

Numerical Symbolism and its Cross-Cultural Resonance: A Comparative Analysis of Numerical Themes in World Culture and Literature

Matlyuba Sadullayeva Akhrorovna

English language teacher, Asia International University

ABSTRACT

This article explores the symbolic and thematic uses of numbers in storytelling across many literary traditions and cultural contexts. It would examine the functions of particular numbers in diverse literary contexts as well as the cultural connotations associated with them.

ARTICLE INFO

Article history:

Received 11 Aug 2024

Received in revised form

10 Aug 2024

Accepted 18 Sep 2024

Keywords: Pythagorean theory, numbers, one, two, three, four, five, magic seven, symbolic, mythology.

Hosting by Innovatus Publishing Co. All rights reserved. © 2024

Introduction

In Western and Eastern ethnography, ethnology, linguistics, ethno-linguistics, numerology as a science and the symbolism of numbers, as part of a number of sciences, have not become an area of close attention and study for scientists. Meanwhile, Pythagorean theory as a religious-philosophical and mathematical doctrine, founded by the Greek philosopher, mathematician, religious and political figure Pythagoras of Samos (lived in Ancient Greece in the 6th-4th centuries BC), was based on the idea of number as the basis of everything that exists. Pythagoras asserted that "the wisest thing is number", "everything is arranged in accordance with numbers"[2].

Numbers reveal the essence of phenomena and events – this is what adherents and numerologists believe. According to this theory, with the help of numbers, one can comprehend the secrets of existence and decipher the messages of the ancients. Speculations (calculation, intent) regarding numbers can already be found among the Sumerians and ancient philosophers. Recently, interest in numbers has revived among esotericists (devoted to mystical teachings) and conspiracy theorists (observing, keeping secrets). Adherents of numerology are convinced that numbers, thanks to magical power, influence a person's life[1].

Understanding symbolic consciousness as a specific way of knowing reality, with a symbol as its semantic center, suggests the possibility of representing global meanings in a symbolic form.

The idea that man needs symbols, that human knowledge has a symbolic nature, is one of the oldest problems of anthropological philosophy. Symbolic thinking, as is known, implies the ability to draw a line between a real thing and a possible one, between the actual, connected with material experience, that is, sensations, and the ideal.

In the absence of sufficient scientific knowledge, man, by nature inclined to symbolization, in the process of cognition creates a special way of mastering this world - symbolic, which, reflecting the most essential relationships of the surrounding reality, provides him with the key to understanding the ontology of the world.

An analysis of the literature showed that numbers are interpreted differently in different cultures. We presented a brief description of each number, based on its various interpretations. The main research method was an associative experiment, which is often used to characterize the speech behavior of individuals [4], to identify linguistic elements associated with the verbal expression of mental entities [3]. The empirical data were statistically processed. Let's consider what meaning is contained in the symbolism of numbers.

Zero is a symbol of emptiness, primordial chaos, the Absolute from which all things are born [5]. Pythagoras considered zero to be a symbol of pure potential – the possibility of development. Zero is included in the titles of the following literary works: “The Zero Meridian Passes Through Theme” (Olga Prhalova); “Zero Zero Zero” (Roberto Saviano); “Zero K” (Don DeLillo); “Zero” (Sergey Eliseenko); “Maybe Zero is Not Guilty?” (Irina Tokmakova); “Dead Zero” by Max Fry (the seventh book in the “Dreams of Echo” series).

“One” is a number symbolizing the primary integrity, the Divine essence (or Creator), light or the sun, the source of life. [6] In Russian and English, the meaning of the number one is similar.

“Two” is a symbol of pairing, duality, two principles, a symbol of the Moon [5]. Two plays a special role in China, where they believe that the main phenomena of the world are based on a pair of signs. That is why the Chinese often give a pair of identical objects. It is curious that in India the symbol of unity was not one, but two.

In ancient China, the number “three” was a symbol of holiness, legitimacy and honor. In Christian culture, its meaning is no less honorable. It is a symbol of the unity of God the Father, the Son and the Holy Spirit. The number three is often mentioned in both the Old and New Testaments of the Bible: the three Magi, the three denials of Peter, the three crucifixions on Golgotha, the resurrection on the third day. The number “three” often appears in fairy tales: three sons, three attempts, three roads, three wishes.

The number “four” denotes comprehensiveness, ubiquity, omnipotence, firmness, organization, power, intelligence, justice, earth. The symbolism of the number “four” comes from the symbolism of the square and the four-pointed cross. [7] In English, Russian and Uzbek languages, the meanings of the number four partially coincide. This number mainly states the actual number of objects, phenomena: to the four winds - *на все четыре стороны- to 'rt tomoning qibla*.

In his treatise “Rhetoric” (801-804) by the English scholar and poet of the 8th-9th century, representative of the Carolingian Renaissance Alcuin, there are four cardinal virtues: wisdom, justice, courage and temperance. They are especially necessary for rulers of nations [8]. (These virtues are also presented symbolically in Dante's third Cantic of his “Divine Comedy” - “Paradise”) Thus, the quaternary was also reflected in the sphere of morality.

English classic writer T. Stern Eliot (1888–1965) poem “Four Quartets” was created in the late 1930s - early 1940s. This is the pinnacle of Eliot's work, his philosophical lyricism. The number four was certainly not chosen by chance, and here it is doubled (four quartets). Eliot gives it a sacred meaning: the four cardinal directions (north, south, west, east) (almost all parts of the poem have geographical names - areas of London); the four elements of the universe - fire, water, earth and air; but Eliot's two are the main ones: water (this is the river of time, this is eternity) and fire (the fire of love, a rose on fire); the four ages of man - childhood, youth, maturity and old age (here they are connected with the theme of time and the fleeting human life); and, finally, the four sides of the Cross (although they are only implied). The Cross is presented here in its cosmic scale: as something all-encompassing, connecting earth and sky [9].

“Five” is a symbol of man; graphically depicted by a figure of a man whose head, arms spread out to the sides and legs spread wide apart form a five-pointed star; or simply a five-pointed star [6]. Unlike the ancient philosophers of the West, the Chinese sages spoke not of four “elements”, but of five: fire, earth, metal, water and wood. Each corresponded to its own color, taste and one of the five human senses: sight, hearing, smell, touch and taste. The Chinese associated these human senses with the five fingers of the hand, although, from a biological point of view, this is nothing more than a coincidence: our distant fish-like ancestors had exactly five bones in their fins, which later turned into five-fingered limbs [5].

“Seven” is a sacred, mystical number, especially among the peoples of Western Asia; it symbolizes the

cosmic and spiritual order and the completion of the natural cycle [6]. In Ancient Egypt it was associated with the god Osiris, in Ancient Greece - with Apollo. It is no coincidence that Ancient Thebes was called the seven-gate city. Sevens are constantly encountered in ancient Greek and other myths: Niobe had seven children, Astarte had seven daughters [5]. Cities of great historical significance were built on seven hills (Rome, Moscow). The following literary works are associated with seven: "The Seven Raven Princes" (Brothers Grimm); "The Wolf and the Seven Little Kids" (Russian folk tale); "Snow White and the Seven Dwarfs" (Brothers Grimm); "The Tale of the Dead Princess and the Seven Knights" (Alexander Pushkin); "The Flower with Seven Colors" (Valentin Kataev); "The Seven Underground Kings" (Alexander Volkov); "The Mystery of the Seven Dials" (Agatha Christie); "The Seven Days of Creation" (Marc Levy); "The Tale of the Seven Who Were Hanged" (Leonid Andreyev); "The Seventh Cross" (Anna Seghers).

The number seven in archaic mythology performed the function of explaining the universe, the structure of the Universe. As a result of the intensive transformation of mythological ideas, the magic seven penetrates into various forms of social thinking, ancient art, ritual and folklore. Based on ancient folk ideas about the number seven, a unique system of the "magic seven" was formed in oral creativity.

In conclusion numerical symbolism serves as a powerful tool for exploring the shared and divergent aspects of human experience across cultures. By examining how different societies interpret and utilize numbers, we gain insight into the ways in which numerical symbols reflect broader existential themes and contribute to the rich tapestry of human cultural expression.

References

1. The Great Illusions of Our World. Secrets, Symbols, and Signs of World History. Moscow: Reader's Digest Publishing House, 2014. 303 p.
2. Maslova V. A. Introduction to Cognitive Linguistics. Moscow: Flinta; Science, 2004. 204 p.
3. Nesterova T. G., Remizova V. F., Markova G. A. The Content of the Concept "Success" in the Russian Language Picture of the World // The World of Science. Sociology, Philology, Cultural Studies. 2019. Vol. 10. No. 1. P. 23.
4. Remizova V. F., Khudaygulova K. R. Problems of Normative Use of Paronyms in the Student Environment (Based on the Example of Russian and English Languages) // University Complex as a Regional Center of Education, Science, and Culture: Proc. of the All-Russian Scientific and Methodological Conf. 2019. P. 2534-2538.
5. Symbolism of numbers: Signs and symbols [Electronic resource]. URL: <https://simvolik.ru/simvolika-chisel>.
6. Tressider J. Dictionary of symbols / J. Tressider. - M., 1999
7. <http://www.simvolika.com>
8. Kritsky A. Canon the Great. M., ANO "Znamenie", 2006. Eliot T.S. Selected Poetry, "SEVERO-ZAPAD", 1994.

Additional references

9. Sadullaeva M.A. Philosophy of Numerical Symbolism in World's Cultures. International journal of trend in scientific research and development August, 2020 Volume 4 Issue 5, July-August 2020 Available Online: www.ijtsrd.com e-ISSN: 2456 – 6470
10. Sadullaeva M.A. Symbolic language of numbers in Muslim architecture. ACADEMICIA. An international multidisciplinary research journal, may 2020 ISSN: 2249-7137 Vol. 10 Issue 5, May 2020 Impact Factor: SJIF 2020 = 7.13
11. Sadullaeva M.A. Falsafada raqamning gnoseologik tahlil. International journal of education, Social science and humanities. Finland Academic research science publishers. ISSN- 2945- 4492, 7.502- Impact factor, 2024

12. Ollomurodov, A. (2024). Translation Features And Research Of Metaphors In Modern Linguistics. *Modern Science And Research*, 3(2), 821–828.
13. Orifjonovich, O. A. (2024). Zamonaviy Tilshunoslikda Metaforalarning Tarjima Xususiyatlari Va Tadqiqi.
14. Zayniddinovna, T. N. (2021). The Image of the Eastern Ruler in the Works of Christopher Marlowe. *Central Asian Journal Of Social Sciences And History*, 2(10), 10-14.
15. Zayniddinovna, T. N. (2022). The Problem of “A Strong Personality” in Shakespeare’Dramas: Richard III and Macbeth. *Middle European Scientific Bulletin*, 20, 7-10.
16. Zayniddinovna, T. N. (2022). Lyrical Dialogue in Shakespeare's Poems as a Reflection of Renaissance Anthropocentrism and a Strong Personality. *Middle European Scientific Bulletin*, 21, 120-125.
17. Ташева, Н. З. (2022). КРИСТОФЕР МАРЛОУ (ЛИТЕРАТУРНЫЙ АНАЛИЗ): ТАМЕРЛЕН ВЕЛИКИЙ КАК ТИП ЛИЧНОСТИ ВОСТОЧНОГО ПРАВИТЕЛЯ. *Eurasian Journal of Academic Research*, 2(2), 234-239.
18. Zayniddinovna, T. N. (2022). THE CHARACTER OF STRONG PERSONALITY ACCORDINGLY WITH EASTERN THEMATICS IN CHRISTOPHER MARLOWE’S PLAY" TAMBURLAINE THE GREAT". *International Journal Of Literature And Languages*, 2(08), 9-14.
19. Zayniddinovna, T. N. (2022). STRONG PERSONALITY’S ARTISTIC AND POETIC REFLECTION IN THE RENAISSANCE EPOCH. *International Journal Of Literature And Languages*, 2(11), 43-51.
20. nafisa Zayniddinovna, T. (2022). Lexico-Semantic Word Production as a Way of Forming Theater Terminology of the English Language. *American Journal of Social and Humanitarian Research*, 3(10), 144-150.
21. Zayniddinovna, T. N., & Sharofiddinovich, S. S. (2021). General cultural and educational values of ancient-classic latin language. *Central Asian Journal of Theoretical and Applied Science*, 2(5), 77-80.
22. Zayniddinovna, T. N. (2023). CHARACTERIZATION OF THE IMAGE OF AMIR TEMUR IN CHRISTOPHER MARLOWE'S DRAMA" TAMERLANE THE GREAT". *International Journal Of Literature And Languages*, 3(02), 36-43.
23. Zayniddinovna, T. N. (2023). CHARACTERIZATION OF THE IMAGE OF AMIR TEMUR IN CHRISTOPHER MARLOWE'S DRAMA" TAMERLANE THE GREAT". *International Journal Of Literature And Languages*, 3(02), 36-43.
24. Tasheva, N. (2023). EXPRESSION OF LEXICAL-SEMANTIC AND SOCIO-SPIRITUAL PARAMETERS IN THE CREATION OF GREAT HUMAN FIGURES IN ENGLISH RENAISSANCE DRAMA. *Академические исследования в современной науке*, 2(21), 50-57.
25. Tasheva, N. (2023). LINGUISTIC AND STYLISTIC FEATURES OF THE TRAGEDY" TAMERLANE THE GREAT". *Общественные науки в современном мире: теоретические и практические исследования*, 2(8), 11-14.
26. Tasheva, N. (2023). " TAMERLANE THE GREAT" AS A PHENOMENON OF THE WORLDVIEW OF RENAISSANCE HUMANISM. *Педагогика и психология в современном мире: теоретические и практические исследования*, 2(9), 24-27.
27. Tasheva, N. (2023). EXPLORING THE RICH TAPESTRY OF LINGUISTICS: A COMPREHENSIVE OVERVIEW. *Science and innovation in the education system*, 2(11), 51-57.
28. Tasheva, N. (2023). SEMANTIC ANALYSIS OF LEXEMES WITHIN THE CONCEPT OF THE IDEA OF THE GREAT MAN IN MARLOWE'S DRAMA" TAMERLANE THE GREAT". *Инновационные исследования в современном мире: теория и практика*, 2(18), 90-93.
29. Tasheva, N. (2023). EXPRESSION OF LEXICAL-SEMANTIC AND SOCIO-EDUCATIONAL PARAMETERS IN THE CREATION OF A GREAT HUMAN FIGURE IN ENGLISH

- RENAISSANCE DRAMA: A COMPREHENSIVE ANALYSIS. Solution of social problems in management and economy, 2(7), 11-14.
30. Tasheva, N. (2023). THE ROLE OF CHRISTOPHER MARLOWE IN THE DEVELOPMENT OF NATIONAL ENGLISH DURING THE RENAISSANCE. Models and methods in modern science, 2(7), 14-19.
 31. Tasheva, N. (2023). THE IMAGE OF THE EAST IN THE PLAY "TAMERLANE THE GREAT" BY K. MARLOWE. International Bulletin of Applied Science and Technology, 3(3), 113-120.
 32. Tasheva, N. (2023). THE GREAT TAMBURLEN AS THE PSYCHOTYPE OF THE EASTERN RULER IN THE POETRY OF CHRISTOPHER MARLOW. Академические исследования в современной науке, 2(4), 52-58.
 33. Tasheva, N. (2022). INDIVIDUALISM OF THE PHENOMENON OF A STRONG PERSONALITY IN THE AGE OF THE RENAISSANCE. Евразийский журнал академических исследований, 2(13), 454-462.
 34. Tasheva, N. (2023). LEXICO-SEMANTIC WORD WORK AS A WAY OF FORMING THE THEATRICAL TERMINOLOGY OF THE ENGLISH LANGUAGE. Modern Science and Research, 2(10), 75-83.
 35. Tasheva, N. (2023). EXPRESSION OF LEXICAL-SEMANTIC AND SOCIO-SPIRITIVE PARAMETERS IN THE CREATION OF GREAT HUMAN FIGURES IN ENGLISH DRAMA DURING THE RENAISSANCE. Modern Science and Research, 2(12), 360-366. Retrieved from <https://inlibrary.uz/index.php/science-research/article/view/26719>
 36. Shodiev, S. S., Bakaev, N. B., & Tasheva, N. Z. (2021). STUDYING PHILOSOPHICAL REALITIES OF THE RENAISSANCE EPOCH, BASED ON THE STRUCTURAL ANALYSIS OF PHILOSOPHICAL TEXTS. Academic research in educational sciences, 2(8), 28-34.
 37. Tasheva, N. (2024). THE ROLE OF INTERACTIVE METHODS IN TEACHING ENGLISH. Modern Science and Research, 3(1), 12-18.
 38. Tasheva, N. (2024). ENGLISH LITERATURE IN THE RENAISSANCE PERIOD. Журнал академических исследований нового Узбекистана, 1(1), 8-13.
 39. Zaynitdinovna, T. N. (2023). Analysis of Syntactic Figures in the Uzbek Language. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(10), 475-479.
 40. Zaynitdinovna, T. N. (2023). Analysis of English Syntactic Figures. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(9), 162-168.
 41. Zaynitdinovna, T. N. (2023). ANALYSIS OF SYNTACTIC FIGURES IN THE ENGLISH LANGUAGE. International Journal Of Literature And Languages, 3(10), 44-51.
 42. Zaynitdinovna, T. N. (2024). Embracing the Peculiarities: New Pedagogical Technologies in English Classes. EUROPEAN JOURNAL OF INNOVATION IN NONFORMAL EDUCATION, 4(3), 196-201.
 43. Zaynitdinovna, T. N. (2023). Christopher Marlowe: Exploring the Genius Behind "Tamburlaine the Great" and Renaissance Drama in England. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(10), 421-425.
 44. Zaynitdinovna, T. N. (2023). Syntactic Relations between the Components of the Compound Syntactic Figures. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(9), 327-332.
 45. Ташева, Н. . (2024). РЕШАЮЩАЯ РОЛЬ ИЗУЧЕНИЯ АНГЛИЙСКОГО ЯЗЫКА В МЕДИЦИНЕ. Журнал универсальных научных исследований, 2(4), 393-401. <https://doi.org/10.5281/zenodo.10968736>

46. Tasheva Nafisa Zaynitdinovna. (2023). Analysis of Syntactic Figures in the Uzbek Language. American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(10), 475–479. Retrieved from <http://grnjournal.us/index.php/STEM/article/view/2141>
47. Ташева, Н. . (2023). Лексико-семантические особенности понятия «великий человек» в драме К. Марло «Гамелан Великий». Зарубежная лингвистика и лингводидактика, 1(6), 15–21. <https://doi.org/10.47689/2181-3701-vol1-iss6-pp15-21>
48. Ташева, Н. З. (2023). ВЫРАЖЕНИЕ ЛЕКСИКО-СЕМАНТИЧЕСКИХ И СОЦИАЛЬНО-ДУХОВНЫХ ПАРАМЕТРОВ ПРИ СОЗДАНИИ ВЕЛИКИХ ЧЕЛОВЕЧЕСКИХ ФИГУР В АНГЛИЙСКОЙ ДРАМЕ ВО ВРЕМЯ РЕНЕССАНСА.
49. Zaynitdinovna, T. N. (2023). Analysis of English Syntactic Figures . American Journal of Language, Literacy and Learning in STEM Education (2993-2769), 1(9), 162–168. Retrieved from <http://grnjournal.us/index.php/STEM/article/view/1380>
50. Ташева, Н. (2023). Истоки нового стиля мышления в английском языке эпохи возрождения . Современные тенденции при обучении иностранному языку в XXI веке, 1(1), 291–295. извлечено от <https://inlibrary.uz/index.php/trends-language-teaching/article/view/21228>