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**ЭТНОЛОГИЯ.
АНТРОПОЛОГИЯ**

**ETHNOLOGY.
ANTHROPOLOGY**

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TYPES AND NUMERICAL SYMBOLS IN THE WORLDVIEW OF THE KAZAKH PEOPLE

Abstract. The article discusses the meaning of terms associated with numbers and colors. These signs give information about the essence and worldview of the Kazakh people. It turns out that such symbols, which give information about the beliefs of the people, are formed depending on the habitat and customs of the people. Traditions, customs, culture, and beliefs of any people of the world, preserved for centuries, reflect its characteristics based on the acceptance and understanding of natural forces. The purpose of the study is to reveal the meaning of color and number symbols that convey knowledge and information and serve as a source for the study of history, culture, and worldview. In accordance with the purpose of the study, the article states that color and number symbolism, as a means of knowledge and organization of the world, is based on specific images of the world and abstract concepts. It follows that life, climate, worldview, traditions, national tastes, and other factors influence the color perception of any people. In the symbolic perception of colors, the role of associations plays a major role: blue is associated with the sky, water, green with plants, red with fire, and so on. The methodological basis of the study is the methods and principles of historical and philological sciences. General scientific and historical methods were also used, such as historical comparative analysis, descriptive methods, etc. Results. The importance of considering color and number as symbolic indicators in the worldview of people, the perception of natural phenomena was found to reflect the habitat, geographical location, and nature, which is considered under the philosophical and logical categories that reflect space and time, nature, as well as the relationship between human and society. Conclusion. Color and number concepts are one of the main categories of culture that preserve important information about the nature of the environment, the historical path of the people, and the relationship between different ethnic traditions. That is, identifying the symbolic meaning of colors and numbers in the centuries-old culture and tradition of a people is one of the topics of scientific interest.

Keywords: color, belief, numerical symbols, Kazakh people, worldview, virtue, Kazakh khans, ethnic history.

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Қазақ халқының дүниетанымындағы түс пен сандық символдар

Аңдатпа. Мақалада қазақ халқының дүниетанымы жайында ақпарат беретін белгілердің бірі болып табылатын сандар мен түр-түске байланысты түсініктері қарастырылады. Халық нанымынан хабар беретін мұндай таңбалар халықтың өмір сүрген ортасы мен салтына байланысты қалыптасып отырғанын байқауға болады. Әлемде қай халықтың болмасын ғасырдан-ғасырға жалғасып отырған дәстүр-ғұрпында, мәдениеті мен сенімінде табиғи күштерді қабылдап, түсінуіне байланысты ерекшеліктері көрініс беріп отырады. Зерттеудің мақсаты халық дүниетаны мен мәдениетін, тарихын зерттеуде дереккөз қызметін атқаратын, ақпараттар мен мәліметтерді бойына сіңірген түр-түстер мен сандық белгілердің мәнін ашу. Зерттеу мақсатына сәйкес түр-түс пен сандық символдар таным құралы және әлемді тануға негізделген белгілі образдар мен абстрактілі ұғымдарға негізделеді. Осыған сүйене отырып, әр халықтың тұрмыс-тіршілігі, дүниетанымы, дәстүрі, ұлттық бояуы және т.б. факторлардың түс қабылдауына әсер

ететінін көреміз. Түсті символдық қабылдануы өте маңызды: көк түс аспанмен, сумен, жасыл түс – өсімдікпен, қызы – отпен және т.б. Зерттеудің методологиялық негізін тарих және филологиялық ғылымдары принциптері мен әдістері құрайды; сондай-ақ жалпы ғылыми және тарихи-салыстырмалы, сипаттау және т.б. тәрізді тарихи әдістер қолданылды. Нәтижесі. Кеңістік пен уақытты, табиғатты, сондай-ақ қоғам мен адам арасындағы қарым-қатынасты көрсететін философиялық, логикалық категория қатарында саналатын түр-түс пен сандық белгілерді халықтық дүниені тану, табиғи құбылыстарды қабылдау, өмір сүрген ортасын, географиялық орналасуы мен табиғатын көрсетуде символдық көрсеткіш ретінде қарастырылды. Қорытынды. Түр-түс және сандық ұғымдар әртүрлі этникалық дәстүрлердің арақатынасы, халықтың тарихи жолы, қоршаған ортаның бояуы жайында мәліметтерді бойына жинаған мәдениеттің негізгі категорияларының бірі болып табылады. Яғни, кез келген халықтың ғасырлар бойы қалыптасқан мәдениеті мен дәстүріндегі түстер мен сандардың символдық мәнін анықтау – ғылыми қызығушылық тудыратын мәселелердің бірі.

Түйін сөздер: түс, наным, сандық символдар, қазақ халқы, дүниетаным, киелілік, қазақ хандары.

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Introduction

The current worldview and beliefs of the Kazakh people have been formed over the years and centuries, and have been preserved unchanged, while some have evolved with internal changes until today. Accordingly, studying the problem in the contemporary history in the modern age is considered important not only in a particular field, but also in terms of interdisciplinary and international perspectives. Therefore, the study of the issue of cultural heritage, which has not lost its relevance over the centuries, requires a wide range of scientific research, which should be linked to the history of the Kazakh people through various scientific fields.

As we observe, the types, colors, and symbolic elements that are identified as one layer of the history of the Kazakh people are of great importance in exploring the customs and worldview of the people. After all, some pages of the history of any people are not only found on paper, but also reflected in their literature, faith, customs, art of painting and calligraphy, and we study them by entering all of hidden lines into the history page. All of these are the symbolic representation of the history of the people, tribes, and the present nation and part of it.

The symbol is considered as a semiotics that preserves and transmits the cultural, spiritual, and mythological heritage of any nation. The perception of the world, the emergence of their own identity, and the signs of fear and joy of any nation are reflected in the mythological symbols, beliefs, and traditions, which have been preserved and transmitted through generations.

The color and numerical semantics indicate people's objective perception of the world, while the system of meaning which characterizes humans from a moral-ethical perspective, creates a special basis of evaluating tools. For example, color symbols enable us to understand national culture, and the fusion of language forms in Kazakh culture makes it possible to reconstruct the linguistic image of the Kazakh world. However, comparative-historical analysis assists in deciphering the ways of forming the lexico-semantic system in diachrony.

Therefore, it is clear that information providers of the people's knowledge are represented in the form of information dissemination tools. For example, information about beliefs related to mythical motifs, colors, and numbers conveyed in songs reveals the significance of the people who lived during that time and serves the purpose of their historical continuity during the subsequent period of development.

Materials and methods

The theoretical basis for studying the issue is reflection of the color and numerical symbols and signs in the Kazakh people's worldview thoughts and perceptance system, which are part of their ethno-cultural and spiritual history. In the course of research, we are interested in exploring the scientific works related to this issue, which reveals symbols and numerical signs that convey the beliefs and worldview of the people. The documentary basis was linked to symbolic systems found in written and folklore sources. The main methods of research are historical and comparative analysis and semiotic analysis.

The customs and beliefs of any given people throughout history, as well as their experiences and knowledge were useful in any aspect of their lives. Some of the symbols and signs that they use can be related to the beliefs and understanding of other Turkic and Slavic peoples. Therefore, comparative studies of the topic with concepts of those people who lived nearby or even far away can give it great importance and wide range appliance.

Discussion

Despite the fact that each aspect of the issue has been studied separately, it has not been published as a complete work. However, it is impossible to ignore the fact that the study of the spiritual world of the history of peoples has become the huge interests of researchers to the object of study in every period and in every field of science. Especially, the philology and philosophy experts have given importance to conducting comparative research with linguistic connections in revealing the meanings and significance of different types and numerical symbols.

The main part of research works are limited to a single period in history, and are not interconnected and related to each other, taking into account the time scale. In particular, we can find a few research works on the topic of the color and numerical symbols related to the names of states and tribes as well as spiritual world of the peoples who inhabited the territory of Kazakhstan in the early and middle ages.

However, when we compare its linguistic research with other fields, as we mentioned earlier, it is possible to say that has a leading position. For example, we can mention the authors who have researched in this field, such as L. Urof, A. Matthews, R. Frumkina, and other scholars who has contributed to the research in world of Turkic languages such as A.N. Kononov, E.V. Sevortyan, A.M. Shcherbak, and others.

Academician A.N. Kononov was the first to pay attention to the semantic peculiarities of color terms in the Turkic languages. His works «On the Semantics of the Words «Aq» and «Qara» in Turkic Geographic Terminology», «Semantics of Color Terms in Turkic Languages», and «Methods and Terminology for Determining the Colors of Countries among the Turkic Peoples» examine the semantic peculiarities and meanings of color terms of black and white that exists in Turkic geographic terminology. In these works, the

author studies the ways in which various Turkic peoples create and use different color terms in their languages and explores the meanings that these terms convey.

If we turn to the history of the study of color terms in the Kazakh language, we can mention the works of A.T. Qaiydar, R.G. Syzdykova, Z. Akhtamberdiyeva, B. Omirbekov, Sh. Zharkynbekova, U.B. Serikbayeva, K.T. Qayyrbayeva, R.T. Laulanbekova, and other researchers who have studied the semantic characteristics, symbolic meanings, and usage of color terms in the Kazakh language.

However, there is a lack of works that researchers have extensively studied the significance and symbolic appearance of color and numerical symbols in the history of Kazakh science, therefore we cannot say for sure that the issue of their symbolism and historical significance remains solved. Therefore, in scientific articles that have been proposed, a great deal of attention is paid to revealing the hidden meanings of research objects.

Results

Appearance and significance of numerical symbols.

«In the human society, numbers are considered as religious, divine, and universal symbols, and within them, there are hidden secrets and stories that do not allow the human mind to comprehend the power of numbers, as well as the good and evil that these powers bring to humans», said R.A. Avakova in her work [Avakova 2003]. As the existence of powerful forces has been acknowledged in the form of numerical symbols, they are not only accepted as abstract numbers, but are viewed in terms of their symbolic meaning. Therefore, the meaning of numerical symbols in the culture of each people can be understood only by delving deeply into their philosophical views, beliefs, and worldviews, as well as their material culture. In other words, the symbols that convey faith and belief are formed in accordance with the particularities of each people's worldview. Accordingly, these symbols play an important role in people's lives as decisive factors. For example, in the Turkic worldview, numbers such as three, seven, nine, and forty are considered sacred. Moreover, ancient Turkic people attributed special symbolic meanings to numbers such as 1, 2, 3, 4, 5, 7, 9, 12, 30, 33, 40, 60, 99, 100, 180, and 360. According to the research of A. Nysanbayev and N. Ayupov, for example:

- «1 – «Me», «God», «Beginning».
- 2 – Dualism in understanding the world, «sky father – earth mother» «good side – bad side»;
- 3 – unity and harmony of the world;
- 4 – «four corners», horizontal division of the world;
- 5 – «five-day world» – the human life cycle, symbolizing both birth and death, and the cyclical nature of time;
- 7 – symbolic number representing harmony and balance.
- 9 – unity;
- 12 – a lunar cycle;
- 30 – agreement, («thirty sons»);
- 33 – boundless and infinite world;
- 40 – the beginning of a new cycle;
- 60 – a complete cycle;
- 77 – infinity;
- 99 – the value of infinity in the world;
- 180 – cycle, great cycle.
- 360 – eternity» (Nysanbaev, et. al., 2006).

Let us now discuss the significance and characteristics of the number «three» that hold a high value in Turkic cultures. As mentioned above, the number «three» signify unity and coherence. Researchers indicate that in Turkic culture, the number «three» represent a sense of completeness and integrity. «The rich nature and diversity of climatic conditions allowed for the creation of a rich culture, based on the triad: «charvuchlik» (nomadic culture), «bostanlik» (oasis culture), and «yailak» (mixed pastoral-agricultural culture). To a certain extent, this triad is the material basis for the universality, integrity, self-sufficiency, and, as a consequence, openness of the spiritual culture and worldview of the Turkic peoples» [Nysanbaev, et. al. 2006: 142].

Generally we can obtain information relating to the number «three» from both written sources and folklore materials. When we conduct a comparative analysis of them, we can see that they do not contradict each other, but rather complement each other, providing a more comprehensive understanding of the information at hand. For example, in Kazakh legends and myths, there are connections between three worlds, namely, the sky – the Creator, the earth's surface – humans, and the underworld – the metaphysical realm. In plots built on the struggle and cooperation between these worlds, there are many references to the travels of the main character to sky and underworld and at the end of the story, the hero usually comes back to earth and reaches happiness and lives a prosperous

life (such as in «Golden Saka» and «Er Targyn»). Respectfully, it was also influenced by religious beliefs and preserved in some forms of the Turkic peoples' traditions. Moreover, the traditional culture of the Kazakh people is based on the triad of the universe, which consists of three levels: the upper world, which belongs to the Creator, the middle world, where humanity resides, and the lower world, which represents the kingdom of the dead.

Claude Levi-Strauss laid the foundation for the idea of coming to the symbol through the myth. He examines the symbol in the context of paradigmatic associations, possessing logical meaning. «Therefore, mythology is understood as one of the semiotic codes used to identify the universal images and ideas» (Roshal 2006).

«For nomads the myth was the form of transmission of life experiences that were collected by people. The ancient Turkic mythology provides information necessary to study the idea of the ecosystem unity of nature, as well as to explore the spiritual connections of nomads with nature» [Gasyrlar togysyndagy... 2020]. In other words, we can see that in the process of discovering, understanding, and accepting the world, the formation of their beliefs through cultural and numerical meanings and symbols is a significant factor that enables people to explore and understand the connection between them and nature, and to conduct significant research into their relationships with nature.

And we can read the following lines from the specific inscriptions dedicated to Kultegin and Bilge Khan, «When above is the blue sky, below is the dark earth, but in the middle, humans were created» [Kultegin..., 2001]. This text indicates worldview and understanding of the cosmology of the Turkic peoples and the temporal-spatial attribution of the ancient Turkic world. It also provides evidence of the spatial distribution of the Turkic peoples, with their lands located in the middle of the world and their enemies situated around them. In this context, it is necessary to mention complexity of the Turkic temporal-spatial worldview, which cannot be discussed in this context without precise information about the universality of the objects in the world [Gasyrlar togysyndagy... 2020].

In Turkic tradition, the vertical structure consisting of three levels is accompanied by a horizontal division of the world, that is, towards the east, right and left. The central part of this is considered to be a tree. In other words, the tree is the unifier of the three worlds shown above. In the

mythological and symbolic beliefs of the Turkic peoples, the tree that unites these three worlds is often depicted in various forms. This is also a significant symbol of understanding and perception.

In the traditional worldview of the people, the world is perceived as a quadrangular space, enemies being located around it. The term «bulu» (meaning «four corners» in Kazakh) was used in written records to designate the world borders. S.G. Klyashtorny wrote the following in his work about these four directions: «The peoples of the world's four directions are enemies to the Turkic Kagans. Yshbara kagan wrote in his recording «four seas» about the absolute boundary of the world. The World Center of «Sacred Utugen Horde» was resided by Turkic people who invaded «front» and «back», «riht» and «left», «four corners of the world» [Kliawtorny, 2006]. In one of the letters of Yshbara Kagan, he used the term «four seas» to denote the vast expanse of land where people live. The four seas lie behind the horizontal extent of the world, meaning they represent the absolute limit of the world's expanse. The sea is considered as the world's vast expanse of uninhabited space. The «Sacred Turkic Earth» was recognized as the center of the world, where the Turks lived. From this center of the Turkic Khaganate, the Turks spread out to the four corners of the world. In the Kultegin Inscription the following information can be gleaned on the description about the horizontal model of the ancient Turkic world: «...People lived in all four corners of the world by marching with the army. They had the power to conquer and subdue. They conquered as far as Kadyrkan land on the east and the Iron Gate on the west». In the word «tört bürüş» found in the texts, it either indicates that the Turkish world is divided into four parts or represents a square shape. Regarding this, Serikbol Kondybay wrote in his work «Mythology of the Ancient Kazakhs» as follows: «The horizontal model of the mythological world is based on the opposition of the central and peripheral parts (center and periphery)». In this model, the main indicators are the center (core, center) and four sides (directions): «right» – «left», «front» – «back», «north» – «south», «west» – «east». Therefore, the horizontal model is mostly depicted as a square (rectangle, quadrilateral) or a circle. The structure of the universe is represented by a square or rectangular plane, with a four-point marking. In many cases, the model of the universe is shown as a model of the world of people, as the center of the world, but we should keep in mind that it is also the model of the universe [Kondybai 2004].

In other words, what we have seen here is the three-tiered worldview of the Turkic peoples, which consists of the celestial realm, the earth, and the underworld. Dividing the world into three parts is common among the Kazakh people too. The phrase «ush qat» (three lines) has the same meaning as abovementioned «three», where «qat» is a shortened form of «qabat» (line). The top line represents the celestial realm (the sky), the middle line represents the earth, and the bottom line represents the underworld (the sea). [Dsipova, 2001]. Thus, according to the understanding and perception of the Turkic peoples of ancient time, the underground world itself was divided into three horizontal layers. It was called the «underground». If we were to describe the colors that characterized the lower world, they would be black, colorless, and yellow. The black color was associated with darkness, the earth, and the negative initiation.

Such a understanding is not unique to the Turkic peoples only, but it also has a special meaning for the Chinese, who live nearby. The three lights – the moon, the sun, and the stars, four seasons in a year are divided into three winters, three springs, three summers, and three autumns. That is to say, the number three has been used in complete action.

One of the numbers considered most significant among the Kazakh people is «jeti» which means «seven». Olzhas Suleimenov emphasized the high respect for history among the Kazakhs and described how in every Kazakh household, a special tree trunk, called «sheshire», which indicates the lineage of ancestors up to the seventh generation, is carefully preserved [Suleimenov 2011]. In addition, the significance of the number seven in the customs and culture of the Kazakh people, and its association with the world perception, can be seen through the words and phrases derived from it that are used at various levels of importance: «jeti qazyna» (seven treasures), «jeti ata» (seven ancestors), «jeti qat kök» (seven-colored sky), «jeti juldyz» (seven stars), «jeti kün» (seven days), etc.

In addition, the number «seven» has been considered one of the sacred number from ancient times. The mystical significance of the number seven is also related to cosmogonic beliefs. In fact, we can see from the inscriptions of the Orkhon-Yenisei that the ancient Turkic religious and mythological system attached special significance to the number seven. (Linking to the Orkhon-Yenisei inscriptions). According to I.V. Stebleva, the reason for the special significance of the number 7 in the Orkhon inscriptions is related to its sacred meaning

in the religious-philosophical beliefs of ancient Turks. Tonykok gives this number an even greater meaning, stating that it corresponds to the number of the original army of Qutlug, which was 700.

«In the forest-mountain (area)
Seven hundred gathered together.
Two parts had horses
One part walked on foot»
Seven hundred soldiers followed them»
[Kultegin... 2001: 144].

As we can see, the Kazakh people have a special place for the numbers «3», «4», and «7» in their understanding, and this belief has been passed down through generations until today.

Appearance of color and numerical symbols.

To understand the meaning of the language, it is necessary to study texts that preserve the culture of the ethnic group, primarily oral folklore and literary works reflecting the people's mentality and worldview. Therefore, the material for this work consists of literary works in Kazakh language – poetic, prose, and folklore works.

Traditional art and literary expressions, scientific knowledge and religious treatises presents valuable information that reflects the worldview of the people. Among them are works such as M. Kashgari's «Old Turkic Dictionary» and Zh. Balasaguni's poem «Kutadghu bilik» which is of great linguistic and scientific importance and highlights the customs, traditions, and methods of that period [Drevneturkskii... 1969; Kutty bilik 2003; Kashkari 1963].

According to the opinions of scholars, literary works of the Middle Ages described the fundamental principles and concepts of the people's philosophy and aesthetics, and developed through creativity, their worldview motives animism, Islam archetypes were in close complex and syncretic connection [Zhaksylykov 1999; Nurlanova 1994; Segizbayev 1996; Tradisionnaia... 2002]. The distinctive features of the way of life of ancient Kazakhs, their unique philosophical views on nature described the color symbolism, clarifying the main characteristics that have been preserved in modern linguistic usage.

The information of the above-mentioned monuments shows that the color markers of Turkic languages have already formed a specific system of lexical and semantic groups in the Middle Ages. In this period, color markers have already formed in the names of tools and weapons, animal and plant

names, astronomical terms, names of natural phenomena, precious stones and jewelry, geographical names, names of material culture and artistic objects, socio-political terms, etc. In the course of research, it was revealed that the issue of color symbolism in the worldview of the Kazakh people is related to the cosmogonic ideas of ancient and traditional society members, indicating their commonality. For example, the word «kək» has the following meanings according to the ancient Turkic language dictionary: 1) sky; 2) root; 3) foundation, base; 4) generation; 5) freedom; 6) blue, azure; 7) the dome of heaven; 8) unity; 9) iris; 10) honorable title (kək lyu – one of the gods); 11) title [Drevneturkskii..., 1969; Kutty bilik, 2003; Kashkari, 1963]. As we can see, the word «kək» is used in various contexts: animistic (1), objective (2, 3, 7, 8), social (4, 5, 11), and physiological (6, 9) perspectives. Thus, this word represents fragments of various forms of the world. Firstly, the word «kək» as an animistic feature is associated with the understanding of the word as «aspan» (sky). The concept of «kək» is also understood as a spiritual category. In terms of language, the understanding of this conceptual field is based on classification systems and is interpreted through differentiation and attribution [Zharkynbekov 2006: 146-148].

Color symbols are one of the common topics in various linguistic fields, such as lexical semantics, ethnolinguistics, linguistic anthropology, typology, etc. It is related to the expression of human cultural characteristics in language. Many scholars have studied this issue, and several have classified Turkic languages based on ethnic-genetic principles, such as N.A. Baskakov [Baskakov 2010: 98]. In the classification of A.N. Samoilovich, Turkic languages are grouped according to their phonetic and morphological characteristics into separate groups, and Altai and Kazakh languages are classified as belonging to the mountain or Qypshaq group of Turkic languages [Samoilovich 1922: 15]. The most valuable one nowadays is the classification of A.M. Shcherbak, which also takes into account the history of Turkic peoples, and his linguistic measurements. According to its phonetic and morphological characteristics, the southern dialects of the Altai language are grouped together with the Kazakh and some other languages into a single Kypchak group. [Sherbak, 1994].

The color scheme in any language not only indicates the linguistic aspect of the world, but also conveys certain meanings, concepts, worldviews, emotions, and feelings. The significance of a partic-

ular color in different cultures varies, which is why the identification of certain colors in a language can have different interpretations and emotional reactions. This is directly related to the social, historical, and geographical characteristics of ethnic groups. The associative linguo-typological-color image of the world is an important tool for understanding other cultures, and it also reflects the «code» of the society's perception of any changes [Alymova 2007: 77], taking into account the national culture based on the characteristics of the lexical associations [Dmytriuk 1985: 22].

The ways of conceptualizing this mental category represent a process of subjective reflection of the full picture of the world. They include anthropomorphic, spatial, temporal, fetishistic, biomorphic, animalistic processes, and so on. For example, the association between youth and the color (with the code of time) has been preserved among the Kazakhs from ancient times to the present day. Information preserved in our language can serve as evidence. In the past, the relationship between youth and color was expressed through a common expression: «If there is any flag on the top of the yurt, it means member of a family has passed away. If it is a red one, the person who died was young, and if it is black one, the dead person is middle-aged, white colour means that an old person died».

In modern Kazakh language, the use of terms such as «white beard» (elderly man with a white beard), «blue beard» (man who has recently grown a blueish beard), «black beard» (middle-aged man), and «yellow-haired» (middle-aged woman) can be encountered. The term «forty's red-green» is used by Kazakhs to denote someone who is forty years old. This usage reflects a philosophical aspect that emphasizes the individual's physical and mental strength (associated with red color), as well as the harmony and balance of all truth, symbolized by the color green, which is of particular importance in this stage of life. Ethnic markers that use color symbols reflect the cultural characteristics related to the «identification of boundaries» in relation to ethnic identity processes, either directly or indirectly.

In general, color is a symbol that provides specific information. Therefore, the importance of color in the history and culture of each nation and in the world heritage cannot be underestimated. Understanding the meaning and perception of color is also a complex process that varies from culture to culture. In each culture, the perception of a color is accompanied by various information and data, de-

pending on the interpretation of the color. Among the main colors of the Kazakh people, white, black, and red are indicated.

When we look at numerical symbols above, we mentioned the three worlds. As well as we notice the special place of the three colors in ancient Turkic mythology. That is, if we summarize the three worlds that white, black, and red colors represent: white color indicates the upper or heavenly world. As it is considered the abode of the creator of the sky, it represents the sign of purity and holiness. Black color represents the lower world, the underworld or the world of evil and wickedness. It indicates the residence of the demons and the dark underworld of ignorance and unfamiliarity. As we see, the emergence of color symbols is related to the mythological beliefs and perceptions of that period, which were formed by the interpretation of knowledge and perception.

The black color represents the sign of darkness, evil, and human wickedness, and also symbolizes the strength and courage of black power. For example, according to A. Jaferoglu, the black epithet in the names of the warriors in the «Korkyt ata» epic indicates the synonym of courage and power [Caferoglu 1968].

It is necessary to explain that in many cultures, the color «black» is often associated with negativity and «white» with positivity. For example, in the spiritual world, the color «black» is associated with both evil and goodness, depending on its general context. There are only two cases where the color has a positive meaning: 1) a forest, a black forest (dense, thick); 2) blackening (to become dark, to darken). However, in phraseology, some peculiarities and combinations of the «black» color component with other words are found. In the Russian language, for example, one of the lexical meanings of the word «black» is «opposition to light, which indicates blackness and white color» [Ozhegov, et. al. 1995].

It is necessary to explain that in many cultures, the color «black» is often considered the opposite of the color «white», and both colors are used in a comparative sense in terms of their meanings. Among European peoples, this perception of the two colors has been comparably the same from ancient times: white color has always been considered a symbol of light, purity, and justice, while black color has been seen as a symbol of darkness, death, and fear [Utegenova 2020: 194]. Similarly, in medieval writings, angels are depicted with white wings, while evil spirits are associated with black color, that is,

white color is associated with goodness, and black with evil.

However, if we say that the «black» color is used only in a negative sense, it would be incorrect. Because during the analysis of the meaning of the «black» color, it can be seen that it has not only negative, but also neutral and even positive meanings. For example, in the Russian language interpretation dictionary by S.I. Ozhegov, 11 definition of the word «black» is given [Ozhegov, et. al. 1995: 192].

In this context, let us pay attention to the semantic uniqueness of the Kazakh people's expression «qara shańyraq» (black yurt). The word «shańyraq» in this phrase indicates the peculiarities of the mentality of the people related to understanding of a house where parents raise children; a house where parents live. «My house is like the big house of this village. It is located under the roof of this black yurt», wrote Mukhtar Auezov [Auezov 2022].

The phrases related to «qara shangyraq» associated with the Kazakh people's views on a happy life: «shangyraghyn biik bolsyn». Synonyms of the phrase include «qara shangyraq» – a large house, a house where one was brought up, and antonyms include «zhas otau». The term «qara shangyraq» has a national peculiarity. Although its meaning is close to the Russian word «dom», it has a broader meaning of «a large house that provides education and where all children worship, and where the elder brother is always welcome to the house where younger brother lives».

However, if we compare the meaning of the word «qara» in these dictionaries, the following pattern emerges: Kazakhs give a generally positive evaluation to the meaning of «qara». For example, phrases like «saint», «wise person», «dignified representative of the people who performs difficult duties assigned to them» use idiomatic expressions such as «qara shangyraq», «qara til», and «qara nar». As we can see, there are contrasting meanings in Kazakh phraseologies, but «qara» has the positive semantic meaning: a supporter of people's spiritual realm, the preserver of the father's customs, a respected and powerful house, possessing the strength of a black horse (qara halyq, qara zher, qara oleng, qara kush, qara domalaq, qara qyz, qara bala, qara zhorgha, qara su, qara dau, qara ter) [Zhaksylykov 1999: 199].

However, on the contrary, there are many negative words associated with the word «qara» in the Kazakh language. For example, expressions like «Qara aspan ainalyp tuskir!» (May the dark sky fall upon you!), «Qarang oshkir!» (Get out of here, dark

one!), «Kozden aulaq!» (Stay away from my sight!) are used to express dissatisfaction or to distance someone. These negative expressions are used primarily in moments of anger or conflict, especially within the family, and they reflect the nature of the language.

The linguistic representation of the Russian and Kazakh peoples reflects their national and cultural characteristics, including religion, national symbols, and beliefs. In Russian culture, the word «qara» (dark) carries a negative connotation (such as evil, deception, darkness, power, magic, struggle, soul, etc.). In Turkic languages, the word «qara» (black) also carries the meaning of «great», «mighty», or «unconquerable» (as seen in names like the Karakhan, Karakum, Karabulak, Karakalpak, etc.).

Based on the survey conducted in 2011, the purpose of which was to identify the attitudes of the Kazakh and Russian populations towards the color «qara» (black), the following results can be observed. The study aimed to compare the reactions in language and culture to understand the significance attributed to the color «qara» [Dsipova 2001: 203].

Reaction	Black (russian)	Black (Kazakh)
Participants of the survey	111	90
Neutral	50	51,1
Positive	0	18
Negative	45,1	2

As we can see from the table, Kazakh phraseological expressions include variations of «qara» (black) that carry significant meanings rooted in its semantic associations: representing the spiritual essence of the people, preserving ancestral customs, symbolizing power and strength (qara halyq – black people, qara zher – black land, qara oleng – black poem, qara kush – black power, qara domalaq – black attire, qara qyz – dark-skinned girl, qara bala – dark-skinned child, qara zhorgha – black horse, qara su – black water, qara dau – black giant, qara ter – black sweat). In Russian linguistic culture, the color black is associated with negative connotations, symbolizing sadness, death, unhappiness, and despair. However, it should be noted that the word «qara/qara» (black) can have different meanings in both languages. For example, it can refer to the color black (qara aiu – black bear, qara koz – black eyes), describe people of lower society group (qara halyq, qara zhaiau – black people), or signify loss or unhappiness («zhernyi den, hodit v chernom» – black day, to dress in black).

Each color signifies specific meanings in the cultural context of nomadic nations. For example, in Kazakh culture, the color white represents purity, justice, the color red symbolizes courage, and the color green signifies renewal and growth. In written and oral literature, there are references to the white flag of Qarakerey Qabanbay batyr and the green flag of Abilai [Abylai khan 2013: 132]. In the poem «Er Qabanbay», it is mentioned that the white flag of Qabanbay batyr is entrusted to Daulet and carried as a symbol, saying, «Be the owner of your land, protect it with your soul, do not let Qabanbay die» [Abylai khan 2013: 197].

The color white has also been considered a symbol of bravery and nobility. Therefore, historical leaders, national heads, and warriors would raise a white flag before going into battle. For example, Baqytbek Bämshiuly describes the flag of the Shingiz Khan as «a white flag made of the thousand moonlight rays and adorned with eighty-one feathers».

«Temujin moved from the Kemirgi and settled along the blue lake near the Qara mountain close to the Sengir River. In the new realm, Altyn Qushar, Sheshen bek, endowed with wisdom, approached Temujin and said, «We will make you a khan!». They raised him as a khan saying the following lines:

To the fierce battle
Let's go together.
...When charging –
If there is no fear,
Declare it as courage,
You are fearless
from the nation!
On the bloody land,
If there is no defense,
Declare it as mighty
from the ancestors,
You are the leader with a black head!

Taking a vow, looking up to the blue sky, stepping onto the black land, he plunged into the embrace of the nine-rayed white banner. Shyngys Khan, in such a brave manner, at the age of forty-five, sitting on the thrown along the Onon River, set his nine-rayed white flag».

Raising white flag had its continuation during late Kazakh Khanate. For example, Kazakh Khan Shyngys Khan had white flag also. «...Esim Khan brought to Kultobe red flag he heritade from his ancestor Orys Khan and white flag his father Shyngys Khan

owned calling people for unity» [Omarbekov 2015].

Apart from that, «Abilai's white flag» refers to Abilai Khan's military flag. It was used as a symbolic representation associated with the name of the entire Kazakh people. In the early 20th century, the Kazakh intelligentsia and Alash leaders called for unity among the people and rallied around Abilai's white flag. In essence, Abilai's white flag symbolizes a historical emblem and a manifestation of resistance against Jungar aggression. In the work «Five Histories (Tauarikh Khamse)» by historian Qurbanghali Khalid, it is mentioned that Khan Onan, had a white white [Khalid 1992].

The poet Ongar Mausym described it as follows: «This white banner is a symbol of purity. I unfolded and examined it carefully. It had acquired a slight yellow tint over time, and its edges were frayed. It had a length of 150 cm and a width of 70 cm, a flag made of white fabric...» [Dala Diplomacy 2018].

There is a poem by poet Kulketai:
Seven times the color of pure gold,
To the shining white flag that has flown.
Radiant as the sun, a prophet has emerged,
To my hero, the white flag of Khozhabergen.

During the time of Abul Khair Khan, the revered white flag, which led the warriors from victory to victory, is currently preserved in the house of Mukhataiuly Zhumashty in the Bugty summer pasture of Bayan-Ölgii region. [Dala Diplomacy 2018].

The primary name given to the white flag among the people is «The White Flag of Justice». Wherever the white flag is raised, there is no room for injustice.

The color «white» signifies the culmination of all goodness and the manifestation of a better world. For example, Aqsaqal (elderly wise person), Aqbulak (white spring), Aqtau (white mountain), Ananyn aq süti (mother's white milk), aq jürek (pure heart), aq neke (clean conscience), aq niyet (pure intention), aq tilek (white prayer cap), aq bata (white blessing), aq adal mal (white righteous wealth), aq oramal (white pasture), aq jauyk (white robe), aqsha (the value of justice), aqsha qar (white snow), aqsha bult (white cloud), aqbas (white horse), aqbozat (white swan), aqgül (white flower), aqzhelek (white carpet), aqzheleñ (white sail), aqiyq (white dawn), aqqayyñ (white bird), aqqu (white lamb), aqtyq (white happiness), aq suñqar (white falcon), aqjol, etc. all represent the positive connotations associated with the color white.

However, if we consider the place of the white color in Kazakh history, it represents the symbol of the nation's language, religion, and noble spirit. «Tu» refers to the religious aspect and is associated with spiritual purity. It is closely connected to the sacred realm.

The white color is the symbol of righteousness, justice, nobility, purity, and humanity, representing the highest virtues of a person. This concept is recognized throughout the world. It has been used historically in times of peace, signifying the cessation of conflicts and the call for reconciliation. It is not only applicable to individuals who have achieved spiritual enlightenment but also to the military, as a sign of peace and non-aggression. It is considered sacred and not to be violated, even during times of war. It is extended to include innocent children and is regarded as a shield against misfortune.

According to B. Uteshova, the prominent Kazakh scholar, the prevalence of the white color in Kazakh society reflects its association with righteousness, justice, and a high social status. It signifies the qualities of fairness and integrity. [Uteshova 2001].

Furthermore, we know from history that the descendants of Genghis Khan were referred to as «white bones» or «white descendants».

In Turkic cultures, the color blue represents stability, height, and depth. The term «blue» can have several meanings. They include the sky, blue grass, the creator, the deity, and the freedom [Uteshova 2001]. The Blue Sky Creator is associated with the Turkic mythological deity who created and supported the Turkic people, providing them with strength and prosperity. The deity has been revered and used in Turkic culture until our time, and later, it became associated with the name of the Islamic deity Allah among Turkic-Muslim populations.

The names of land and water bodies are often closely related to colors. The perception of the environment has been expressed through the use

of words such as white, black, red, blue, yellow, and green to describe various features. Toponyms indicating colors are frequently associated with the color of mountain ranges, the soil on the surface of the earth, and the color of sand. They provide information about the natural characteristics of the land in the composition of geographical names, such as Boztau (Gray Mountain), Sarytau (Yellow Mountain), Köktau (Blue Mountain), Qızılkesek (Red Cliff), Aqjar (White Cliff), Aqsay (White River), Qızılqudyq (Red Will), Aqqudyq (White Will), and so on.

Conclusion

The study of numerical and color symbols mentioned above holds significant importance in the exploration of cultural, spiritual, philosophical, and cosmological aspects of historical periods among different peoples. Analyzing the descriptions reflected in the names of land and water bodies provides valuable insights into their perception and understanding of the world.

Examining the relationships between different cultures' interpretations of colors and numbers not only provides personal insights but also allows for comparative analysis, highlighting various distinctions and characteristics. Furthermore, considering the specific historical contexts in which these interpretations have evolved over time can contribute to the understanding of additional nuances and supplementary descriptions associated with the given period.

We observe that the unique worldview of the Kazakh people, constructed around the interplay of colors and numbers, is closely intertwined with its spirituality. Moreover, this worldview, which has been passed down from generation to generation, holds significant importance in various scholarly and academic studies conducted to this day.

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