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Об этом специальном выпуске

Настоящий специальный выпуск международного научного журнала *Turk Eli* опубликован по материалам Международной научно-практической конференции на тему «Современные направления развития образования, науки и инноваций в Евразийском пространстве: человеческий капитал, цифровая трансформация и устойчивое развитие», состоявшейся 4–5 августа 2026 года в Кыргызской Республике (Иссык-Куль).

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Contents

Mamyrkulova Dzhamilya Rysbekovna
Sheep Farming as a Factor in Reducing Unemployment and Improving the Well-Being of Rural Families in Kyrgyzstan **148**

Rauf Hasanov
Ways to Develop Listening Skills in English of Music College Students **153**

Abdymamunova Dildekhan Zulumovna
Human Capital as a Driver of Social Development and Educational Modernization in the Kyrgyz Republic: Challenges and Strategic Priorities **156**

Akhmedov Yunusjon Sharoboevich
Hate Speech in the Digital Environment and Its Threat to the Stability of a Multiethnic Society **160**

Saidova Sayyora Djurayevna
Innovative Methods of Teaching Artistic Ceramics in the Vocational Education System as a Factor in Human Capital Development and Social Progress **165**

Egamberdiyeva Dilnoza Abdurakhimovna
A Comparative-Linguocultural Analysis of Symbols in Uzbek and English Fairy Tales **174**

Gulomova Komila Makhamatjanovna
Challenges and Pedagogical Approaches to the Upbringing and Education of Generation Alpha **177**

Bozorova Feruza Khaydar kizi
The Role of Modern Pedagogical Technologies in Enhancing Student Engagement in the Educational Process **180**

Shavkat Toirjonovich Dadaboyev
The Role of the Asian Region in the Global Community and Opportunities for Human Capital Development **184**

Muratova Fotima Normakhmat qizi
The Impact of Women′s Self-Esteem on Child-Rearing **188**

Tursunalieva Nazokat Tokhir qizi
Improving the Methodology for Developing Students′ Creative Abilities Based on Innovative Educational Technologies and the STEAM Approach **190**

Digital Transformation, Artificial Intelligence, and Innovative Technologies

Hajiyev Namig Muzaffar Oglu
Modern University in the Era of Artificial Intelligence: Prospects and Risks **195**

Valiyeva Nailya Tofik Gizi
Transformation of the Professional Role of a Higher Education Teacher in the Era of Artificial Intelligence **199**

Djabbarov Eliboy, Kushbokov Doniyorbek Makhramkulovich
Transformation of a Vertically Integrated Banking System Based on the ″Unified MFO″ Technology **203**

Kayimova Zumrat Abdullaevna
Digital Transformation, Artificial Intelligence, and Innovative Technologies in the Republic of Uzbekistan **207**

Current Issues in Social Development, Education, and Human Capital Development

A Comparative-Linguocultural Analysis of Symbols in Uzbek and English Fairy Tales

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Abstract: *This article presents a comparative analysis of the linguocultural characteristics of symbols found in Uzbek and English folktales. The study explores the semantic and cultural meanings of the characters, colors, animals, and magical objects featured in these tales. While Uzbek folktales are found to reflect national values, moral norms, and social ideals, English folktales are characterized by a predominance of symbols representing individualism, courage, and social stratification. The findings of the study are significant for the fields of linguoculturology and translation theory.*

Keywords: *fairy tale, symbol, linguoculturology, Uzbek fairy tales, English fairy tales, comparative analysis, culture, semantics.*

Сопоставительный лингвокультурологический анализ символов в узбекских и английских сказках

Аннотация. *В статье представлен сопоставительный анализ лингвокультурологических особенностей символики узбекских и английских народных сказок. Исследуются семантические и культурные значения образов персонажей, цветовой символики, животных и волшебных предметов, встречающихся в сказочных сюжетах. Установлено, что в узбекских народных сказках символические образы преимущественно отражают национальные ценности, нравственные нормы и общественные идеалы, тогда как для английских сказок более характерны символы, связанные с индивидуализмом, смелостью и социальной иерархией. Результаты исследования представляют научный интерес для лингвокультурологии и теории перевода.*

Ключевые слова: *сказка, символ, лингвокультурология, узбекские сказки, английские сказки, сопоставительный анализ, культура, семантика.*

Introduction: Fairy tales are among the oldest and richest genres of folklore, embodying the worldview, values, and cultural characteristics of a people. Symbols within fairy tales, in particular, serve as significant linguocultural units that convey hidden meanings. These symbols reveal people's attitudes toward nature, society, and moral values.

Today, the comparative study of fairy tales from different nations is a pressing issue in the field of linguoculturology, as these tales offer insight into national mentalities, cultural codes, and value systems.

The aim of this study is to conduct a comparative linguocultural analysis of symbols found in Uzbek and English fairy tales and to identify their similarities and differences.

Methodology: The study employed comparative-analytical, linguocultural, semantic, and contextual analysis methods. The materials selected for the study included the Uzbek folk tales "Zumrad and Qimmat," "The Sheep and the Wolf," and "The Fox and the Wolf," as well as the English tales "Cinderella," "Puss in Boots," and "Saint George and the Dragon."

Consider the following lines: "Zumrad was a clever, beautiful, and gentle girl. Qimmat, however, was nothing like her; she was capricious, rude, and lazy. She would eat all day long and pick fights over trifles. Every morning, birds and flowers alike would welcome Zumrad with songs and praise, whereas they disliked Qimmat because she would tear up and trample the flowers and give the birds no peace." Here, the text describes characters with contrasting personalities: one is portrayed as a symbol of goodness, the other as a symbol of evil.

We encounter a similar situation when reading the tale of Cinderella: "Once upon a time, there was a beautiful girl named Cinderella who lived with her cruel stepmother and stepsisters. They treated her like a servant and forced her to do all the household chores." Here, too, we see characters with contrasting personalities: Cinderella embodies goodness, while her stepsisters represent evil.

Results: Heroic figures and their symbolic significance. In Uzbek folktales, positive characters are often portrayed as humble, hardworking, and patient. For instance, in the tale

"Zumrad and Qimmat," Zumrad serves as a symbol of honesty and purity; she is rewarded for her diligence and patience. Here, the character of Zumrad is interpreted as the embodiment of the ideal woman in the eyes of the people.

In English fairy tales, characters often demonstrate courage to achieve their goals. For instance, in the story of *Cinderella*, she not only exercises patience but also fights for her own happiness. "Cinderella arrived at the ball and immediately caught the prince's attention. They danced together all night long." These lines depict how Cinderella took action to attend the ball—thereby catching the prince's eye—in pursuit of her happiness. Despite the mistreatment she endured, she did not waver in her resolve and ultimately attained her happiness.

This reflects a belief in individual happiness and personal agency.

Color symbolism: Colors hold significant symbolic meaning in Uzbek folktales. Red is often portrayed as a symbol of purity and goodness; for instance, in the tale of "Zumrad and Qimmat", red is associated with virtue: "My dear girl, gather up your toys. I am sending you home," said the old woman. "There is a red chest and a white chest on the roof. Leave the white chest and bring down the red one." As the story continues, we see that the red chest contains precious gifts. This demonstrates that, in Uzbek folktales, the color red can indeed symbolize goodness.

Black represents evil and envy. Colors also hold symbolic significance in English folktales, though their interpretations sometimes differ: white signifies innocence, while black represents mystery and the unknown.

In Uzbek folktales, animal symbolism often represents human traits; for instance, the fox embodies cunning. Consider the tale "The Fox and the Crane," in which the fox invites the crane over and serves the meal in a wide, shallow dish. The crane, however, is unable to eat the food due to its long beak. This illustrates the fox's deceitfulness and self-interest; here, the fox is portrayed as a cunning, self-serving character.

In the tale "The Fox and the Wolf," the fox frequently deceives the wolf, giving him bad advice or landing him in difficult situations. For instance, through a ruse involving fishing, the fox causes the wolf to freeze. Here, the fox is portrayed as a clever yet cunning and deceitful character.

The wolf appears as a symbol of malevolence. For example, in the tale "The Sheep and the Wolf": "Once upon a time, long ago, there lived a hungry wolf. He was famished and wandered about unable to find food. One day, he spotted a sheep grazing peacefully in a meadow.

The wolf approached the sheep and said:

'Oh sheep, I am going to eat you!'" Here, the wolf is depicted as greedy and as a predator of innocent animals.

Animals play a significant role in English fairy tales as well—such as the Cat (Puss in Boots), who serves as a symbol of wit and resourcefulness. I would like to quote a few lines from the fairy tale "Puss in Boots": "The wizard immediately transformed into a lion. The cat feigned fear, then asked, 'Can you also turn into a tiny mouse?' As soon as the wizard transformed into a mouse, the cat caught and ate him.

In this way, the castle became the property of the cat's master. The king visited the castle, marveled at the young man's wealth, and gave his daughter to him in marriage.

From then on, the young man lived a wealthy and happy life. It turned out that the cat had made his master happy through his own wit and intelligence." These lines are taken from the end of the story; throughout the entire tale, the cat's wit and intelligence are highlighted.

The dragon as a symbol of danger and trial. In the English legend of "Saint George and the Dragon," a dragon terrorizes a city and threatens the lives of its inhabitants. They are forced to offer sacrifices to it daily—a situation representing constant fear and a test of endurance. Ultimately, the hero—Saint George—battles and defeats the dragon. Here, the dragon symbolizes danger and destruction, a trial for humanity, and the necessity of triumphing over evil. In English tales and legends, the dragon is frequently portrayed as a dangerous obstacle—a symbol that tests the hero's courage and must be overcome.

Magical objects: In Uzbek folktales, magical objects often symbolize destiny and divine aid. For instance, a magical chest or ring represents good fortune; the chest appears, for example, in the tale of "Zumrad and Qimmat", where the chest gifted to Zumrad serves as a clear illustration of this.

In English folktales, however, magical objects are seen as symbols of opportunity and transformation:

The magical slipper in "Cinderella", for example, can be viewed as a means of changing one's social status.

Discussion

The analysis results indicate that Uzbek folktales extol collective values, patience, honesty, and hard work. Societal moral norms are reinforced through the use of symbols.

In contrast, English folktales emphasize individualism, personal success, and the utilization of opportunities—themes that reflect key characteristics of Western culture.

Furthermore, while the conflict between good and evil serves as a central theme in both cultures, the means by which this is expressed differ.

Conclusion

The study led to the following conclusions: symbols serve as significant linguocultural units

in both Uzbek and English fairy tales. While collective values predominate in Uzbek fairy tales, individualism plays a leading role in English ones. Although colors, animals, and magical objects are common to both cultures, their interpretations differ. The mentality and cultural values of the people are revealed through the symbols found in these tales. The findings of this study are of significant importance to the fields of linguoculturology, translation theory, and intercultural communication.

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