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Number symbolism in the magic texts of Ukrainian charms

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Abstract

The article investigates the symbolic values of sacral numbers in the magic texts of Ukrainian charms via comparative qualitative research methods. In result, the myth numbers are defined as a means of magic ordering the world. In conclusion, the number symbolism in the texts of Ukrainian charms is indisputable. A special symbolism is given to the numbers of the first ten, one, two, three, four, and seven, which is provided by their significance in the picture of the world of Ukrainians.

Keywords: Myth Numbers, Numerological Line, Symbol.

El simbolismo numérico en los textos mágicos de los encantos Ucranianos

Resumen

El artículo investiga los valores simbólicos de los números sacros en los textos mágicos de los encantos ucranianos a través de métodos comparativos de investigación cualitativa. En consecuencia, los números de los mitos se definen como un medio de magia que ordena al mundo. En conclusión, el simbolismo numérico en los textos de los encantos ucranianos es indiscutible. Se da un simbolismo especial a los números de los primeros diez, uno, dos, tres, cuatro y siete, que se proporciona por su significado en la imagen del mundo de los ucranianos.

Palabras clave: Números de mitos, línea numerológica, símbolo.

1. INTRODUCTION

The folklore language occupies a special place among the varieties of artistic language, keeping in the texts traces of archaic ideological concept, cults and rituals (Toporov, 1998). For the ancient Slavs-pagans, the magic of the word was inseparable not only from the magic of action, but also from the subject's magic. Charms are also considered as a ritual, in which both text and ritual acts, and circumstances of execution are important. The numbers in the mythopoetic systems belong to the most widespread classes of symbols oriented on quantitative and qualitative evaluation (Toporov, 1998). In archaic societies, numbers were attributes of sacred situations and an element of ritual practice, since the numeric code reproduces the image of the world and can be a means of its periodic renewal in a cyclic pattern of development (Tokarev, 1992). Mythologization of numbers is connected with the failure of the ancient man to separate the numerical value from the value of the referent one (Menninger, 1969).

The property of numbers to perform the function of orientation and customization of the universe (Tokarev, 1992), determines their prevalence in sacred texts, in particular in charming. Charms are the oldest kind of folk spiritual culture associated with pre-Christian beliefs, with mythology, ritual magic actions, and also with the belief in the magic power of words and rhythm. Investigation of charms is a complex problem for several reasons (Voitovich, 2005). First, they form the oldest stratum of the literature of the people. Therefore, the texts that have come down to us are much deformed. Second, their esoteric mean (mystery, peculiar code) and sacredness became an obstacle in their recording. The mystery

of magic folk theurgy was strictly guarded by unwritten laws; disclosure of it could lead to great disaster, severe punishment, because this world is a special, connected with supernatural forces. Thirdly, even from the texts that came down to us, it is clear that the verbal expression of their exertion was accompanied by certain actions or symbolic images, simulations of the called force. Charms for centuries have been the "core sanctuary of the pagan worldview and lifestyle" (Novikova, 1993: 18). They have before us the most archaic layer of pagan consciousness and pagan culture. The charming reflects the unity with the world of nature, lost by the modern human. For the texts of charms, in general, the following features are characterized:

- Saturation with numerological elements;
- Their significance in the formation of organizing syntactic patterns of sacred texts;
- Irrelevance for Old English Sacre 6, 8, 10, 12 and large numbers;
- Low frequency use of mythologically sign numbers 1, 9;
- High frequency of numbers 2, 3, 4, 5, 7.

The low frequency of use of number 1 is motivated by the attraction of mythological thinking to pluralism. According to mythological dictionaries, the most ancient texts number 1 is almost not found, "since the values of integrity and unity may be inherent only to

such entities as god or space" (Tokarev, 1992: 10). Number 1 in occultism is a symbol of the Sun, the Beginning, the source and the root causes (Burau, 1996). The symbol is a sign of an object, concept or phenomenon; artistic image, which conditionally reproduces the established opinion, idea or feeling. In Ukrainian songs, there are traditional native poetic folk symbols: sun, moon, stars, boat, thorns, willow, spring, etc. The symbol gave the artist the opportunity to concentrate on the image of a wide range of life events, allowing to thicken and exaggerate the image to the maximum (Shinkaruk, 2002).

The word symbol causes not only a series of abstract concepts or concrete representations, associations, images in a modern human but also a sense of magic, mysterious, and, moreover - a sense of unlimited in the knowledge of macro space, the environment and micro space, the inner world (Dmutrenko, 2011). Spells are widely used in folk ritual poetry in accordance with ancient mythological notions about the influence of human on natural phenomena, the possibility of accelerating one or another in nature or preventing it (Vinogradova, 1978). Charms are a genre of verbal folklore, regular expressions, recitative, mostly versified tyrants accompanying magical actions, movements of their performers - witchcraft, witches or witches, magicians, diviners, whispers etc., and express their desire to influence the nature, the person and her relationship with the environment in the right direction (good or evil). Initially, the basis of the charm was ritual, magical actions, imitation movements, perhaps without words. Later, verbal accompaniment becomes the main one, gaining an independent value. Charms are composed mainly on the principle of association of the idea (concept) of parallel rows: the cause and effect, the object and its image (name, image, person and its name or

some kind of thing). The charms reflect the pagan worldview, they often have celestial bodies, natural elements, fantastic terrain, objects, creatures, etc., but in the era of Christianity, in the consensual formulas included a lot of literary Christian and apocryphal elements, whole parts of Christian and heretical prayers and supplications, without whose current speeches are rarely done.

The main content of charming is an appeal to some kind of supreme power that would give something desirable, a list of various causes of the disease and parts of the body, through which it went to the sick and through which the healer should leave the order. The disease is interpreted solely as a referral of evil demonic power, which the wizard throws out in an imperative form (the punitive form is an essential difference between ordering and prayer). Charm has rich, diverse poetics, rhythm, poetic syntax (anaphora, rhetorical questions and questions, various types of artistic parallelism, etc.). Impressed by the brightness of the images and even by lyricism, especially the poetic girlish orders (Gromyak et al., 2007). The end of the twentieth century is marked by a wave of increased interest in all cultural assets that contain the so-called irrational element. One of the main reasons for this was the denial of the scientist paradigm and giving preference to the paradigm of the primitive, magic, through which a person can feel the coherent part of the universe. In a scientific paradigm, the object is completely subordinated to the scientific principles, which the subject does not affect. In the magic paradigm, the object and subject belong to one world, since objects are endowed with a sense of. Thus, in the era of complete unification, based on the foundations of Western systems of values, or that imposed by

totalitarian systems, the study of other forms of consciousness makes it possible to study a totally different kind of reality.

Such a reality, based on the principles of traditional cultures, is a Ukrainian charm tradition. The culture of Eastern Slavs in the European context is a peculiar event of the durability of preserving many elements of magical thinking, which is based on the so-called folk vision of the world. Therefore, the study of the people's understanding of the world provides the necessary ground for the innovative consideration of many phenomena of folk culture, in particular, the images that are present in the rituals of the spell (Solyar, 2005). The contextual significance of the number in Ukrainian charms is determined by its significant symbolic saturation. The continuity of the semantic characteristics of the number (sequence, integrity in counting, static, ability to increase and decrease, etc.) explains its application in myths as a symbol of the main creative creation (form-forming) principles, in connection with which it acquires space formatting (structural) characteristics. The number in this aspect is the concentration of magic. The use of the number in the charming is not accidental because it serves as a protection function - it proves the stativity of the mythological scheme: space/man/society, and reflects the main function of charming, as a text that is executed during a critical state - a race with chaos. Mythologization of the number also contributes to its ability to accurately and succinctly describe the processes associated with the increase- decrease, guessing, which constitute one of the main myth-making basics of treatment and divination. A gradual decrease in the strength of the disease involves an increase in the vitality and vice versa, the means of guessing recalculate the main causes of its origin and possible variants of the referral, etc.

With the help of increase - decrease, there are some types of non-verbal words-metaphors which laconically denote the entire enumeration process as a whole, which, like expanded hyperbole (sentence with a gradual gradation of the main image), bring the person to a state of special mental excitement. Such a process resembles a practical psychological reception of the snowball when the patient's emotions are gradually brought to extreme tension, artificially creating a supposedly complex and important problem, the immediate positive solution of which (sudden discharge of stress), leads to positive mental stress. The affirmation of the positive, that is, its mental attachment and awareness, takes place with words with the semantics of the end, which are repeated - three, seven, nine times. Such characteristic for the charm of ending in the scientific literature are called clips: Amen, Amen, Amen, In the name of the Father and the Son and the Holy Spirit. etc. Charms are part of an archaic ritual, where there is an operation with numbers in the form of counting, enumeration, sequential reduction, which leads to the development of detailed classifications - the causes of the origin of the diseases, their places of departure, as well as the schemes of the multi-level mythological universe. The causes of origin, in turn, are subdivided into several subgroups, which indicate the place, person, and animal or object causing the disease.

The emergence and functioning of such structures in charming contributes to the development of abstract thinking, that is, the reshaping of the concrete value of the number in the general. Instead of long chain conversions, the corresponding numbers are used: seventy-seven shakes, seventeen wives, ninety-nine fevers, etc. Thus, numbers create certain patterns, compact encrypted charm patterns, which are performed for

therapeutic purposes. The existence of appropriate numerical schemes has a mandatory pragmatic guideline - the creation of samples for better memorization, reproduction and perception of the text. Within the defined structure (context) there is only a variation of details, from which a large number of formally similar charms and a mild, unobtrusive perception of their listener follows. The number is also the bearer of the sacred in the charms. It acts as an indicator of its visible part and hints on an invisible, concealed entity that fills the meaning with reality and is realized in it. It is the starting point of all kinds of human activity ... a real condition for the development of self-consciousness, the source of life ... any activity finds its unity in it and outside it is considered as a frivolously existing, surface ... and, accordingly, illegal. The autonomous existence of any activity would be blasphemous. In times more ancient the very idea of the possibility of independence of its existence did not arise and could not arise. The hidden part of the charm, its subtext, which is embodied in symbolic numbers, gives the archaic texts mystical mystery, which contributes to the emergence of a sense of mythical favor. Such an emotional state mobilizes internal mental reserves and is able to maximize the use of the speaker and the listener in the process of ordering, as if supposedly to lose, to internally survive the mythological mystery, the result of which is the culminating part of the text, his apotheosis - the victory of life. Symbolic manifestations of the number, as defined by Toporov, can be considered from two positions: the paradigmatic number (the properties of the number as a permanent mythological category) and syntagmatic number (participation in mythological texts). From the standpoint of paradigm, the semantics of the number manifests itself in calendars, calculations for the construction of temples, the arrangement of images on icons, which, in addition to pragmatic significance, also had a

certain symbolic load. On the other hand, there is a number of archaic texts, where the nature of the number is revealed by describing the operations that are carried out with it or by context.

The very process of proclaiming charming was subordinated to the corresponding rules that were regulated by the number. The texts could be repeated three times, in special cases - seven, nine, and twelve times. The ritual acts that accompanied the charming also had the corresponding quantitative execution. For example, walking around a patient, etc. The establishment of a clear pattern (repetition, sequence) in some consistent poetic mythological figures suggests the existence of a certain hidden number in the texts of charms. Such formulas are most often manifested as triple constructions such as born, baptized, prayer-wise, amen, and the like. The above actions, performed for a certain purpose in themselves, are symbolic, and, repeating the appropriate number of times, reinforce their ritual meaning, which speaks of the attitude to the triple as a sacred number. For example, when charming beaches, the healer had to blow three times. The explanation of such an admission can be found in the text of the order and its comments: Not me helping. The God is helping by his spirit, - blow (blows 3 times over a painful place on the cross and spit three times). That is, the healer himself in the process of treatment repeats the pivot of the archaic deity (for example, the words of the Spirit of God, the human spirit, the spirit-soul, etc.), which breathes the world three times. The number of repetitions, both the act itself and the text accompanying it, acquire a sacred status, as they characterize the deity (epithets of the three-sided, trilogy, etc.).

2. LITERATURE REVIEW

In folklore texts, the ethnological and psychological content of many generations is laid down, which makes it possible to consider folk art (including orders that represent a certain aspect of ethnic mysticism and sublimate the ancient notion of the magic power of the word) not only as an organic artistic and literary but also psychologically -suggestive magic phenomenon (Kirienko, 2010). The study of sacred texts focuses on Dmitrenko. The numerator symbolist in the language and the ritual of the eastern Slavs. Sluhai (2012) rightly observes that numbers clearly show not only universal signs of the mythical language: the logic of bricolage and resonance, the unity of synchrony and diachrony, the space means of the being and the identity of the micro space and macro space, the logic of the concrete and abstract, but also the features of the ethnic categorization of the world (Sluhai, 2012).

Temchenko (2002) notes that the constancy of the semantic characteristics of the number (consistency, integrity in counting, static, ability to increase and decrease, etc.) explains its application in myths as a symbol of the basic world of creative (formative) principles, in connection with which it acquires cosmological (structural) characteristics; The number in this aspect is the concentration of magic; the use of the number in charming is not accidental, since it serves as a protection function, - proves the static nature of the mythological scheme: space/person/society, and reflects the main function of charming as a text that is executed during a critical state - a race with chaos (Temchenko, 2002).

No wonder, at the time of paganism, one of the deities was Number God (in Ukrainian Chislobog) - the pagan deity of the count, abundance; unites in its own way the day-sky-sun and night-sky-moon; The sun counts the daytime, and the moon does nighttime; The Number God taught people to divide the year into seasons, and months - at the bottom; human time while being identified with the natural; in the form of Number God saw eternal rest, orderliness, all-one system (Zhaivoronok, 2006). Research of Solyar in "The ritual of charming as a communication act of preservation of the principle of cosmic equilibrium" (2005: 10), Influence of cosmogonic myth on the formation of the content and structure of Ukrainian charms, The main categories of magical thinking, reflected in the verbal communication plane of the ritual of speaking (based on Polissya charms), also make a huge contribution to the study of Ukrainian charm texts.

3. METHODOLOGY

Numerical symbols have always been the subject of interest not only in Ukrainian ethno-culture, for example number four - we have four sides of the world, four states of being (morning, day, evening, night, spring, summer, autumn, winter, childhood, youth, maturity, old age), four phases of the moon, four walls, four corners, four ends in a cross (Zhaivoronok, 2006), compare, in Scandinavian mythology, the number four is the main numerological attribute of the horizontal projection of the world of people (Midgard) standing on the shoulders of four dwarfs – Austri, Westri, Nordri and Sudri, which are reflected in the English love

charms (Kirienko, 2011). Operation with numbers in charming contributes to the formation of deployed classifications: the causes of diseases, their places of departure, mythological schemes of the multi-level world of the device; the causes of origin indicate the place, person, animal or object causing the disease; the emergence and functioning of such structures in charming contributes to the development of abstract thinking; the existence of corresponding numerical schemes has a mandatory pragmatic approach - the creation of samples for better memorization, reproduction and perception of the text; such numbers are often three, seven, nine, twelve, or corresponding mathematical operations - three/seven/nine times per three/seven/nine (Temchenko, 2003). The purpose of this article is to determine the symbolic meanings of the sacred numbers used in the magic texts of Ukrainian charms. In order to achieve the goal, one must realize the following tasks:

- To study the myth numbers as a means of magic ordering the world;
- To describe the significance of the numerological series in the picture of the world of Ukrainians;
- To find quantitative and qualitative characteristics of the number in the charming texts.

4. RESULTS AND DISCUSSION

The examples are presented as they are described in the texts of the Ukrainian folk charms. From the heterogeneity and nonlinearity of the

numbers in the myth, ritual, magic directly follows the various saturation of their symbolism; in general, only one criterion can be traced: the smaller the number, the more symbolic, and the symbolism is more ambiguous (Moskalenko, 1993), as for example: Become the first time for me/ Better time/ Come to me, Lord/ Help! At first time, the best time; The first time, the best of times, for God's help, for God's blessing, to be rich, happy, long-lived (Zorizorutsi, 1991).

Numbers in charms - semantically rich titles and properties of actors: signs of their hierarchical value, as for example:

The first prince is the moon in heaven is Adav'evich, the second worm in the oak, the third bear in the den, the fourth stone in the field, and the fifth pike in the water. When the five brothers come together, they will sit, drink, eat, walk, have good thoughts, judge, judge the brothers at one table, and then, in the servant of God, John, the tooth, yellow and white, will be sick and my word key and lock. Amen, amen, amen! (Kotsur, 2017: 18).

Symbols of the number two, also for a long time, developed in the depths of myth and magic. The images of two brothers are found not only in religious texts, but also in charms. The charming text there is a white stone on the blue sea, on the two stones two brothers break, chop, and cause large wounds - and blood does not go. Stand, blood, like circles (oak), emphasizes that the relatives cannot blame each other for bloody wounds. The number three is often used to denote the number of star-sisters, for example: You, star-dawns, you are in the sky three sisters: one boring, the second is friendly, and the third is sad; You, dawn-

starry./Three sisters in your heaven,/One is the evening one, the second is a half-light,/ Third is worldwide); Moon is young, you are like a golden sickle!/Let it be crutch for you,/And the health for me!/There are three sisters in you: Zapeka,Zanuda and Zavara. You Zapeka be baked, /you Zanuda get bored, /You Zavara be boiled/ And to me dear/Beloved bring! As evidence of human attachment to heavenly objects, which promotes the penetration of positive characteristics in them, for example, beauty, we quote charming, where to the three sisters was added fourth born sister Mary, such as: Dawns-stars, there are three sisters in heaven, the fourth is Mary. Go, gather the beauty, put it on christened Mary As you are clear, and beauty between the stars, and let it be so beauty between the girls. Also, the phrase three sisters are part of charming with a floristic component, for example, Arrowwood Bridge was followed by three sisters: Kalina, Malina and Shipshina (arrowwood, raspberry and brier). In charm against viper-snake bites:

On the ocean-sea, the island is, there is the golden pear, on it is golden nest, and in the nest, there is shavulitsya, and in that shavulitsya there are three servant sisters: one foresty, the second waterly, the third fieldy. You, foresty, go into the woods, you, fieldy, go into the fields, you, waterly, and go into the waters. You, fieldy, take out your miser tooth (Moskalenko, 1993; Ihsan & Tanaya, 2019).

We see the image of three servant- sisters whose recounting symbolizes three spatial elements: forest, water, and field. The image of family ties (three brothers) is characteristic for medical charms: Three brothers: Peter, Paul and St. Yuri, the Lord goes on a somber mare. The god sliced mare by the sword, the blood does not flow, so do not you, ore,

and do not go. Bake, blood, charmed, blood, I charm you not with my own spirits - the Lord's teachings.

Elements of the Christian vocabulary are accompanied by numerical attributes one, the second, third, for example, Iliya went by a horse, dragged his feet on the ground, lifted his feet, took the blood. One was from Kiev, the second from Chernihiv, the third from Nizhyn, carrying a silver velvet, a silk thread, wound was sewed, and blood was charmed: Blood from a lofty head, from a blush face, from a reticent heart; from the stomach, from the bones, from the brains, from the black hairs, from the brown eyes! The image of three rivers is productive in the texts of blood charms: On the stone, on the island, / Three rivers flashed on the Osiyan mountain: / One water, second honey, third blood, / I will pour water, and drink honey, / And bloody blood will be charmed; Went three rivers under a stone bridge: the first water, the second milk, the third blood; I am watered with water one, and milk is consumed, but a bloody will be ended. From the gray horse, I will drive out the blood; they could neither sew nor spin, they only knew how to cut, chase, and run rivers: one river is water, the second is the fire, and the third is the bloody one. Waterflood pouring, Bloody blood easing.

Numerical characteristics inherent in the vocabulary on the designation of the animal world with a coloristic component: Yuri was going by the white horse, white lips, white teeth, white himself, wore white, white-clothed, and leading three horsehounds: one is white, the second is gray, and the third is red. By sea, by the ocean raced three dogs:/ one gray, the second white, the third was wheat color. In the charm of recurrence of bleeding, the number three increases, it increases the

effectiveness of the said: There were three cripples across the three rivers, chopped roots, planted an Alcea, it did not grow up, and red blood did not show up, the same is observed in charm to prevent an unfair trial, such as: There was a man, who named Ivan, he did not want to serve for lords, and he went to wonder through foreign lands, he came to the green grove, but to the quiet Danube, looking at the sea: on the blue sea there is an island; on that island there are three blue beds, on those beds there are three mistresses; thought, they were thinking, Ivan's court discussed and keys to the sea threw. Who will get these keys, then at the birth of prayer, a baptized Ivan the judge will stop? We face the charm, which does not directly name the myth number three, but its presence is envisaged enumeration of one, second, third, for example: Is not there a green osier nearby the Lukomorje! The green osier wind is drying out, the wind is drying out, and leaves are blowing out: one leaf fall in the sea, the second one to the heart, the third healed the wound, wound to charm!

It should be noted that in the charming texts the sacred number three functions most productively, showing both quantitative and qualitative characteristics, such as there are three forests that are not chopped, and three wells are not waded. Dew falls to the forest, and manna falls on the well. The first well is honey, and the second is the wine, and the third is the manna that is given by God. Goodness to you, well! / There are three sources for you: One water, the second honey, / and the third milk, / my ruddy cow will be milked, depending on the purpose of charming. If the above texts are aimed at bringing milk to the cow, then the advantage of other numbers is given to the number three: the third is the manna that is given from God; the third milk, My ruddy cow will be milked.

One of the values of the number three is a three-member vertical model of the world, which means, the whole world by the vertical; set of kingdoms of the upper, middle, and lower. Moon-prince! You are three in the world: one in heaven, the second on the earth, and the third in the sea, the stone is white. How they all cannot get together, so cannot be the servant of God, have teeth sick! Have a crown of gold for you, and I have good fortune and health! The moon in heaven, dead in a sepulcher, stone in the sea: how will the three brothers gather together and make a feast, then my teeth will be sick; Moon in the sky, whale-fish in the ocean, and oak on the ground. As these three brothers come together, then God's servant Ivan will teeth sick; Hare in the field, and fish in the sea. Moon in heaven: when there will be three brothers together to walk, then I will have teeth sick. In such charms, the number three indicates the triviality of the magical world: heaven, earth, sea; month, dead, stone; moon, whale-fish, oak; hare, fish, month. Note that in the aforementioned texts, in the magic formulas, the impossible sacred number of three is a shade, because it prevents the reappearance of the disease.

The vanguard semantics of the number four manifests itself in charms aimed at providing protection, and the pouring of myths enhances the pragmatics of such texts, such as: In court, there are four walls and all four dumb. / Stand up the table. / On the table of blood bucket. / Four judges at the table. / Who will not judge me correctly, / this blood will eat and drink (Zorizorutsi, 1991). The text semantics of the number four is based on the definition of integrity, completeness: Come on, God, sleep from all four sides, and you, chickens, hang out from afar dream (Zorizorutsi, 1991), went St. Yuri on black horses on four wheels (Zorizorutsi, 1991). The number seven symbolizes the universe, the

macrocosm; perfection, safety, synthesis, fullness, totality. In Ukrainian charms, seven realize the meaning of completeness (all that is or may be), such as Viper craps filth,/ Take your poison, adder over the adders,/ viper over the vipers,/ krul over the kruls./ Collect your seven hundred - meadow brownie,/ boron landy and grassland. Say and Order, / and give me the bad one, / and if you do not order, / so I will go to the Lord God / Jesus Christ our God, / I will ask for the fire sword. / Sword carving, / by fire will pitch (Zorizorutsi, 1991), and also expresses a semantics of large amount, for example: On the blue sea, on the iron bale, there is an iron woman, and in that woman - seven daughters, and in those seven - also seven. They deny and discourage blood, and drink blood from the bloodstream, and water, and windy blood they drinking, mellow eating (Zorizorutsi, 1991).

The symbolic mean of the number seven provides the basis of the values of so-called large numbers derived from it, such as seven - seventy - seventy-seven - seven hundred. So, seventy are used in the meaning of all, for example: You will have a night by night over the sea, because I am telling you, because I call you on steel, I call the copper, blithe the blue passes from your hands, from your feet, from your eyes, from your shoulders, from all the seventy veins (Zorizorutsi, 1991); in the sense of very much: I refute this court, enclose and lock in seventy iron keys and in ocean-sea, under the white stone I hide the keys, but who will get those keys. So that to me, the servant of God, in this trial will become an opponent (Zorizorutsi, 1991); in the context is a symbol of the charming of the universe: We pray to God and the Mother of God, the Blessed Saints and all saints, the Reverend. Under the sun under the brutal and under the woods, under the black, under the high, there is a willow: under

this willow are seven hundred roots, and on that willow, there are seven ropes, and on that ropes, King Khan and queen Khanutsya sit ... (Dmytrenko, 2007).

Myth number seventy-seven manifests ambivalent semantics, such as in charm: Hey, *regulya*, go get caught up, hurry up, / Go collect manna. / Towards her 77 witches, 77 ghouls, / and the manna was taken away. / Gathering of the Mother of God and asking: / - Why do you cry, *regulya*? / - How do I not cry, how do I not cry? / were 77 witches and 77 ghouls, / and the manna was taken away (Zorizorutsi, 1991), getting along with the tokens witch and ghoul, which express a negative connotation. To expel a disease from a body, it is necessary to know the exact place of its location, as well as quantitative indicators, for example: *Besheshnik*, I beg you, retreats from the prayerful, born Ivan, because you have rooted here and laid the gobies on all the joints and seventy veins, after all ... and while I did not know you, I did not sweat you; now I began to know, I begged for the Mother of God, the Mother of God became my help to stand.

In order from the squealers (Ukrainian *kruklyvti*), we meet the myth number twelve for example: Over the yellow plays, there are twelve tables. / Twelve lords, twelve cradles. / Twelve swaddlers. We will swaddle. / We will lull, and baptized, born / (Stepan) give some sleep. A characteristic feature of the Ukrainian charms is the functioning of the numbers of thirty-nine (*trudev'yat*) and thirty (*trudesyat*), for example, I went through thirty-nine boundaries, / I was surrounded by thirty-nine magicians and sorcerers, / they took away my godly manna, benefit. / The God's mother said, / and thirty-nine magicians, / and tell thirty-nine sorcerers: / - Take and donate / God's manna benefit cowboy-buffalo. And

led him away on thirty cubits in the dirt ground, in the yellow sand (Zorizorutsi, 1991). Great value in charming is a count that should be stopped exactly when it is necessary in the direction of reducing the numerological series, for example, starting with ten: Preparing terlich - charming potion (love), they say - Terlich, terlich! Call for ten, from ten calls nine, and from nine calls eight, and from eight calls seven, and from seven calls six, and from six calls five, and from five calls four, and from four calls three, and from three calls two, and from two call one and good. In the texts of the Ukrainian charms, there is a series of myths number with the values of expulsion from being, such as in charm from the viper, which will bite: There was a man, and he had nine sons, and out of a nine there were eight, and eight were seven, from seven six, and from the six were 5, from five were 4, from four were 3, and from three were 2, from two was 1, and from one there was no one (Zorizorutsi, 1991).

5. CONCLUSION

So, the world of numbers in charms is the world:

- Qualitative, not quantitative characteristics of persons and objects;
- Special, of its symbolic meaning (henceforth and appearance) for each number, especially for 1, 2, 3;
- Elevated (more specific, stable, diverse) symbolism of small numbers compared with the large numbers;

- In the group of large numbers - the attraction to the value of a large (boundary) set common to all of these numbers, compare the fragments of this value in the household formulas of the type: twenty (thirty, forty, etc.) times I told you this;
- Interpretation of any addition (multiplication) as an increase in existential reality, fullness and effectiveness;
- The interpretation of any reduction (division) as the loss of immortality;
- Increased interest in multiplicity, also interpreted as an enhancement, additional mark;
- High predictability of numbers for the story and conflict of charms: for placing charm forces, their influence and their assessment.

Consequently, the number symbolism in the texts of Ukrainian charms is indisputable. A special symbolism is given to the numbers of the first ten, one, two, three, four, and seven, which is provided by their significance in the picture of the world of Ukrainians. Of the large numbers, the greatest symbolism has twelve, thirty-seven, and derivatives from the number seven: seventy-seventy, seven-seven hundred. Myth numbers are means of magical ordering the world, because in charms they are subordinated to the pragmatic goal, which provides a clear place for

each number in the system of communicative influence. In sacramental texts, sacred numbers reveal quantitative and qualitative characteristics.

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