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Zh.B. Zhauynshiyeva¹, Zh.K. Kiynova², A.Bergman³

¹Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

²Kazakh National Women's Teacher Training University, Almaty, Kazakhstan

³Humboldt University of Berlin, Berlin, Germany

E-mail: ¹zhazira.zhauynshieva@mail.ru, ²zhanarkiynova@gmail.com,

³anka.bergmann@hu-berlin.de

ORCID: 0000-0002-5013-3317, 0000-0002-9139-1128, 0000-0002-6800-1929

NUMERICAL QUANTIFICATION IN THE FOLKLORE LANGUAGE: THE EXPERIENCE OF COMPARATIVE ANALYSIS

Abstract. The article is devoted to the comparative description of numerical quantification in the folklore language within the framework of linguocentric, textocentric, anthropocentric approaches. Folklore numerals – the numbers of the first ten, since they make up the initial series of natural numbers, are compared on the material of Kazakh and Russian magic, folk tales. The article analyzes the numbers of various contexts with the use of the numerals *one, two, three*, which express various quantifications and sacred meanings that go back to the foundations of the universe and the mythopoetic tradition. Differences in the expression of quantitative meanings indicate the uniqueness of the folklore picture of the world, an integral part of which are numbers that act as a quantitative parameter in determining the qualitative structure of the world. Special attention is paid to the expression of space-time values in which events unfold and the actions of fairy-tale characters take place. The authors come to the conclusion that folklore numerals represent a single microsystem, which is subordinated to a common poetic system and consists of single numerals, counting, associative series. Numbers in oral folk art are mainly either a proper definition, including an epithet, or an integral component of complex definitional constructions. Quantification as a quantitative characteristic of reality determines the uniqueness and multiplicity of calculable objects.

Keywords: numerical quantification, folklore, magic and folk tales, comparative analysis

Ж.Б. Жауыншиева¹, Ж.Қ. Қиынова², А. Бергман³

¹Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан

²Қазақ ұлттық қыздар педагогикалық университеті, Алматы, Қазақстан

³Гумбольдт атындағы Берлин университеті, Берлин, Германия

E-mail: ¹zhazira.zhauynshieva@mail.ru, ²zhanarkiynova@gmail.com,

³anka.bergmann@hu-berlin.de

ORCID: 0000-0002-5013-3317, 0000-0002-9139-1128, 0000-0002-6800-1929

Фольклор тіліндегі сандық квантификация: салыстырмалы талдау тәжірибесі

Аннотация. Мақала лингвоцентрилік, текстоцентрилік, антропоцентрилік тәсілдер шеңберіндегі фольклор тіліндегі сандық квантификацияның салыстырмалы сипаттамасына арналған. Қазақ және орыс қиял-ғажайып және халық ертегілерінің материалы негізінде фольклорлық сандар – алғашқы ондықтың сандары салыстырылады, өйткені олар натурал сандардың бастапқы қатарын құрайды. Мақалада сандар талданады әр түрлі контекстегі *бір, екі, үш* сандарды қолдана отырып, олар ғаламның және мифопоэтикалық дәстүрдің негіздеріне оралатын әр түрлі квантификациялар мен қасиетті мағыналарды білдіреді. Квантитативті мағыналарды білдірудегі айырмашылықтар әлемнің фольклорлық көрінісінің өзіндік ерекшелігін көрсетеді, оның құрамдас бөлігі әлемнің сапалық құрылымын анықтауда сандық

параметр ретінде әрекет ететін сандар болып табылады. Оқиғалар өрбіген және ертегі кейіпкерлерінің әрекеттері орын алатын кеңістіктік-уақыттық мағыналарды білдіруге ерекше назар аударылады. Авторлар фольклорлық сандар жалпы поэтикалық жүйеге бағынатын және жалғыз сандардан, санауыштардан, ассоциативті қатарлардан тұратын біртұтас микрожүйе деген қорытындыға келеді. Ауызша халық шығармашылығындағы сандар негізінен нақты анықтама болып табылады, оның ішінде эпитет немесе құрамы жағынан күрделі құрылымдардың ажырамас компоненті. Квантификация болмыстың сандық белгісі ретінде есептелетін объектілердің бірегейлігі мен көптігін анықтайды.

Кілт сөздер: сандық квантификация, фольклор, қиял-ғажайып және халық ертегілері, салғастырмалы талдау

Ж.Б. Жауыншиева¹, Ж.К. Киынова², А.Бергман³

¹Казахский национальный педагогический университет имени Абая, Алматы, Казахстан

²Казахский национальный женский педагогический университет, Алматы, Казахстан

³Берлинский университет имени Гумбольдта, Берлин, Германия

E-mail: ¹zhazira.zhauynshieva@mail.ru, ²zhanarkiynova@gmail.com,

³anka.bergmann@hu-berlin.de

ORCID: 0000-0002-5013-3317, 0000-0002-9139-1128, 0000-0002-6800-1929

Числовая квантификация в языке фольклора: опыт сопоставительного анализа

Аннотация. Статья посвящена сопоставительному описанию числовой квантификации в языке фольклора в рамках лингвоцентрического, текстоцентрического, антропоцентрического подходов. На материале казахских и русских волшебных, народных сказок сопоставляются фольклорные числительные – числа первого десятка, поскольку они составляют начальный ряд натуральных чисел. В статье анализируются числа различные контексты с употреблением числительных *один, два, три*, которые выражают различные квантификации и сакральные смыслы, восходящие к основам мироздания и мифопоэтической традиции. Различия в выражении квантитативных смыслов свидетельствуют о своеобразии фольклорной картины мира, составной частью которой являются числа, выступающие в роли количественного параметра при определении качественной структуры мира. Особое внимание уделяется выражению пространственно-временных значений, в котором разворачиваются события и происходят действия сказочных персонажей. Авторы приходят к выводу, что фольклорные числительные представляют собой единую микросистему, которая подчинена общей поэтической системе и состоит из одиночных числительных, счетных, ассоциативных рядов. Числа в устном народном творчестве преимущественно являются либо собственно определением, в том числе эпитетом, либо неотъемлемым компонентом сложных по составу определительных конструкций. Квантификация как количественная характеристика действительности определяет единичность и множественность исчисляемых объектов.

Ключевые слова: числовая квантификация, фольклор, волшебные и народные сказки, сопоставительный анализ

1. Introduction

The numerical code as a unique cognitive phenomenon determines the whole variety of relations both at the level of interaction between a person and the surrounding world, and at the level of language, since it represents the basic semantic-grammatical category “quantity”. According to N.D. Arutyunova, “the number is, perhaps, the most abstract concept from the material and eventual reality, and at the same time, in life and in human consciousness, the number is closely connected and constantly interacts with the objective world” (Arutyunova, 2005: 6).

Number as an abstract concept is associated with the most ancient mythopoetic representations and has a qualitative and quantitative characteristic. In the mythopoetic tradition, sacred meanings were attached to numbers, which is due to their syntagmatics, that is, the combination of numbers with linguistic units. Therefore, "numerical" texts may indicate that "in archaic cultures, number and count were sacralized means of orientation and «cosmization» of the universe" (Axes, 1980: 629).

The numbers contain information about cultural symbols and reflect the stereotypes of the national worldview. Numerical symbolism is most clearly manifested in folklore, especially in fairy tales, where some numbers have a stable and conditional character. Number as a cultural concept is closely related to the categories of quantity and quality, space and time. Well-known folklorist V.Ya. Propp notes that in folklore, which reflects the pre-earthly stage of awareness of time, time is indicated fantastically: for example, the hero leaves for three, nine, twelve, thirty years. The conditionality of the number in the designation of time expands and extends to counting in general: "Counting in folklore is just as conditional as space and time are conditional" (Propp, 1963: 71). The numerals in folklore have figurative semantics and can be used as artistic and visual means mainly in fairy tales of the peoples of the world. Fairytale plots reflect archaic ideas about the universe associated with numerical superstitions, which are based on traditional symbolism. Conspiracies and spells make up the oldest layer of folk culture and, like a fairy tale, are associated with magic and rituals.

As a rule, fairy tales and other genres of "small" folklore texts reflect examples of «naive arithmetic» based on the methods of initial counting: recounting, doubling, tripling, finding a half, as well as an approximate evaluation to a «round number». In the language of folklore, the numerals of the first ten are frequent, since they constitute the initial series of natural numbers. The original practical counting was based on small numbers and simple operations on them with the help of bending fingers as counting tools that set a reference set (5, 10 or 20) and limit the limits of the initial count. "The number is not immediately singled out as a separate sign – there is an idea of the reference sets of specific objects: something is still considered in pairs, something in tens, something in dozens. The language preserves the relics of such «practical counting» in the names of numbers (Russian forty), in the formulas of simple counting operations» (Fedorova, 2014: 488).

The universality of the mental category «singularity – plurality» is determined by the national-cultural conditionality of quantitative relations. The interaction of different countries, people and culture is largely based on quantitative exchange. Therefore, in order to achieve a «quantified» mutual understanding, a common language is needed – a single code for denoting quantities. So, gradually and naturally, humanity adopted a universal alphabet of counting, based on a natural series of numbers – Roman or Arabic.

Number as a quantitative sign is a language universal. Quantification as a reduction of qualitative characteristics to quantitative ones is expressed by means of a number, which in folklore texts has both an explicit (quantitative relations are expressed using numbers or words) and an implicit (quantitative relations express a hidden meaning) character. Within the framework of this article, examples of numerical quantification are illustrated and described on the material of fairy tales through a comparative analysis.

2. Methods and materials

2.1 Methods

As research methods, historical-functional, system-functional methods were used, as well as contextual analysis and philological analysis as the main method of textual criticism, which made it possible to describe the nature of numerical quantification in the language of folklore. The historical-functional approach means the study of literary phenomena and the impact on the readership of works of art. The historical-functional method allows us to study and generalize the reader's experience of certain historical epochs, allows us to trace the mutual influence of national literatures, the perception of individual literary forms and genres, and contributes to the comprehension of the role and meaning of folklore texts in modern society. The historical-functional approach involves the study of the "life of a work through the ages", the system-functional approach involves the analysis of a system of methods of influence, embedded in the work. Both methods are based on the idea of reader significance in an artistic space; the first is real, and the second is implicit.

Contextual analysis is the analysis of a part through the whole, the method of a descriptive system in which the units of analysis are linguistic or speech units.

The main method of textual criticism – philological analysis of the text is based on the originality of literature as a historical phenomenon and as a form of art. Philological analysis includes elements of linguistic, stylistic and literary analysis and is a reading of the text in the unity of form and content.

In addition, the study of the text of a fairy tale is carried out within the framework of linguocentric, textocentric and anthropocentric approaches. In folklore, a fairy tale text is considered as a multi-level hierarchical system, to describe the structures of which various methods are used. Invariants form the basis of any fairy tale; its content can be conveyed using a sequence of functions that can be defined as units of the semantic description of a fairy tale.

2.2 Materials

The material of the study was samples of a fairy tale epic from the collection – "Heritage of the Ancestors" – a multi-volume valuable publication, which includes unique texts of the Kazakh folklore genres. The 74th volume presents Kazakh fairy tales (Heritage of the Ancestors, 2010). The main part of Russian folklore is made up of fairy tales as a kind of oral adventure literature. An extensive collection of Russian folk tales was collected and edited by A.N. Afanasiev (Afanasiev, 2010). Subject associations associated with numbers are illustrated on the basis of Kazakh and Russian fairy tales. In addition, incantations and spells were used as research material as samples of "small" folklore texts that serve as a magical means of achieving the desired in medical, protective, commercial, obstetric, producing and other rituals.

When describing examples of numerical quantification, the materials of the National Corpus of the Russian Language (NCRL) and the National Corpus of the Kazakh Language were used as modern reference and information systems that allow you to quickly and efficiently find a large number of language examples necessary for various linguistic studies. The sources of examples are works of oral folk art and fiction, journalism, etc. For example, in Russian fairy tales, the combination of *tridevyat'* [worlds away] is often found, illustrating an example of numerical quantification expressed in an explicit form.

324 occurrences for *tridevyat'* [far distant, worlds away] are noted in the NCRL, almost all of them are part of the turnover for *za tridevyat' zemel'* [in far distant lands]. So, V.Ya. Propp gives an example of a fairy tale text, where by means of combinations *za tridevyat' zemel'* [in far distant lands], *za tridevyat' morej* [in far distant seas], non-quantitative, but qualitative relations are expressed: "At that time, a Firebird flew in, grabbed their mother and took her to far distant lands, far distant seas with her kingdom" (Propp, 1946).

3 Discussion

There are many works in the scientific literature, the object of which are numbers, their symbolic meanings and cultural connotations. The problems of the emergence, formation, development and functioning of the concepts of number and numerals among many nations were paid much attention to by historians of "primitive culture" (E.B. Taylor, L. Levy-Bruhl, B.A. Frolov, etc.), researchers of numerical mysticism (K. Eckartshausen, V.M. Kirillin, A.I. Borodin)

The number as a cultural concept is considered in the fundamental and modern works of foreign and domestic researchers in cognitive science, linguoculturology, ethnolinguistics, folkloristics, mythopoetics and other areas of philological science focused on the anthropocentric approach (W. von Humboldt, F. de Saussure, Sapir-Whorf, L. Weisgerber, V.Ya. Propp, V.N. Toporov, N.L. Zhukovskaya, N.D. Arutyunova, E.S. Kubryakova, V.A. Maslova, A.T. Khrolenko, and S.P. Pravednikov, S. Kaskabasov, E. Zhanpeisov, K. Shamshadin, S. Negimov, A.Zh. Zhaksylykov, K.S. Dusipbaeva, Zh. Mankeeva, G.N. Smagulova, etc.).

Source analysis of ethnocultural numerical designations and measures in the Kazakh language was the object of dissertation research at the beginning of the 21st century, during the development of the concept of anthropocentrism in the humanities and the actualization of the study of the national language as a historical and cultural phenomenon (K.S. Dusipbaeva, K.K. Kurkebaev, Karaja Oktay and others).

In recent years, dissertations have been defended in Kazakh linguistics on the study of the linguocultural foundations of numerical designations in the Kazakh language, comparative historical, cognitive analysis of the category of number in the Turkic languages, comparative analysis of numerological culture on the material of languages with different structures (O.R. Dosymbekova, Zh.B. Kurmambaeva, D.Zh. Ryskulbek and others). In the article by T.T. Ayapova and Zh.B. Kurmambayeva, Hans Schah. "Linguocultural basis of numerals in the Kazakh language" provides a linguocultural description of numerical designations in the Kazakh language (Ayapova, Kurmambayeva, Hans Schah, 2023).

Numerical symbolism in the folklore and literature of various peoples has become the object of separate studies. In the monograph by R.M. Muratova "Symbolism of numbers in the language and culture of the Bashkirs" describes the artistic and visual function of numbers in Bashkir folklore (Muratova, 2012). O.A. Kazakevich analyzes the ways of expressing quantitateness in the folklore texts of the Northern Selkups (Kazakevich, 2015). Researchers of Tuvan folklore pay special attention to the mythical properties of numbers and note the special status of the number "41": "It is interesting to use the number 41 in a Tuvan fairy tale: a khan with forty-one minds, forty-one fortune-telling stones. Tuvans have a belief that fortune-telling stones usually have magical power if they are collected among the pebbles of forty-one rivers or extracted from the goiter of a bird that picked them up from the banks of forty-one rivers (the Kyrgyz

kumalaks are collected) from forty-one pellets of sheep droppings" (Samdan, 1994). In modern philological science, numbers as an element of the fairy tale narrative are studied in the context of the intersemiotic translation of fairy tales (Shchurik, Gorshkova, 2019).

4. Results

Among the expressive language means of folk poetics, numerals occupy a special place; which make up an extensive layer of folklore vocabulary. Numbers are the main lexical means of expressing quantitateness. In folklore works, numerals play the role of a specific sign, conditionally denoting a small or large amount of something. They can be used to describe gigantic, astronomical quantities or to convey the meanings of "negligible, scanty", so they denote a qualitatively hyperbolizing function. Numbers in a fairy tale describe the characters and the events taking place within the oppositions big – small, close – far, long – short, etc. Numerical designations characterize the size, volume, size, strength, power and other qualities of fairy-tale characters.

"Folklore knows only empirical space, i.e. the space that surrounds the hero at the moment of action, what happens outside this space does not exist" (Propp, 1976: 92). In folklore texts, especially in the language of fairy tales, numbers express figurative meanings, denoting objects in space, entering into enumerative constructions that combine quantitative and ordinal numbers, deictic pronouns, local adverbs and other words that fix the reference of a name: *one, another, third, fourth*, etc. For example, the description of fairy-tale characters in space through their enumeration has figurative and symbolic meanings: ... Monsters are sitting around. *One* with horns with a dog's face, the *other* with a rooster's head. *There's* a witch with a goat beard. *Here* the skeleton is prim and proud. *There's* a carla with a ponytail, but a Half-crane and half-cattle (A.S. Pushkin).

In folklore works, "small" numerals are mainly used - the beginning of the natural series, as a rule, from one to seven. "One begins the number series and therefore denotes the smallest value. But this does not testify to the value smallness of this number. *Starting* a row, *one* becomes its *boss* and *head*. If we imagine a series of natural numbers not abstractly, but embodied, for example, in the system of living beings – people, then "one" becomes the "first", the leader in front" (Arutyunova, 2005: 18–19).

In the early cosmological ideas of the Kazakhs about the world, the number *bir* [one], as well as the derivative word *zhalgyz* [lonely], have sacred meanings of unity and integrity *bir butin dunie* [whole world]; beginning, primeval natural phenomenon *birinshi kyn kurkireu* [first thunder]; concentration of forces *bir tamshy ter* [drop of sweat]; anomalies in nature *zhalgyz muyiz* [one-horned]; sacred plants, creatures *zhalgyz agash* [lonely tree].

The semantics of folklore numerals is expressed in the fact that they are predominantly either the definition itself, including the epithet, or an integral component of complex definitional constructions. When used attributively, all numerals are combined with a noun in the singular. In Kazakh fairy tales, the most frequent is the numeral *bir* [one], which expresses various quantifications:

a) the generalizing meaning of the indefinite person "someone": "*Otken zamanda bir bay bolypty, ol bir perzentke zar bolypty, etek zhenin sydyryp, aulie koymai kydyryp, bir bala surap alypty*" [Once there was a rich man who had no children, wandering around, and without leaving a single healer, asked for one child] (Heritage of the Ancestors, 2011: 35);

b) a stable combination of *bir kuni* with the meaning “once”, which is an integral part of the beginning of the fairy tale narrative: “*Bir kuni mystan kempir su aluga kudykka keledi. Kudykka tal basynda otyrgan kyzdyn sureti tucip turady. Mystan kyzdy kudyktyн ishinde otyr eken dep, khannyn uazirlerine khabar beredi*» [Once the witch came to the well for water. There was an image of a girl in the well sitting on a tree. The witch informed the vizier of the khan that the girl was sitting in the well.] (Heritage of the Ancestors, 2011: 35); «*Bir kuni piyala kesede sut tur edi, daladan bir zhylan kelip kesedeги sutti ishedі de, bir tenge tastap zhylzhyp zhure beredi*» [One day there was milk in the bowl, one snake crawled from the street and drank milk from the bowl, then left one coin and crawled away] (Heritage of the Ancestors, 2011: 167);

c) a stable combination of *bir ozi* with the meaning “to be alone with himself”: “*Bir ozi kalganda zhurtka tutka bolar deysin be?*” [“Left alone with himself, it is unlikely that he will be able to support the people] (Heritage of the Ancestors, 2011: 167);

d) a generalized definition of event time is expressed by combining *bir uakytta* ‘in an instant’: «*Bir uakytta kyz terezeden sekirip tusip, atka minip, zhalmauyzdy pyrak eken dep zhure berdi*» [In an instant, the girl jumped off the window, got on a horse, thinking that she had seen a Pegasus instead of a witch rode on («Heritage of the Ancestors, 2011: 79).

In Russian folk tales, mythopoetic numerical constants symbolize the cosmic world of a person, projecting his ideas about the world around him. If in Kazakh folk and fairy tales the most frequent is numerical quantification in combination with the number *bir* ‘one’, then in Russian fairy tales quantified meanings are expressed by means of numbers *two, three, four, five and seven*.

The number *two* in Russian fairy tales expresses binary relations, which is based on the principles of building the entire universe according to the laws of opposition and symmetry. Firstly, the world is woven from contradictions and contrasts, which are encoded by the number two. Philosophy and logic reflect this in their categories: affirmation – negation, thesis – antithesis, form – content, etc. Secondly, the entire universe is deeply permeated with the principle of pairing. The laws of symmetry operate in mathematics, physics, chemistry, biology. In human anatomy, symmetrical duality manifests itself most clearly (right and left sides, two arms, two legs).

In Russian fairy tales, the most frequent number is *two* in the meaning of duplication and pairing, for example: “...*Masha vyshla na kryl'co i gor'ko zaplakala; prileteli dva golubka, razobrali ej yachmen', i muku, i sazhu, potom seli ej na plechi – i vdruk ochutilos' na devushke prekrasnoe novoe plat'e*”. [“... Masha went out onto the porch and wept bitterly; two doves flew in, sorted out her barley, flour, soot, then sat on her shoulders – and suddenly a beautiful new dress appeared on the girl.”]. (Afanasiev, 2010: 56). Here the number two combines paired characters endowed with magical qualities and performing the same actions in relation to the heroine of a fairy tale story. The rites and beliefs associated with twins go back to Slavic mythology – the Indo-European twin myth, in which paired characters act as wonderful helpers of the hero.

In Russian folk daily life tales, the number *two* denotes opposite concepts, as a rule, these are two individuals, objects that make up the antithesis. For example, in the fairy tale “Seven-year-old daughter” we read: “... *Two brothers were driving: one poor, the other rich. Both have horses. The poor man has a mare, the rich man has a gelding.*” Further in the tale, the brothers are endowed with opposite qualities and behave in completely

different ways: the rich brother turns out to be greedy, stingy and stupid; poor – generous and magnanimous.

In Russian fairy tales, the number *two* personifies the principle of pairing and symmetry, on which the entire universe is built. The plots of everyday fairy tales are built on antithesis. The semantics of opposition correlates with the system of binary oppositions that form the basis for constructing the world.

In folklore, numbers can express spatio-temporal meanings in which events unfold and actions of fairy-tale characters take place. Therefore, epic time is a semantic unit of folklore poetics, i.e. artistic and aesthetic category, which determines the dynamics of plot development and the activities of the hero. The main events of the epic, fairy tales (the birth and maturation of a hero, the path of characters, a fight with an enemy, a heroic dream, a feast for marriage or victory over an enemy) are determined by the formulas of epic time.

Epic time can be expressed by combining a numeral with a noun denoting some time period: *zhyl* 'year' *tun* 'night' *kun* 'day'. For example, in the fairy tales of different peoples, the expression three days is marked, being included in various narrative formulas, creating an image of a sluggish or stormy event: "Sujtip, arada ush kun otkennen kejin, kyz tamnyn terezesinen karap otyrsa, nan satyp zhurgen pyrakty koredi" [Three days later, when the girl was looking out the window, she saw a pegasus who was selling bread] (Heritage of the Ancestor, 2011: 79); "Khasan ush kunde kaytyp keluge uade berip, kalaga karay ketedi" [Hassan leaves for the city, promising to return in three days] (Heritage of the Ancestors, 2011: 84).

In Russian fairy tales, the expression *three days, three nights* determines the duration of the action and its successful outcome. For example, in Russian fairy tales, fights between enemies last three days and three nights: "... *The Serpent roared and flew into Dobrynya like a whirlwind. They fought for three days and three nights, and no one could prevail. Dobrynya was tired, he was already thinking of retreating, when he suddenly remembered his mother and tripled his strengths. He waved his heroic sword and cut off all the heads of the snake*" (Afanasiyev, 2010: 43).

Perhaps the most favorite and most commonly used number in fairy tales of different peoples is the number *three*, the popularity of which goes back to the origins of human culture and the foundations of the universe, when the principle of the trinity of being was widely used – the three-dimensionality of space, the three-phase substance, the trinity of time. Space – one of the two forms of existence of matter – has three dimensions. The threefold nature of time is realized in the sequence of past, present and future.

The number *three* permeates the entire narrative, starting with the architectonics of the tale and ending with the system of its images. This is the first number, which has a symbolic sacred meaning in a number of traditions, it opens the number series and qualifies as a perfect number and the main constant of the mythopoetic macrocosm. The sacred semantics of the number 'three' is expressed in the definition of the vertical structure of the world (*ush dunie* - *kok ushi* 'heavenly world', *zher ushi* 'earthly world', *zher asty* 'underground / underwater world').

In fairy tales of different peoples, the number *three* organizes the vertical division of the world, three heroes of a fairy tale, three highest values, three social groups, three attempts, three stages of any process, etc. as an image of absolute perfection, a dynamic process that has a beginning, continuation and end. Therefore, the actions of fairy-tale heroes are repeated three times, which brings good luck and success. In addition, the threefold

repetition, which is one of the elements of the sacred traditions of primitive rites, in folklore accelerates the development of the plot event. For example, the quantitative meaning of the combination *ush mezgil* 'three segments of the day – morning, afternoon, evening' means a three-fold repetition of a certain action: "*Ol kedeydin ozi zhalkaulau edi, zhalgyz eshkisi bar edi. Sonyn sutin ayran kyp iship, ush mezgil pisirip kun korip zhurushi edi*" [He was a poor lazy man, he had a single goat. He cooked ayran from the milk of this goat and survived.] (Heritage of the Ancestors, 2011: 167).

The most frequent fairy-tale formula in Kazakh fairy tales is the combination *ush ul* 'three sons': «*Ol patshanyyn ush uly hәм bir ulken bakshasy bar eken*» [The king had three sons and one large garden] (Heritage of the Ancestors, 2011: 25). Typical in fairy tales is the image of the youngest son who triumphs over his greedy older brothers, which reflects the basic elements of the traditions of nomadic peoples.

Thus, numbers are a necessary component in the construction of the plot of fairy tales - three conditions set before the hero, three obstacles encountered on their way, etc. Numbers, depending on the artistic task, can denote a small and large amount of something. They can be used to describe gigantic, astronomical quantities and to convey meanings of 'negligible'. Numbers in a fairy tale narrative can denote opposite concepts within the oppositions big – small, close – far, long – short, etc. They are often used in determining the number of fairy-tale characters, objects, in describing their appearance, size, volume, magnitude, strength, power and other qualities of heroes.

5. Conclusion

Of course, numbers are included in the artistic system of oral folk art and their use is directly related to the patterns of folklore poetics. Numerical quantification in the language of folklore consists in the fact that numbers do not have a specific quantitative embodiment, but act as a specific sign, conditionally denoting, depending on the artistic task, a small or large amount of something.

Folklore numerals represent a single microsystem, which is subordinate to the general poetic system and consists of single numerals, countable and associative series. Numbers in folklore are predominantly either the definition itself, including the epithet, or an integral component of complex definitional constructions. Quantification as a quantitative characteristic of reality determines the singularity and multiplicity of countable objects. Numbers can denote not only quantity, but also be a carrier of quality, the meaning of a concept or image.

The number as a quantitative sign can retain its specific numerical value and entering into syntagmatic connections, acquires a number of secondary meanings. Therefore, there are a number of culturally significant numbers that have sacred, historical, cultural, value and symbolic meaning.

Numbers in definitive constructions most often act as constant epithets - stable combinations consisting of two or more words, a definition and a defined word, when the numeral as a definition agrees with the words being defined. For example, the epithet *bir beti ai, bir beti kun* [one cheek is the moon, the other cheek is the sun] symbolizes the beauty of the fairy-tale heroine.

Numbers in fairy tales are used as traditional artistic means. A comparative analysis of Kazakh and Russian fairy tales made it possible to compare historical, cultural and national features in the use of words with quantitative semantics. Differences in the expression of quantitative meanings testify to the originality of the folklore picture of the world, an

integral part of which are numbers that act as a quantitative parameter in determining the qualitative structure of the world.

A comparative study of the number provides information about culturally determined quantitative criteria, allows you to determine the similarities and differences in numerical values in different linguistic cultures, which is especially important in the process of intercultural communication and translation transformations.

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