical sources and stories as a positive hero, a faithful protector of man. He sacrifices for the people he loves. In short, the tiger has a human-like demeanor [13].

The inner world of man is rich and colorful. Different individuals make different actions in different situations, in meeting different needs. Such a difference is due to individual characteristics, character traits formed under the influence of upbringing, socio-cultural environment [14, p. 409]. Man’s character is manifested in his behavior, practical activities, communication, perception of himself and the world. The names of the fauna are used in the figurative expression of human character. Consequently, human rigidity is figuratively fully revealed through the constant resemblance of a tiger in Korean linguo-culture. For example:

시집와서 이날 이때 **호랑이처럼** 엄하고 무섭기만한 영감
그늘에서 유순하고 소심하게 눈치만 보던 수수한 얼굴에 느닷없이
당당한 위엄까지
서렸다(https://opendict.korean.go.kr/main).Sijibasoinalitthorangichoromu
mhagomusokkimananyonggamginiresoyusunhagososimhagenunchimanbod
onsusuhanolgurenidadopssidangdanghanwiomkkajisoryotta.

*Турмушга чиқиб ҳозиргача **йўлбарсдек қаттиққўл** ва қўрқинчли
эри билан яшаган итоаткор ва уятчан аёлнинг юзи салобатли тус
олган эди.*

*The face of a submissive and shy woman, who had been married
until now and had a **tiger-like hand and a fearful husband**.*

The very fast running motion of a human is comparable to the running of a tiger:

김천일의군사는...나는호랑이처럼달리니,
천하에제일가는신병이아닐수없었다
(박종화.임진왜란).Kimchoniregunsaninananinhoranggichoromdallinichonae
jeilganinshinbyongianilsuopsotta.

Ким Чон Илнинг ҳарбийси... Мен йўлбарсдай югураман. Шунинг учун дунёдаги энг яхши аскарман.

Kim Jong Il's military. I run like a tiger. That's why I'm the best soldier in the world.

In the process of human perception of the universe, different attitudes are formed in it towards each reality in the universe. For example, in the Korean Linguistic Association, the tiger's behavior reflects violence. Compare:

호랑이처럼필요할때필요한만큼만폭력을사용하는것이다
(우리말샘, <<송기숙, 녹두장군>>). Horangichorom piryohal tte
piryohan mankimman pongnyogil sayonghanin gosida.

Йўлбарс сингари зўравонликни керак бўлганда керакли даражада шилтасиз.

You use tiger-like violence as much as you need when you need it.

The standard of fox imitation. The fox is a symbol of ambivalent relationships. While it is a symbol of deceit, deception, and deceit in most cultures, it is interpreted as a charming, kind, and intelligent animal in some cultures, especially in Korean culture. It can be seen that in Korean linguo-culture the constant simile 여우처럼 youchorom (fox-like) is formed on the basis of mythopoetic sources. Consequently, in Korean mythology, the fox is portrayed as a magician, and she often turns into a girl. Therefore, in Korean linguistic culture, it is natural to compare a charming and affectionate woman to a fox.

However, in Korean legends, the fox often comes as a negative image. The negative connotation in the image of the fox can be attributed to his behavior. For example, foxes live in the nests of other animals without building nests for themselves. That is, they live according to the principle of living cunningly. It can also be seen that the fox's nest was usually located near the cemetery, which also gave rise to negative associations. Consequently, legend has it that a fox living around a cemetery became a ghost, swallowed a man's liver, and became a full man a thousand years later.

In general, in ancient times, the Koreans believed that a fox could take on a different color with a spell. For this reason, the similes created by

the fox standard in Korean linguoculture serve to express cunning on the one hand, and charm on the other. Consider the examples:

힘든 일이 생길 때마다 그녀는 여우처럼 잔꾀를 부려 이리저리
피해 나갔다(고려대
한국어대사전). Himdinirisengilttemadaginyoninyouchoromjankkwerilbury
oirijoripihenagatta

*Бу қиз қачон қийинчиликка дуч келса, тулкидек айёрлик билан
вазиятдан чиқиб кетади.*

*When this girl is in trouble, she gets out of the situation as cunningly
as a fox.*

비정하고 여우같이 잔꾀에 능한 그의 본색을 내가 모를 리 없다(고려대
한국어대사전). Bijonghagoyougachijankkweeninghangiebonsegilnegamori
lioptta.

Унинг бераҳм ва тулкидек айёр характерини яхши биламан.

I am well aware of his cruel and cunning character like a fox.

그 계집애는 꼭 여우 같은 짓만 하고

다닌다(표준국어대사전). Gigejibeninkkok you gatinjinmanhagodanida.

Шу қиз доим тулкига ўхшаб ҳаракатлар қилади.

This girl always acts like a fox.

For members of the Uzbek linguistic community, the fox is often
seen as a cunning, cunning symbol. For example:

*Кечагина кўзига илондек заҳарли, тулкидек айёр кўринган
манави одамлар нега бугун мусичадек беозор туюлмоқда? (У.Ҳамдам.
Сабо ва Самандар).*

*Why do these people, who looked as venomous as a snake and as
cunning as a fox, look as innocent as music today? (U. Hamdam. Sabo and
Samandar).*

*Ғурурланган, кўнглим тоғланган бўлса бордир, лекин, бу
яқинликдан бабақхўроздек гўддайиб, манфаатлар илинжида
тамшанмадим, доврўги, имкониятларидан фойдаланиб қолиш пайида
тулкидек турланиб, тусланмадим (<http://darakchi.uz/uz/76746>).*

*I am proud, I am overwhelmed, but I did not enjoy this closeness like
a rooster, I did not enjoy the benefits, I did not sway like a fox in order to
take advantage of its fame and opportunities (<http://darakchi.uz/uz/76746>).*

Rabbit simile etalon. In the Uzbek and Korean languages, the
lexeme rabbit/토끼처럼 tokki has a connotative meaning “cowardly” and
serves as a standard of simile. Note the examples:

*Миясида қуён каби кўрқоқ фикрли инсоннинг ҳаракати ҳам
қуёндек кўрқоқ бўлиб, касаллик билан курашда ён босиб қоласиз
(https://mobile.facebook.com/story.php?story_fbid).*

*The behavior of a **cowardly-minded person like a rabbit** in his brain is as cowardly as a rabbit, and you get sidelined in the fight against the disease* (https://mobile.facebook.com/story.php?story_fbid).

*Бунинг устига Сталинграддан кейин фашист дегани **қуёндек қочи**б турибди* (Ў. Умарбеков. Қиёмат қарз).

*Moreover, after Stalingrad, the word fascist is **running away like a rabbit*** (O. Umarbekov. Doomsday debt).

In contrast to the Uzbek language, the Korean connotation “cowardice” is expressed not directly by the rabbit itself, but through his eyes:

존박은 대결을 하면서 잔뜩 겁이 먹은 채 토끼 눈을 뜨며 "나 무서워요"라며 큰 덩치에 어울리지 않게 벌벌 떨었다.

*Ўйинда Жон Парк **қуёнга ўхшаши кўзларини** очди ва титроқ овоз билан: "Мен қўрқаман" деди.*

*In the game, John Park opened his **rabbit-like eyes** and said in a trembling voice, "I'm scared".*

It should be noted that among the qualities, shortcomings, and characteristics of a person in general, his appearance is the most described figurative expression. Through constant similes, somatisms, that is, the human head, face, eyes, eyebrows, teeth, hair, beard, mustache, lips, mouth, ears, eyelashes, nose, and other images, are represented. For example, using the rabbit simulation standard, both linguistic cultures have positive and negative connotations in the expression of human eyebrows, eyes and ears. For example:

*Тоздаги барра **қуёндек** қошларингдан айланай.*

Янги чиққан майсадек киприкларингдан ўргилай (“Марварид” кўшиғидан).

*Let the bar on the mountain roll around your eyebrows **like a rabbit**.*

Let me learn from your lashes like fresh grass (from the song “Pearl”).

It can be seen that in Korean linguo-culture, the shape or color of rabbit eyes also served as a basis for simulation:

놀란 토끼처럼 회동그래지는 아이의 눈 (표준국어대사전).
Nollantokkichoromhwedongirejininaie nun.

*Боланинг кўзлари **ҳайрон бўлган қуёндай** думалоқ эди.*

*The boy's eyes were **round like a surprised rabbit**.*

눈병 걸렸니? 토끼처럼 눈이 벌건데 (고려대 한국어대사전).
Nunppuyonggollyonni? Tokkichoromnunibolgonde?

*Кўзинг **оғрияптими? Худди қуёнинг кўзидек** қизариб кетибди.*

*Do you have eye pain? It blushed **like a rabbit's eye**.*

The rabbit's large, clumsy, drooping ears reflect the emotional-evaluative attitude of the subject of speech to the object:

얇은 입술, 토끼처럼 크고 쭉긋한 귀, 뭉툭한 코 따위가 옛날 그대로였다 (표준국어대사전). Yalbinipssul, tokkichoromkigojjogitangwi, mungtukankottawigayennalgideroyotta.

Юпқа лаблари, қуённикига ўхшашикатта қулоқлари, тўмтоқ бурни илгаригидек бир хил эди.

Her thin lips, her ears as big as a rabbit's, and her blunt nose were the same as before.

In the speech of the representatives of Uzbek linguo-culture, the large, drooping ears of the rabbit are represented by the association of the turtle. Our idea can be supported by the following examples:

Шер ўрмонда қуённи учратиб қолиб сўради:

– Шалпангқулоқ, бу ер Африками?

– Қанақа Африка? Африка жанубда, денгизлар, тоғларортида. (<https://aniq.uz/yangiliklar/tabassum-oshxonasi-34-qism>).

The lion met a rabbit in the woods and asked:

"Turtle, is this Africa?"

- *What Africa? Africa is in the south, the seas, the mountains.* (<https://aniq.uz/yangiliklar/tabassum-oshxonasi-34-qism>).

Эркалатиб қуённи –

Дейдилар шалпангқулоқ (Т. Адашбоев. Ишонмасанг).

Қулоқлари ўғил боланикидек қалин, беўхшов, шалпангқулоқ бўлмаса-да, ҳар қалай кўпроқ ухлаб ётган қуённинг қулоқларини эслатарди (Ҳ. Вафо. Шафтимижгон).

Rampering the rabbit -

They say turtle (Т. Adashboev. If you do not believe).

Although his ears were not as thick, ugly, and turtle-like as those of a boy, they were somehow reminiscent of the ears of a sleeping rabbit (H. Vafo. Shaftimijgon).

Snake simulation etalon. The snake is one of the most complex and universal symbols. In Uzbek culture, the snake is one of the venomous creatures and is a symbol of evil, cunning, sensitivity, mastery, coldness. At the same time, in folklore, the snake was considered a symbol of the state.

In ancient Korea, the serpent was consecrated as the god of the Earth or the god of the house. It is said that if you see a snake in the morning, good luck and wealth will come. Also, the snake is a very intelligent animal [15].

In Uzbek similes, the snake is mainly a standard representing a negative attitude. For example, the snake comes as a basis for describing

human actions (lightning / venom scattering like a snake / swarming / crawling / twisting / whistling). Note the examples:

чакмоқ: *Анови аблаҳ бўлса бир сўз билан илондек чақиб қариянинг кўнглини чилпарчин қилган* (Ў.Ҳошимов. Нур борки, соя бор).

To bite: *That idiot bit the old man's heart in one word* (O. Hoshimov. There is light, there is shadow).

совуқ: *Гоҳида танамга қуртдек шилимшиқ, олондек совуқ алланималар Ҳайдарнинг вужудидан илондай совуқ бир ваҳима ўрмалаб ўтди.* (О.Ёқубов. Диёнат).

To get cold: *Sometimes the worms were as slimy as worms, and sometimes cold as allanimas. A cold snake-like panic crawled through Haydar's body.* (O. Yoqubov. Religion).

тўлғанмоқ: *Хотинининг бўйида бўлавермаганидан Саиджон ичидан сиқилар, дардини кимга айтишини билмасди. Баъзида тунларни бедор ўтказар ва илондек тўлганиб чиқарди. Айниқса, тенқурлари фарзандлик бўлганини эшитса...* (Д. Каримов. Кўнгили изтироблари).

To snort: *Saidjon was upset that his wife was not pregnant; he did not know who to tell about his pain. Sometimes he would spend the night awake and snort like a snake. Especially if he hears that his peers were children D.* (D. Karimov. Anxiety).

ўрмаламоқ, судралмоқ: *Тор , қийшиқ кўчалар адашиб қолиб//Илондек ўрмалар нурафшон тунда* (Х.Даврон. Эски шаҳар).

To crawl: *Narrow, crooked streets get lost // Snake-like forests in the bright night* (H. Davron. Old city).

вишилламоқ: *Сўнг илондек вишиллаб:— Сен туфайли укам билан отам тескари бўлиб қолишди. Шунинг учун сени ёқтирмайман*(hordiq.uz).

To whisper: *Then whistling like a snake: - Because of you, my brother and my father turned upside down. That's why I don't like you* (hordiq.uz).

аврамоқ: *Лаънати Ботир! Кўйнимга илондек кириб олган экан, илондек авради, йўлдан урди* (Р.Маҳмудова. Аёл қалби).

To deceive: *Damn Botir! It entered my lap like a snake, deceived me like a snake, hit me* (R.Mahmudova. Woman's heart).

There are specific differences between cultures and languages in reflecting the linguistic landscape of the world. However, in contrast to Uzbek linguistics, the snake-like standard in Korean linguistics is ambivalent. In addition to the positive qualities such as intelligence and

wisdom, the snake standard also has negative qualities such as toxicity and ugliness. Note the examples:

그는 100만이 넘는 가야의 유민들을 이끌고 바로 이곳 가와치를 정복했으며, 이곳에 신왕조를 건설한 **뱀처럼** 지혜롭고 용처럼 용맹한 기마 영웅이었던 것이다(최인호. 제4의 제국). Ginin bengmani nomnin gayae yumindiril ikkilgo baro igot gawachiril jongbokessimyo, igose sinwangjoril gonsoran bemchorom jheropkko yongchorom yongmenghan gima yongungiotton gosida.

*У Кая давлатининг миллиондан зиёд халқи билан Кавачини босиб олган ва бу ерда янги сулола тузганилондек **ақли** ва аждаҳодек жасур, отлиқ қаҳрамон эди.*

*He was **as brave as a snake** and as brave as a dragon, a cavalry hero who conquered Kavachin with more than a million people of the Kaya state and formed a new dynasty here.*

고고 앓은 긴 다리와 긴 팔은 **뱀같이** 전신을 휘감아 오는 것만 같이 꿈틀거렸다. 섬찝섬찝한 느낌과 함께 이상한 흥분에 몸이 떨렸다(박경리. 토지). Kkogoanjin gin dariwa gin parinbembgachijonsinilhwigamaoningonmangachikkumtilgoryotta. Somjijitsomjittannikkimgwahamkkeisanghanhingbunemomittollyotta.

*Узун оёқларим ва қўлларим эса **илон каби** танамни **ўраётгандек** типирчиладим. Вужудим қўрқинчли туйғу ва галати ҳаяжондан титраб кетди.*

*My long legs and arms twitched **like a snake wrapped around my body**. Wu shuddered with a terrifying feeling and strange excitement.*

그는...키가 작고 입술이 푸르며 화가 나면 눈이 세모로 일그러지는 독 오른 **뱀 같은** 인상의 사내였다(이청준. 병신과 머저리). Ginin...kigajakkoipssuripurimyohwaganamyonnunisemoroi grojinindokori nbemgatininsangesaneyotta.

*Унинг бўйи паст, лаблари кўкимтир, жаҳли чиққанда кўзлари қисилиб кетадиган, ҳақиқатан **заҳарли илон каби** таассурот қолдирадиган одам эди.*

*He was short, his lips were blue, his eyes narrowed in anger, and he really looked **like a venomous snake**.*

In addition to the above, in the associations of representatives of Korean linguo-culture, the shape of the eyes, i.e., their smallness from the norm is negatively assessed by comparing it to the eyes of a snake. For example:

뱀같은 눈을 가늘게 뜨며 탁한 목소리를 조용히 내뿔었다. 그 음침한 목소리에는 공갈과 위협이 배어 있었다(이관용. 겨울

만가). Vem gatin nunil ganilge ttimyo takan mokssoriril joyonghi nebetatta. Gi imchiman mokssorienin gonggalgwa wihyobi beo issotta.

Илондек кўзини кичкина очиб бўғиқ овоз билан секин гапирди. Унинг бўғиқ овозида дўқ ва қўрқув бор эди.

*He opened his eyes a **little like a snake** and spoke slowly in a hoarse voice. There was threat and fear in his muffled voice.*

From the examples analyzed above, it became clear that in Uzbek linguistics the *snake* lexeme has only negative connotations, while in Korean linguistics it has ambivalent features, including both positive and negative connotations.

The standard of imitation of a frog. In Uzbek linguo-culture, the state of a person standing still in the face of intense excitement or fear is compared to the state of freezing a frog. For example:

Гумонимни аниқлаштириш учун уларга ҳаддан ортиқ тикилдимми, аёл нигоҳимни сезди. Менга кўзи тушиши билан бақадек қотди. Кейин тупирчилаб қолди(<http://darakchi.uz/uz/12387>).

*I stared at them excessively to clarify my suspicion, and the woman noticed my gaze. He **froze like a frog** as his eyes fell on me. Then he stuttered.* (<http://darakchi.uz/uz/12387>).

Аброр Умидага қаради-ю, илонга дуч келган бақадек безрайиб қолди (Д. Саййид. Қасоскор).

*Abror looked at Umida and **froze like a frog facing a snake**.* (D. Sayyid. The Avengers).

It is known that the frog has a small hump at the waist. That's why in Korea, the birth of an energetic boy is likened to a frog. After all, the cheeks of an energetic baby are also like a frog. In ancient Korea, the frog was considered a symbol of male power and a blessing. That's why Korean kids are happy when they look like frogs. Because this simile means praise, not discrimination. In general, in the Korean linguistic culture, the standard of frog simulation is understood as positive connotations such as “energy”, “health” and “pleasantness”. Note the examples:

인마, 더도 말고 떡두꺼비 같은 아들 한 다스만 낳아서 전쟁에 죽은 인구를 조금이라도 채워라 (최일남, 골방). *Inma dodo malgottokdukkobigatinadilhandasimannaasojonjengejugininguriljogimirad ochewor.*

Эй, бақадек ўғил туғдириб уруида камайиб кетган аҳолини кўпайтиришига ҳаракат қилинг.

*O, try to increase the population that was reduced in the war by giving birth to **a son like a frog**.*

아슬아슬 손 귀한 집에 떡두꺼비 금쪽같은 아들을 하나도 아니고 돌이나 낱아 주다니 (최명희, 혼불>). Asilasil son gwihan jibe ttottukkobigimjjogatinadirilhanadoanigodurinanaajudani.

Фарзандлари жуда ҳам кам оилага бақадек ўғилни бир киши эмас, икки киши туғиб берди.

She gave birth to two sons, not one, as a frog in a very small family.

결혼한지 3년만에순자는떡두꺼비처럼튼실하게생긴아들을낳았다 (고려대한국어대사전). Gyoronhanjisamnyon mane Sunjaninttottukkobichoromtinsilhagesengginadirilnaatta.

Турмушга чиққанига 3 йил тўлганида Соонжа бақадай соғлом ўғил туғди.

On the 3rd anniversary of her marriage, Soonja gave birth to a healthy baby boy like a frog.

초라한행색의윤노인이서낭당앞에서떡두꺼비같은아들하나점해 달라고치성을드리고있다 (고려대한국어대사전). Chorahanhengsege Yun noinisonagdangapesottokttukkobigatinadilhanajom he dalagochisongildirigoitta.

Эски кийим кийган қария Ёоншаман ибодатхонаси олдида туриб бақадай ўғил туғишни илтимос қилиб дуо қиляпти.

An old man in old clothes is standing in front of Yoonshaman Temple, praying for a baby boy as health as frog.

애기가얼굴이너푸데허니이빠야. 떡두꺼비같이이빠야 (전라북도방언사전). Egigaolgurinopudehoniippooya. Ttokttukkobigachiippooya.

Боласининг юзи юмалоқ ва катта, жуда ёқимли экан, бақадай ширин экан.

Her baby's face was round and big, very cute, as sweet as a frog.

From the above examples, it was clear that the frog simulation standard creates different associations in different linguo-cultural representations. It is at this point that the specificity of cultural stereotypes becomes apparent.

CONCLUSION

In summary, the similarity of bio-morph coded identification standards in all respects is largely explained by the commonality of the Uzbek and Korean people's daily lives, customs, and style of logical observation. Also, the fact that the Korean and Uzbek languages belong to the same family, the worldview, mentality, and similarity of living conditions of the speakers of this language led to the formation of a group of universal stable similes.

Also, the analyzed biomorph coded, zoonymic identification standards are ambivalent in both linguo-cultures. Consequently, the standards of bear and tiger in Uzbek linguo-culture are characterized by the fact that more and more men are accustomed to expressing their physical features - energy, strength, and, in general, masculinity. At the same time, the bear standard is associated with negative connotations in Uzbek and Korean linguistic cultures, such as awkwardness, ignorance, rudeness. In contrast to the Uzbek linguo-culture, the constant resemblance of a *tiger* in the association of representatives of the Korean linguistic community is a sign of human cruelty and violence.

The fox and the snake are complex, universal symbols, and are among the standards of simulation that clearly reflect the ambivalent relationship. For example, while the fox is a symbol of deceit, deception, and deceit in most cultures, it is interpreted in Korean culture as a charming, kind, and intelligent animal. Or in Uzbek culture, the snake is a symbol of evil, cunning, sensitivity, mastery, coldness. In the linguistic landscape of the Korean linguistic community, the snake standard represents not only negative traits such as toxicity and ugliness, but also positive traits such as intelligence and wisdom.

In general, similes are one of the linguo-cultural units that reflect the national thinking, worldview, mentality of a particular nation and play an important role in creating the linguistic landscape of the world. The comparative study of similes in different linguistic cultures allows us to see the world in a unique national way, to study national thinking, mentalities.

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