

THE IMAGE OF COLOUR AND NUMBER IN FAIRY TALES: THE CASE OF BOLU FOLK TALES

HAKTAN KAPLAN

Turkish Language Department, Faculty of Letters, Selcuk University
Akademi Mah. Yeni İstanbul
str., 42130 Konya, Turkey

E-mail address: haktan.kaplan@gmail.com
ORCID: <https://orcid.org/0000-0001-6693-6766>

SELÇUK PEKER

Department of Social Sciences and Turkish Language Teaching,
Eregli Faculty of Education, Necmettin Erbakan University
Toros Mah. Üniversite
str., 42310 Eregli, Turkey

E-mail address: speker@erbakan.edu.tr
ORCID: <https://orcid.org/0000-0003-4841-3640>

ABSTRACT

Aim. How the concepts of colour and number in Bolu tales are perceived in the beliefs and lives of cultures has been examined in our study. We tried to find an answer to the importance of colour and number images in Turkish culture, to compare them with literary works in the literature, in what sense these images are used and whether there is a fundamental point in these areas of use.

Methods. In this study, the method of literature review, which is one of the qualitative research techniques, was used. Various researches previously discussed on this subject were also used as auxiliary elements.

Results. Since the scope of our study is within certain limits, common colours, and numbers, which are more common in Turkish culture, are discussed. The white, black, green, and yellow colours are detected in Bolu tales; the numbers three, seven and forty carry the meanings assigned to them in Turkish culture and Islam.

Conclusion. This study, the use of colours and numbers in fairy tales was examined in Bolu tales and a generalisation was reached. As a result of the colours and numbers being images in the 88 fairy tales examined, the colours and numbers determined in the tales were handled from a historical, religious and cultural point of view; first of all, explanations were made about the meaning of the concepts of colour and number and how they existed, and it was determined in which context of meaning the explanations were reflected imaginatively in Bolu tales.

Keywords: Tales of Bolu, colour, number, culture, image.



INTRODUCTION

In written literary works, particularly in poetry, the expression of ideas in a vivid and concrete manner or animating it in the mind by making a connection between an abstract word and other things is called an image. Imagery involves the transformation of the abstract into the concrete, serving as a window from the inner world to the external world. The image is the transformation of the abstract into the concrete, the window of the inner world to the outer world. It is the transformation of the external world and impressions into pictures in the mind, gaining a semantic value.

Language, which is a means of communication, is sometimes insufficient to express what is wanted to be said. In such cases, certain shared images derived from the national culture of societies, which are utilised in life or art, attempt to convey what is intended by concealing it behind numbers, colours, or phenomena (Ulukan, 2012a). Although the images are closely related to the period in which they are used, they are transmitted from generation to generation as a result of cultural interaction and religious teachings. Therefore, it is necessary to search for the meaning in which the images are used, in the living and thought systems of the relevant period. As a result of the transfer of images from generation to generation, a traditional meaning layer emerges. In these layers of meaning, it begins to become a cult depending on the tightness of the use of positive and negative emotions that occur over time with the effect of the cultural and religious elements of the society to which the individual is connected. For example; Various pictures, notches, numerical expressions drawn on the walls of a cave in primitive times are coloured according to the perception of the period and become permanent. Following generations take these images for granted and transfer them to future generations. Images; both in the pictures drawn on the cave walls in primitive times and in the literary products that emerged with the beginning of written literature, have found their place as a natural reflection of life and have reflected the reality of humanity.

Since the first day that mankind appeared on the stage of history, it has attributed meanings to colours and numbers. The meanings that human beings attribute to colours and numbers have made colours and numbers important in some practices, traditions and beliefs in life. It has been seen that in most cultures and beliefs, colours and numbers have a number of meanings. In traditional practices, oral and written literature, as well as Turkish culture and folklore, it is important to determine the place of colour and number symbolism, which holds central importance. In this context, this study examines 88 fairy tales collected from Bolu, which are oral products of Turkish folk literature. The study identifies the colour and number images found in these tales and carries out comparative analyses regarding their origins.

Fairy tales are seen as a realm of freedom due to their detachment from a specific time and place, their lack of concern for realism, their inclusion

of extraordinary elements, and their ability to transcend any kind of pressure or obligation. The individual, who has to adapt to realities and act in a balanced and controlled manner at every stage of life, sees fairy tales as a realm of freedom. Due to the fact that the narrative is a fairy tale, it is accepted by society and can remain beyond social prejudices. In the fairy tale that emerges in such a freedom, various colours and number images present the flow of the subconscious without intermediary.

When looking at the studies of Turkish folk literature, although the uses of colours and numbers in narrative genres such as epics, legends, riddles and poetry have been studied before, there has not been a study on colours and numbers on a local basis in fairy tales, which are the touchstones of Turkish oral culture. Such studies on fairy tales have generally remained in the dimension of Turkish tales.

This study aims to analyse the colour and number images found in the Bolu fairy tales, based on the theories proposed by colour and number theorists. This study is based on the theories proposed by colour and number theorists and aims to analyse the colour and number images in the Bolu fairy tales. The study examines the common characteristics of colour and number images found in the Bolu fairy tales, the frequency of occurrence of specific colours and numbers, and the concrete and abstract uses of colours and numbers in the tales. Additionally, the study also explores whether there is a common ground among different cultures based on the colour and number images.

METHODS

This study was designed using a qualitative research design. In the research, document analysis technique was used for data collection purposes. This method is a method that covers the analysis of written materials containing information about the phenomena intended to be investigated and can be used alone as a data collection tool (Yıldırım & Şimşek, 2011). The method is called "document analysis", which is also referred to as "documentary observation", "a systematic examination of existing records or documents as a data source", "library research", or "document scanning" (Karasar, 2010). When compared to other research methods, document analysis is considered to be less costly and provides the opportunity for detailed examinations (Bowen, 2009; as cited in Kılıç & Yılmaz, 2018).

In this research, a master's thesis titled "A Research on the Tales of Bolu" prepared by Cihat Karasu under the consultancy of Yılmaz Öney as a data collection tool and 18 fairy tales that we compiled from the field were analysed by document analysis method. The data obtained as a result of the field work in the study are given in parentheses with the numbering method in the text in order to indicate which data was obtained from whom in order to protect the anonymity of the study. The full information of these source persons is given in the table below (Table 1).

Table 1
Informants' description

No.	Occupation	Year of Birth	Education	Place of the interview	Date of the interview
1	Business manager	1945	primary school graduate	Duzce	18.03.2019
2	Tradesman	1949	a high school graduate	Bolu	15.08.2018
3	Telephone operator	1990	university graduate	Ankara	12.10.2019
4	Electrician	1992	associate degree	Bolu	02.11.2019
5	Retired teacher	1956	university graduate	Bolu	04.11.2019
6	Farmer	1968	primary school graduate	Bolu	18.08.2019
7	Housewife	1970	primary school graduate	Bolu	19.08.2019
8	Farmer	1941	primary school graduate	Bolu	20.08.2018
9	Retired	1939	primary school graduate	Bolu	24.09.2020

In this context, 70 Bolu tales compiled by Karasu (2002), and 18 Bolu tales compiled by us were read one by one, and the colours and numbers in the tales were determined. In this context, colours and numbers were found in 44 of the 88 fairy tale texts examined.

THE SYMBOLISM OF COLOURS IN BOLU FOLKTALES

In Bolu folktales, not all primary and intermediate colours are encountered. The colours that are particularly mentioned are white, black, green, and yellow. As mentioned earlier, when making interpretations related to colours, it is necessary to consider the period in which they are depicted. However, both in this study and in other studies, individual perceptions and influences have unintentionally contributed to the interpretations of colours.

In this section, the colour symbolism in these tales will be presented in comparison to how different languages, religions, and cultures perceive this phenomenon.

Ak [White]

In Turkish, the word *ak* is used to describe the colour white. The word is derived from Old Turkish and is found in the form of *ürüng*. It is reported that the word *ürüng* only survived in Yakut and Kyrgyz after the 11th century. The word *ürüng* encompasses meanings such as whiteness, purity, greatness, blessedness, strength, equality, clarity, experience, and maturity in both the matriarchal moon goddess belief and the Sky God belief. The word *ak* is a term introduced by the Oghuz Turks and is hardly encountered in the Karakhanid cultural sphere and in *Kutadgu Bilig*. In present-day usage, the word

ak has been replaced by *beyaz* [white] and the meaning of the colour white has been associated with emotional and material purity (Ögel, 1991).

While *ak* [white] represents a literal colour, it also carries metaphorical meanings such as cleanliness, honour, wisdom, goodness, and well-being. The word *ak* holds significant importance in its epithetic function and poetic understanding. The word white, which entered our language later and corresponds to *ak*, expresses the literal meaning of the word rather than its metaphorical sense. Therefore, in our oral culture, the spiritual dimension of the word *ak* holds a different position (Kuyumcu, 2020). The colour white signifies purity, cleanliness, nobility, respect, old age, experience, and a spiritual level achieved. In the social and military life of the ancient Turks, the colour white was used in conjunction with the aforementioned meanings. For example, commanders and officers wore white attire to distinguish themselves from the soldiers. In battles, the leader's clothing and the colour of their horse being white were indicators of experience and wisdom among the ancient Turks. Additionally, the use of white flags and banners also symbolised celebration and greatness (Ögel, 1991). Furthermore, in Altay Turkic, it is observed that the word *ak* also denotes "heaven" (Ögel, 1998a).

White colour appears in Islam in a way that resembles ancient Turkic traditions. When we look at the reflections of the white colour in the Islamic religion, we come across some hadiths (sayings of the Prophet Muhammad) that stand out. In these hadiths, it is seen that truth and positive meaning are symbolised by the colour white. In the Quran, white and black colours are frequently used. In the Quran, the mention of white colour signifies people's happiness or joy, while the mention of black colour signifies their sadness or grief.

The colour white, even after the advent of Islam, has not lost its significance in Turkish cultural life and has found its place in the works of that period. In the Dede Korkut Stories (Ergin, 2009), the expression *ağ-südin* is used to convey the meaning of purity, cleanliness, and unspoiledness. Furthermore, in the stories, the phrase *aklu karalu seçilen çağda* is used to refer to people's adolescence and maturity (Ulukan, 2012a). The word *ak* also finds its place in the Dede Korkut Stories (Ergin, 2009) to describe the beauty of women. The terms *ağ yüzlü/akça-pakça* [pretty face] used in the stories describe the beauty and complexion of women. Additionally, the expression *arı sudan abdest almak* [taking ablution with pure water] in the stories highlights the religious background of the colour white.

The use of the colour *beyaz/ak* [white] in Bolu folktales is consistent with the meanings we provided above as examples. The words *ak* and "white" are used 8 times in a total of 88 tales. In the tales, the colour white is mentioned in phrases such as "white face, white horse, white beard, white hair, white chicken, white face, snow-white feet, snow-white hands". The word "white" signifies the literal meaning of the colour, while *ak* represents metaphorical meanings in the tales.

The expression *beyaz yüz* [white face] mentioned in the tale *Tüllücem* [Hairy] (Karasu, 2002) refers to the face of the children born as a result of the marriage between a beautiful girl and a bear. In this context, the colour white is used both in its literal sense and as a symbol to represent the purity and cleanliness of the newborn baby. In the tale *Kurnadaki At* [Horse in the Trough] (Karasu, 2002), the expression *beyaz at* [white horse] is used both literally and metaphorically, similar to the *Tüllücem* [Hairy] tale. The story describes the devil disguising himself as a white horse. In the tale *Ali, Veli, Deli* (Karasu, 2002), the expression *ak sakal* [white beard] indicates the metaphorical and spiritual meaning of the word. The tale features a white-bearded dwarf who comes to the aid of three brothers named Ali, Veli, and Deli when they encounter difficulties. In the tale *Babasını Kurtaran Çocuk* [The boy who saved his father] (7), the expression *ak saç* [white hair] is mentioned. In the story, the pasha asks an old man questions about religion, but the old man doesn't know the answers. In response, the pasha reproaches the old man, saying, "Your hair has turned white, yet you don't know anything". The expression *saçı ağarmak* [hair turning white] in the tale represents maturity, wisdom, and experience. In the tale *Keloğlan ile Dünya Güzeli*, [Miss world with Kaloghlan] the expression *ak tavuk* [white hen] is used. In the story, Kaloghlan brings two eggs to the princess and asks which one belongs to the white hen and which one belongs to the black hen. However, the princess cannot answer the question (Karasu, 2002). At first glance, it may seem that the word *ak* is describing the colour of the hen. However, in this case, the mention of the white hen and the black hen represents an imagery. The white hen symbolises goodness, honesty, purity, and cleanliness, while the black hen represents evil, deceitfulness, and wickedness. However, the eggs from the two chickens are the same and cannot be distinguished from each other. Similar situations also occur in real life. In the tale *Hesabını Düzgün Veren Hâli* [The state of the proper issuer of the account] the expression *yüzü aka çıkmak* [to have one's face turn white, meaning to be cleared] is used. In the tale, it is observed that a shepherd who has been unjustly accused is cleared and vindicated through the proper account he gives to the owner of the flock (5). In the tale *Hain Kurt* [Traacherous wolf] (1), the expression *bembeyaz ayak* [snow-white feet] is encountered. This tale is a variant of the well-known tale of the wolf and the goat. In the tale, when the goat goes out to graze to feed her offspring, the wolf comes to her house with black feet, and the offspring say, "Your feet are pitch black, but our mother's feet were snow-white", indicating contrasting qualities of goodness and evil. The black and white colours symbolically represent two contrasting characters. Here, the word white carries both its literal meaning and the metaphorical meaning associated with the word *ak*. The goat's innocence and affection for her offspring are conveyed to the reader through the expression *bembeyaz ayak* [snow-white feet]. The treacherous nature of the wolf and his desire to harm the offspring are implied through the expression *kapkara ayak* [pitch-black feet].

[Traacherous Wolf] (1), the expression *bembeyaz ayak* [snow-white feet] is encountered. Among the collected tales, the tale *Keçi ile Kurt* [Goat and wolf] (Karasu, 2002) appears as another variant of the *Hain Kurt* [Traacherous wolf] tale. In this tale, unlike the *Hain Kurt* [Traacherous wolf] tale, the expression *bembeyaz el* [snow-white hand] is used instead of "foot". The use of hand instead of foot is related to the storyteller or narrator who tells the tale. However, the qualities and imagery attributed in both tales are the same. Therefore, in one tale, we have the expression *bembeyaz ayak* [snow-white foot], and in another, we have the expression *bembeyaz el* [snow-white hand], both representing elements of goodness and evil.

In Bolu tales and Turkish Islamic culture, the colour white, synonymous with the colour *ak*, generally contains positive elements. In this context, both in ancient Turkic culture and in Turkish cultural life after Islam, the *beyaz/ak* [white] colour has symbolically represented honesty, goodness, purity, innocence, and wisdom.

Kara [Black]

Black is the most mysterious and frightening colour among all colours. The basis of this mystery and fear is due to the fact that night, which contains many unknowns, irregularities, chaos, and lawlessness, is in this colour (Sözen, 2003).

The words black and *kara* express synonymous colour names that can be used interchangeably. The word *kara* is a Turkish word in terms of its origin. However, the word black is a Persian-origin word that entered Turkish later. Although these two words are synonymous, like the words white and *ak*, there are differences in expressing colour meanings between these two words.

The black colour has deeper foundations in Turkish culture. The black spirits found in Turkish mythology and ancient Turkish belief and the underground god Erlik Khan are identified with the black colour. In addition, in North Asian Turkish mythology, the expression Black Smiths is also used for Shamans who are believed to live in the sky and have evil characteristics in their bodies (Ögel, 1991). There is a similar use of the black colour for European culture. This colour evoked evil and the symbol of evil in the Middle Ages (Riedel, 1987). In Arabic culture, black is considered the essence of all colours. In Arabic, the connotations of black are mostly negative, associated with meanings such as darkness, snake, night, and heat. Two black creatures, scorpion and snake, are referred to as *esvedeyn* (Çelik, 2010).

As observed, the colour black has been associated with negativity, evil, and wickedness in nearly all nations around the world. Consequently, there are numerous events and names that have originated from the use of the term "black" both globally and among the Turks. For example, Black Flag (currently symbolising anarchism but historically the flag of the Abbasid Caliphate), black magic, Black Dwarf (a malevolent creature mentioned in Scottish folklore), black boar (personification of death and evil in Norse

mythology), Black Hand (the name of a secret organisation composed of Serbian nationalists responsible for planning the assassination of Archduke Ferdinand, leading to the outbreak of World War I), black mermaid (a creature resembling a woman covered in hair, believed to reside in rivers according to Turkmen beliefs), black witch (a supernatural being that attacks women who have just given birth and consumes their lungs, causing them to experience nightmares), and so on (Öztürk, 2009).

This aspect of the black colour, which expresses evil, has become the representation of many metaphors today. It has settled on verbs, idioms, proverbs and various folk sayings. For example, *karalamak* [to defame], *karalar bağlamak* [to be pessimistic], *yüzünü kara çıkarmak* [to bring shame upon oneself], *kara çalmak* [to embezzle], *kara leke sürmek* [to tarnish one's reputation], and so on. On the other hand, the word "black" is used in its literal sense, referring to the colour rather than as a metaphor. In the Dede Korkut Stories (Ergin, 2009), which were shaped under the influence of ancient Turkish beliefs, Shamanistic traditions, and Islamic heritage, the colour black appears in a wide perspective. In these stories, the colour black is generally used to symbolise death, mourning, and sorrow. For instance, the expression *kara otağ* [black marquee] used in the stories signifies social status. The prejudice towards those who do not have children and the societal perspective on them are reflected through this attribute. The phrase *kara baş* [black head] in the stories represents mourning, while *kara baht* [black fortune] signifies hardships and sorrow. The expression *kara donlu kâfir* [infidel in black dress] refers to another belief that is not well-regarded, as well as its followers. In the stories, the word *kara* is not solely used in a negative sense. Expressions like *kara kaş* [black eyebrows] and *kara göz* [black eyes] frequently appear in the stories to depict beauty. Additionally, the colour black is also symbolic of nobility and power. In modern times, wearing black clothing, using black cars, and similar items are seen as symbols of strength and nobility. Furthermore, in religious culture, its usage is not always negative. An exceptional example of this is in Turkish Alevi culture, where black represents Fatima and white represents Muhammad (Birdoğan, 1994).

During our fieldwork and analysis of the collected fairy tales, we have observed that the usage of the black colour in Bolu tales generally symbolises negativity and represents an unfavourable situation. We have identified nine tales among the 88 Bolu tales we examined that involve the use of the black colour (3). The expressions "black face, black sheep, black chicken (2), black love, black thought, black book, black foot (6), black hand, black girl" (Karasu, 2002) were used on these tables. How these expressions that we have detected in the Bolu fairy tales are used in the fairy tales and the analyses that we have made are listed below:

In the tale *Tüllücem* [Hairy], the expression *siyah yüz* [black face] is used in a similar way to the white face, indicating the face being black just as white represents a white face. Here, the black colour is used both literally

and symbolically to emphasise the resemblance of the baby, who is born to the father, the bear. Indeed, the bear's act of forcefully keeping and marrying the beautiful girl signifies the bear's evil. This situation is reflected in the newborn baby, and one side of the baby's face is described as black, signifying the bear's evil.

In the tale *Üç Arkadaş* [Three friends] (3) the expression *siyah koyun* [black sheep] is used. Although it may seem that the colour of the sheep is being emphasised, here the fact that only one sheep among the flock is black symbolises power and nobility. This is explicitly demonstrated in the tale. The hero who purchases the black sheep from the shepherd in the tale heals the sick with the meat of the sheep. Therefore, in the tale, the colour black represents the symbol of power and nobility through the portrayal of a sheep.

In the tale *Keloğlan ile Dünya Güzeli*, [Miss world with Kaloghlan] the expression *kara tavuk* [black chicken] is mentioned. Similar to the use of *ak tavuk* [white chicken] discussed in our analysis of the colour white, *kara tavuk* [black chicken] has a similar connotation. As we mentioned in the relevant section, *ak tavuk* [white chicken] signifies goodness, honesty, purity, and cleanliness, while "black chicken" signifies evilness, trickery, and malice.

In the tale *Oduncunun Kızına Âşık Olan Aslan* [The lion who fell in love with the woodcutter's daughter] (2), the expression *kara sevda* [black love] is used. *Kara sevda* [black love] generally refers to a love that ends badly, makes one sick, or leads to death, characterised by loyalty. In the analysed tale, this notion is similarly presented. The lion who falls in love with the woodcutter's daughter, out of love, has its claws and teeth removed. However, when he goes to ask for the girl's hand in marriage, he encounters an unexpected reaction. The girl's parents kill the lion who had his claws and teeth removed.

In the tale *Oduncuyla Kırmızı Balık* [Red fish with a lumberjack] the incident of the woodcutter's son dropping his axe into the river and his subsequent contemplation of how he will support his family and children is portrayed (6). In the tale, this situation is expressed with the idiom *kara kara düşünmek* [dark thoughts] This idiom is used to signify thinking helplessly in the face of a bad situation or event. Therefore, the word "black" metaphorically takes the form of "black thoughts" in accordance with its usage.

In the tale *Kara Kaplı Kitap* [A book with black covers] (Karasu, 2002) the event of a village resident seeking advice from the village imam in response to an incident he experienced and the imam providing an answer by referring to *kara kaplı kitap* [a book with black covers] is depicted. When we hear *kara kaplı kitap* [a book with black covers] we may think of a religious or legal book. In the tale, the protagonist consults the village imam, who responds by referring to a book with black covers. We may ask the question, "Why black covers?" We found it appropriate to explain this as follows: In the beginning of our analysis of the meaning of the colour black, we defined the relationship between black and night, and how black encompasses all

colours in various cultures. Additionally, black colour encompasses concepts such as secrecy and prohibition. Therefore, the mention of teachers, imams, and elders using the expression “book with black covers” in this tale and other narrative genres is due to the meaning attributed to the colour black.

In the variant tales *Hain Kurt ve Keçi ile Kurt* [The treacherous wolf and the wolf and the goat] the expressions *kapkara ayak ve kapkara el* [jet-black feet and jet-black hand] describe both the physical colour and the wickedness of the wolf. Therefore, the evil attributed to the wolf in the tale is conveyed through its physical colour.

The last fairy tale containing the colour black is the fairy tale called *Altun Fatma* [Golden Fatima] (4). In the fairy tale, it is related that the girl, who was not wanted by her stepmother, helped an old woman in a hut she entered in the forest, as a result of which she had hair as yellow as gold and beauty. In the continuation of the fairy tale, it is described that Fatma’s jealous stepmother and stepsister went to the same hut as a result of being blackened by the old woman. In the fairy tale, the jealousy of the stepsister, the mischief and the evil that he did to his sister Fatma were depicted through the black colour.

Green

It is written in *Divânu Lugâti’t-Türk* [Great Turkish Dictionary Compilation] that the colour green was used to represent the colour of fresh plants. In old Turkish, the colour green was expressed as *yaşıl*. The ancient Turks used the sky colour to represent both blue and green for a long time (Kuyumcu, 2020).

In Turkish culture and Islamic belief, the colour green has very positive connotations. In Islamic belief, paradise is envisioned with the colour green. Therefore, the colour green is associated with rejuvenation and rebirth. The colour green is also considered to represent the Prophet’s family in Islamic belief. This observation in Islamic belief is parallel to the ancient Turkish belief. The colour green is mentioned in the Quran in approximately nine places. In all these verses where the colour green is mentioned, it symbolises abundance, blessings, and rebirth.

The colour green found its place in the folk beliefs of the medieval Christian period. In fact, the people associated the disciples with the colour green before the advent of Christianity. An indication of this is the green caps worn by bishops today (Vollmar, 2009). In the Bible, the holy book of the Christian faith, it is mentioned about the greenery that is thrown into the ground and contains the seeds that will form all the vegetation (Ulukan, 2012b).

The green colour, which describes the revival of nature, hope and spring, has also been used in literary products, especially fairy tales, with the moments mentioned above. When we look at the Dede Korkut Stories (Ergin, 2009), we do not directly come across the words green or *yaşıl*. How-

ever, based on the information provided above, knowing that the colour green is synonymous with the colour of the sky, we can determine the usage of this colour in the stories. The phrase *yapağulu gökçe çemen* (Ergin, 2009), which we identified in the Dede Korkut Stories (Ergin, 2009), is used to describe the grass covering the ground. As seen, this colour has symbolised hope and spring in many societies from ancient times to the present day.

In our study on Bolu folktales, we encountered the use of green or blue in two tales. In the tale *Arkadaşına Yardım Etmeyen Eşeğin Sonu* [The end of the donkey who refused to help his friend] (4), the green grass represents the revival of spring. In the tale *Terace Kızı* [Terace girl] (4), it is narrated that in the garden of a collapsed and ruined house, green grass and trees grow again.

In both tales we examined, green is a symbol of rejuvenation and hope. Indeed, when nature turns green, it is considered the birth of a new life and a new hope. Therefore, there is a relationship between the colour green and hope in all nations worldwide.

Yellow

The word “yellow” comes from the Turkish word *sarı* [turban]. In Mongolian, it is *sira*, in Sanskrit, *hari*, in Sumerian, *ara* or *aru*, in Latin, *aurum*, in German, *gelb*, in French, *jaune*, in Arabic, *esfer* and in Persian, *zerd*. These are the equivalents of the Turkish word *sarı* [yellow] (Eyüboğlu, 1995).

In the Christian world, the colour yellow carries two meanings. The colour referred to as saffron yellow symbolises the faithful believers, while on the other hand, it represents individuals who oppose the church and its teachings, questioning their rules. Therefore, in medieval Europe, the colour yellow, in a sense, became a symbol of the devil (Vollmar, 2009).

The colour yellow is not as frequently mentioned in the Dede Korkut Stories (Ergin, 2009) as white and black. In the epic, the expression of the colour yellow appears as *Sarı tonlu Selcen Hatun* [Selcen Hatun with a yellowish tone]. The colour yellow has also been used in the Göktürk inscriptions in the form of a yellow *sarı* [turban] and in depictions of gold. In the form of a yellow and in depictions of gold. The fact that yellow is associated with gold and the colour of the sun adds another dimension of meaning to it. Yellow represents the centre in terms of direction, which gives it another positive connotation (Kuyumcu, 2020). In the Dede Korkut Stories (Ergin, 2009), the colour yellow is also encountered with the meaning of the *benzin sararması* [turn pale], which is still used today. In the story *Duha Koca Oğlu Delü Dumrul* [Duha Koca Son Crazy Dumrul] the phrase *benzini saratgıl* [turn pale] is used to mean turning pale with fear (Ergin, 2009). In another story, *Basat'ın Depegözi Öldürdüğü Boy* [The Story Basat Killed the Cyclops], He turned pale because of what the shepherd's fairy girl said (Ergin, 2009).

The colour yellow is found in three of the examined fairy tales. In two of the tales, it is used to describe hair colour and the colour of gold. In the other tale, similar to the stories *Duha Koca Oğlu Delü Dumrul Boyu* and

Basat'ın Depegözi Öldürdüğü Boy it is used to represent a pale and yellowish complexion.

In the fairy tale *Altun Fatma* [Golden Fatima] (4) that we compiled during our fieldwork, the story revolves around Fatma, who is abandoned in the forest by her father under the pressure of her stepmother. When Fatma enters a cottage she encounters in the forest and helps an old woman living there, her hair turns golden yellow. Fatma, with her golden hair, stands out for her beauty as the story progresses. Therefore, in this tale, the colour yellow is used as a symbol to emphasise beauty.

In another examined tale, *Keloğlan ve Sarı Kız* [Kaloghlan and the yellow girl] (9), the colour yellow is also used to describe beauty, just like in the *Altun Fatma* [Golden Fatima] tale. To describe the woodcutter's daughter in the fairy tale, the statement "A unique girl with golden yellow hair, dark blue eyes" is included.

The last tale that includes the colour yellow is *Padişah Kızı ile Keloğlan* [Kaloghlan with the Sultan's daughter] (8). The story focuses on the princess who suffers from a relentless illness. When the sick girl is mentioned, the phrase "Her colour is gradually turning yellow, her complexion is fading" is used. The colour yellow is used in these three examined tales, as well as in other examples we have provided, primarily to describe beauty and later to represent illnesses. Therefore, the colour yellow can be considered as a symbol that reflects beauty and illness in fairy tales.

THE SYMBOLISM OF NUMBERS IN BOLU FAIRY TALES

The hidden meanings attached to numbers have revealed the symbolism of numbers and the mysticism of numbers. The resulting number symbolism and mysticism has found its place in every product produced by mankind and has even made itself felt as far as religious practices and belief systems.

Under this heading, we examined in which sense the numbers three, seven and forty, which we have identified in the Bolu fairy tales, are used. During this examination, the relationship of these numbers that we have identified with other religions and culture has also been considered.

The Number of Three

In many religions around the world, certain numbers have been considered important and mysterious from a religious perspective. One of these numbers is undoubtedly the number three. Since ancient times, humanity has sought to understand the world it lives in. In this process of interpretation, emphasis has been placed on the trinity of spirit, body, and mind. Therefore, the significance of the number three for humanity is quite ancient.

The significance of the number three is also preserved in the Abrahamic religions. When we mention the number three, undoubtedly Christianity comes to mind. The main reason for the importance of three in Christianity

is the belief in the Trinity, which is the fundamental belief of this religion. Christians believe in the existence of one God in three persons: the Father, the Son, and the Holy Spirit (Aydın, 1995).

Additionally, Jesus informs his disciples that he will be killed and rise again after three days (Mark 9:31). The resurrected Jesus appears to his disciples three times. Peter denies Jesus three times (Mark 14:72). Jesus breathes his last breath on the cross at the third hour (Mark 15:34-37). The belief in the Trinity is not unique to Christianity. The concept of Trinity also appears in ancient Egypt as Isis, Osiris, and their son Horus as the saviours, in Hindu thought as the creator Brahma, the destroyer Shiva, and the sustainer Vishnu, in Assyrian culture as the gods *Shamash* [sun], *Sin* [moon], and *Ishtar* [star], and in Sumerian culture as the deities Anu, Enlil, and Ea (Sarıkçioğlu, 1999).

In Islam, numbers and numerical expressions are used in the description of certain matters, both in the Qur'an and in the hadiths. For example, in matters related to divorce, the amount of punishment for committed crimes, the required number of witnesses in various cases, and the distribution of spoils and inheritance, numbers provide precise rulings for the legal system (Karacabey, 1994). In matters related to cleanliness in Islam, the number three is often mentioned. For example, rinsing the mouth three times during ablution, washing the nose three times, and so on. Additionally, the fact that Allah has 99 names, which is three times the number 33, and the prescribed number of 33 for post-prayer supplications, demonstrates the significance of the number three in Islam. There is also a verse in the Qur'an related to the number three. This verse describes how a human being passes through three different stages of darkness in the mother's womb, depicting the development of the fertilised egg through three phases (Nurbaki, 2006).

The traces of the number three in Turkish culture are also very important. In Shamanism, the expression of the world as the earth (middle earth), the underground dark world (the world below), the luminous realm in the sky (the world above) (Yüksel, 1981), According to the beliefs of the Altai people, spirits dwell in three realms: underground, on the earth's surface, and in the sky (Anohin, 2006). This highlights the importance given to the number three.

When we closely observe social life, it is evident that the number three holds a significant place. The main three important transitional periods include birth, marriage, and death, which we refer to as the transition period. In addition, when we encounter an unresolved situation or want to give a chance to something, phrases like "The truth of Allah is three" or "Not one, not two, but how far!" are references to the number three. Furthermore, the trilogy of "Horse-Woman-Weapon" also refers to the three valuable things specific to Turkish traditions (Ulukan, 2012a).

The significance of the number three is reflected in literary works such as epics, folktales, and fairy tales. However, it should be noted that the number three used in literary works always carries an image, a depth of

meaning within it. In the *Oghuz Khan Epic*, Oghuz not nursing from his mother for three days and three nights, his mother having consecutive dreams for three nights, and Oghuz having three children named Day, Moon, Star and Sky, Mountain, Sea from each of the two different women, demonstrates the importance of the number three in the *Oghuz Khan Epic*. In the *Manas Epic*, three girls come in front of Manas and tear their faces and say lamentations, Manas does not talk to anyone for three days, the war continues for three days (İnan, 1972) is an example of the use of the number three. In the beginning section of the *Dede Korkut Stories* (Ergin, 2009), when Dede Korkut advises the Oghuz, he says;

False words would be better if they didn't exist in this world. It would be better if the truth reached the age of thirty-three times. May you reach the age of three times thirty. May God not bring harm upon you. May your state be everlasting, hey, Khan! (Ergin 2009: 74-75)

Here, the use of the number three instead of a hundred is noteworthy. Similarly, in the stories, Bayındır Khan setting up three tents - white for those who have sons, red for those who have daughters, and black for those who have no children - during the feast he hosts for Oghuz, Boğaç being injured and Khidr coming to his side and stroking his wound three times with his hand, and Boğaç's mother squeezing her breast but no milk comes out on the first squeeze, no milk comes out on the second squeeze, and on the third squeeze milk mixed with blood comes out, *Tepegöz* [Cyclopes] sucks the nanny who came to breastfeed him three times, and so on (Ergin, 2009). It demonstrate the usage of the number three.

Based on all these, the most striking finding is that the number three is the number of repetitions in Turkish folk beliefs and folklore. In *Dede Korkut Stories* (Ergin, 2009), it was possible to achieve success in most cases in the third attempt. Therefore, the *Dede Korkut Stories* (Ergin, 2009) are the most concrete example of this situation. In addition, as in the *Oghuz Khan Epic*, seeing a dream three times or meeting someone three times is also an expression of wisdom.

It is not accurate to limit the usage of the number three solely to Turkish narratives. In fact, examples from other cultures demonstrate the significance of the number three. For instance, in the German fairy tale *Üç Beyaz Yılan* [The three snake-leaves] the number three is significant as the fish are counted as three. In the tale of *Külkedisi* [Cinderella], Cinderella visits her mother's grave every three days. In *Kırmızı Başlıklı Kız* [Little Red Riding Hood] Little Red Riding Hood's grandmother's house is located between three oak trees. In the fairy tale *Pamuk Prenses ve Yedi Cüceler* [Snow White and the Seven Dwarfs] the dwarfs weep for three days after Snow White's death. These examples illustrate that the number three holds importance in other cultures as well.

In general, the usage of the number three has been reflected in the literary works of societies, both in the Abrahamic religions and primitive reli-

gions, and has acquired a positive imagery. In our analysis of Bolu folk tales, the number three appears in various contexts, which can be categorised as follows: related to siblings (three siblings, three sisters, three brothers), related to time (three days, three days and three nights), related to animals (three-hoofed), related to food and drink (three apples), related to people (three girls, three friends), related to tasks (three conditions, three commands), and related to objects (three nails, three locks). The number three mentioned in these tales has found a positive application. It symbolises the unity and completeness of the characters as they interact with each other and complement each other within the context of the story. Also in these tales, the protagonist is given three apples as a reward or to enhance their happiness. After narrating the tale, the storyteller multiplies the achieved happiness by dropping three apples from the sky, which are shared among themselves and the listeners. Furthermore, dropping apples from the sky represents sacredness. Because, as we mentioned at the beginning of our article, heaven is in the sky both in Turkish mythology and in other mythologies, and this situation is reflected in fairy tales as an expression of sacredness.

The Number of Seven

The significance of the number seven emerged with the acceptance of Islam by the Turks. Ögel, pointed out that there is a historical distinction between the numbers six and nine, and with the acceptance of Islam by the Turks, the numbers six and seven gained importance alongside the revered number nine in ancient Turkish culture. However, the auspiciousness of the number seven can be traced back to the beginning of the Göktürk State. In particular, in his letter to the Byzantine Emperor, Western Göktürk Khan Istemi Khan says that there are seven climate rulers. Ögel, states that this use of the number seven may have come from Western culture or the Middle East (Ögel, 1998b).

With the acceptance of Islam by the Turks, the number seven gained a significant religious meaning in Turkish-Islamic culture. The number seven is evident in the Quran from the very first page. It is mentioned in seven different verses Surah Al-Baqarah, verse 29; Surah Al-Isra, verse 44; Surah Al-Mu'minun, verse 86; Surah Fussilat, verse 12; Surah At-Talaq, verse 12; Surah Al-Mulk, verse 3; Surah Nuh, verse 15 (The Qur'an, 2022) that the heavens are seven layers. Furthermore, during the Hajj pilgrimage, the Kaaba is circumambulated seven times, Performing Sa'y (the ritual of walking between the hills of Safa and Marwa) seven times between Safa and Marwa hills. seven pebbles are thrown at the symbolic stoning of the devil, and the fact that seven parts of the body touch the ground during prostration is another indication of the importance given to the number seven in the Islamic religion.

With the influence of Islam, the importance of the number seven has increased in Turkish culture. Among the Ahi community, which holds great

significance, there are seven names of belt tying. These levels are named after a day, a star, and a celestial body, each representing a specific action (Sarıkaya, 2008). In addition, there are seven conditions, seven ties, and seven openings associated with belt tying (Eyüboğlu, 1995). Symbolically, the act of tying the belt with seven knots represents the binding of one's bad habits, while the act of untying the knots represents the cultivation of good qualities within oneself (Sarıkaya, 2008).

The number seven holds significant symbolic meanings in many religions and cultures. It also has a symbolic place in the Torah and is frequently mentioned in the books of Genesis and Exodus. In a passage from the Book of Genesis, God creates the world in six days and rests on the seventh day, blessing it as a holy day (Schimmel, 1998). When we examine the symbol associated with the number seven in Christian culture, it makes reference to the tree of life. In Christian tradition, the tree of life is depicted with seven branches, each with seven leaves (Betz, 2005). The symbol of the tree of life in Christian culture is reminiscent of the seven-branched menorah in Judaism. It is important to note that the significance of the number seven is not limited to the Abrahamic religions. In ancient cultures, the concepts of "wisdom, metering, courage, and justice" transformed into the seven virtues of "faith, hope, and love" with the acceptance of Christianity (Betz, 2005).

The number seven, which gained even more significance with the advent of Islam, has also made its presence felt in the literary works of the time, just like in Turkish culture. In the epic *Manas*, which has many mythological features, we come across the use of the number seven in the following expressions: Private Kiyaz Külçora fights for seven days. Seyrek heals Külçora for seven days, and after seven days, Külçora regains his former health. Almambet, who complains about Konurbay to Esen Khan, waits for a response for seven days. Kanıkey, who goes out to search for food, says to her mother-in-law Çıyırđı Hatun, 'If I don't return in seven days wait for my death Jakyb Khan, *Manas*'s father, informs Temir Khan that Kanıkey will deliver her dowry within seven days. Additionally, in the *Manas* Epic, there are usages involving the number seven, such as a flag waving in seven places, seven leopards, seven tribes, a seven-day war, seven enemy divisions, and seven settled places like seven waters (İnan, 1972). When we look at all these usages, the number seven symbolically represents a waiting period. This is similar to the account in the Torah where God creates the world in six days and withdraws to rest on the seventh day.

Another example of the use of the number seven stands out in the *Dede Korkut* Stories (Ergin, 2009). There are many references to the number seven throughout the stories. For instance, when Beyrek and the Oghuz Chiefs ride to battle at Bayburt Fortress and slay seven infidel lords with their swords, when Beyrek marries his seven sisters off to seven valiant men, when Kan Turalı travels for seven days and seven nights to kill the three monsters of the Trabzon governor and ask for his daughter's hand,

when he arrives at a place that is seven leagues away to confront the infidels, when they show him respect and serve him seven years' worth of wine, when the camel's mouth is tied from seven different places, when Kan Turalı gallops his horse for seven days and seven nights, and so on. These examples, just like in the Manas Epic, represent a waiting period.

The use of the number seven in Bolu tales appears in similar measures based on all this information. In the examined tales, the number seven appears in five different tales as seven days, seven lambs, seven kids, seven loaves of bread, and seven eggs. In the tales *Nasipsiz Adam* [The unfortunate man], *Üç Arkadaş* [Three Friends] and *Keloğlan'ın Boz Eşeği* [Kaloghlan and the grey donkey] the number seven represents a waiting period in the form of seven days, seven eggs, and seven loaves of bread. In the tales *Nasipsiz Adam* [The unfortunate man] and *Keloğlan'ın Boz Eşeği* [Kaloghlan and the Gray donkey] the expression of seven loaves of bread and seven eggs signifies that a rich helper character takes care of the poor protagonist for seven days, giving them a seven-day period to earn their own bread (Karasu, 2002). This usage is similar to that found in the Manas Epic and the Dede Korkut Stories (Ergin, 2009), where the number seven also represents a period of time.

Number Forty

The number forty, which is widely used within the framework of Islamic belief, appears as an important number in Turkish culture both symbolically and religiously. The number forty has been associated with fate and serious matters in Islamic belief. For example, the rain that caused the Noah's flood lasting for forty days, the age of forty when Prophet Muhammad received the command of prophethood, the acceptance of forty days as a period of purification in Islam, the belief that the Mehdi will remain on Earth for forty years before the Day of Judgment, etc., all demonstrate the significance attributed to the number forty. Additionally, the letter *mim* in the middle of the name of Prophet Muhammad, having a numerical value of forty according to the abjad system, has led to the belief that this number is associated with the Prophet (Schimmel, 1998). Furthermore, the number forty is mentioned forty-eight times in the Qur'an (Yardımcı, 2009).

The number forty carries a certain significance in both Islamic and Jewish beliefs, just like the number seven. It also represents a period of time and encompasses notions of trial and punishment. In the Torah, it is mentioned that the flood during Noah's time lasted for forty days, Moses stayed on Mount Sinai for forty days and nights, the Israelites wandered in the desert for forty years due to their unfaithfulness, and most of the kings of Israel, including Solomon and David, ruled for forty years. It is also stated that a criminal should not be punished with more than forty lashes (Schimmel, 1998). These instances indicate that the number forty holds importance for Jews as well.

In Western culture, the number forty does not receive as much attention as it does in Eastern cultures. However, similar to Islam and Judaism,

it also has religious significance in Christianity. For example, before the flood of Noah in Babylon, the star of *Süreyya* [The Pleiades] disappeared for forty days, and the rains lasted for forty days during the flood of Noah, the rain during Noah's flood lasted for forty days, the Hagia Sophia, which was once a holy church for Christians, has forty windows surrounding its dome, and Christians traditionally fast for forty days, abstaining from certain foods. These examples demonstrate that the number forty carries religious symbolism in Western culture as well. Furthermore, these instances attribute the symbolic meaning of forty to a period of waiting and preparation (King James Bible, 1769/2017).

Turkish folklore, infused with Islam, has begun to feel this number more within itself since its acquaintance with Islam. The effect came to an extent that it includes palaces with forty columns in its architecture, literary works featuring forty-horsemen heroes, tales of mothers giving birth to forty sons or forty daughters, forty trials that need to be accomplished, forty enemies that need to be killed, forty treasures that are found, and epics and legends that depict festivities and celebrations lasting forty days and forty nights (Schimmel, 1998). Due to the significance carried by the number forty, it has also found its place in our idioms and proverbs. For example, expressions such as *kırk yılda bir söz dinlemek* [to listen to someone once in forty years], *bir kahvenin kırk yıl hatırı vardır* [a coffee has its forty-year respect], *kırk fırın ekmek yemek* [to eat bread from forty ovens], *kırk kuruş için kırk takla atmak* [to somersault forty times for forty pennies] etc, demonstrate that this number has also found its place in social life.

When we look at the traces of the number forty in the ancient Turkish culture, the first thing that emerges is the Epic of Oghuz Khan. It is mentioned in the epic that Oghuz Khan grew and started walking in forty days, and he raised his flag and marched against Urum Khan, who did not obey him, and after forty days, he camped at the foothills of the iceberg. These expressions in the epic demonstrate the importance of the number forty. Additionally, it is also mentioned in the epic that Oghuz Khan erected forty-length poles on both sides during the assemblies he held (Durbilmez, 2007).

The Dede Korkut Stories (Ergin, 2009), which are products of the Islamic period, are significant in demonstrating the importance given to the number forty. The number forty appears most frequently in the stories as a repeated number. In the stories, the number forty is encountered in forms such as forty brave warriors, forty slender-waisted maidens, forty comrades, forty traitors, forty days, forty times, forty robes, forty servants, forty claws, forty soldiers, forty playful ones, forty days and forty nights, forty silver coins, forty horses, forty herds, forty locks, forty strands, and forty warriors (Ergin, 2009). The use of the number forty in this context signifies spiritual unity in the stories. For example, the number of brave warriors who aid the heroes is always forty. These warriors are sometimes referred to as "forty comrades". Additionally, all the maidens who assist the female heroes are depicted as forty beautiful maidens. The number forty is not only used to

denote beauty and bravery in the stories but also represents the traitorous warriors who betray the hero. Therefore, in the stories, the number forty emerges as a symbol of unity, integrity, and spiritual oneness.

The number forty is mentioned 127 times in the Epic of Manas. Just like in the Dede Korkut Stories (Ergin, 2009), the forms used here again show the quality and tell about unity, integrity, spiritual unity. The forms used in the epic are: forty valiant, forty warriors, forty bride, forty beautiful, forty fathoms (Ulukan, 2012b).

The number forty, as observed in the 88 Bolu tales we have examined, appears similar to the works mentioned above. In the tales, the use of the number forty is mostly associated with the concept of time. The number forty is used in seven different tales in the forms of “forty days, forty days and forty nights, and forty years”. This usage in the tales symbolises maturity, hardship, and the joy experienced after enduring hardships. Additionally, the number forty is used in the tales as “forty mules, forty sheep, and forty rows”.

Based on all of this, it can be concluded that the use of the number forty in Bolu tales, within the context of traditional meaning, signifies a forty-day time period that encompasses the processes of maturity, purification, undergoing necessary hardships, experiencing joy, and expressing spiritual unity and togetherness.

DISCUSSION AND CONCLUSION

Numbers and colours have been part of human life since the beginning of existence. Research shows that the concept of numbers and colours dates back to the early stages of language. Throughout history, humans have attributed hidden, mystical, and metaphysical meanings to numbers and colours.

In this study, Bolu tales were analysed in terms of their use of colours and numbers, and interpretations were attempted through colour and number theories. Firstly, it should be noted that Bolu tales are cultural elements. In the examined 88 tales, the colours and numbers identified as images were analysed from a historical, religious, and cultural perspective. The study initially provided explanations about the meanings and existence of colour and number concepts, and then determined how these explanations were reflected symbolically within the context of Bolu tales.

The colours white, black, green, and yellow identified in Bolu tales carry the meanings attributed to them in Turkish culture and Islam, along with incorporating layers of meaning from other religions and cultures symbolically. In addition, the mentioned colours and numbers have also included some layers of meaning from other religions and cultures in an imaginary way.

Among the examined 88 Bolu tales, the most prevalent colour image is the black colour, appearing in nine tales. It is followed by the white colour

in eight tales, the yellow colour in three tales, and the green colour in two tales. The prevalence of black colour in Bolu tales can be explained by the presence of more negative characters in the tales. However, it should be noted that the abundance of negative characters in the tales serves to highlight the qualities of the main protagonist, such as bravery, courage etc. In fact, the main protagonist in the examined tales embodies these qualities to a great extent. The emphasis here is on the triumph of the hero in the face of adverse events. The second most commonly used colour in Bolu tales is white. The white colour identified in the tales signifies purity, cleanliness, goodness, and good moral character. This corresponds to the historical and religious usage of the colour white. Both the black and white colours used in Bolu tales symbolically align with the cultures of other religions and societies. The other colours identified in the tales are yellow and green. The relatively lesser use of these colours compared to black and white can be explained by the symbolic meanings associated with white and yellow colours. These colours encompass layers of meaning that include mythological elements. Although the tales we examined contain mythological elements, they primarily stand out as religious tales. In other words, the prevalence of religious elements in the tales limits the use of yellow and green colours in Bolu tales.

When examining epics, folktales, legends, and proverbs, which are crucial in deciphering the meaning context of numbers in Turkish folklore, certain numbers stand out. These numbers are generally three, seven, and forty. Bolu tales also incorporate these numbers. In the examined 88 tales, the most frequently used number is three with ten tales. This is followed by the number forty with seven tales, and the number seven with five tales. The frequent use of the number three in the tales is related to its sacred status in both Islam and Christianity. However, the use of the number three in the examined tales is more associated with Islamic beliefs. In Bolu tales, the number three signifies the unity of the heroes, their complementarity with other tale characters, and also denotes patience and determination. The second most commonly used number in Bolu tales is forty. The religious sanctity attributed to the number forty in Islam is also reflected in the literary works of the Islamic period. The religious significance associated with the number forty has been similarly reflected in the tales. In the tales, the number forty symbolises the process of maturation, purification, hardship, joy, and spiritual unity within the context of time. The number seven, which we identified in five tales, has a more mythological image. The existence of seven levels of heaven and earth in mythologies, the creation of the world in six days and the seventh day being a day of rest, all indicate the mythological importance of the number seven. In this context, the number seven in Bolu tales predominantly represents a period of time. Based on this study, it has been observed that the sampled Bolu tales attribute symbolic, mystical, and religious meanings to numbers. In particular, it has been determined that the numbers 3, 7, and 40 hold central importance.

We believe that this study is significant in revealing the historical and religious background of the colour and number imagery in the examined 88 Bolu tales. Furthermore, this study will serve as a foundation for identifying the elements of colour and number in folklore compilations conducted on a provincial basis in the Anatolian region.

REFERENCES

- [1] Anohin, A. V. (2006). *Altay şamanlığına ait materyaller* [Altay shamanism materials]. Kömen Yayınları.
- [2] Aydın, M. (1995). *Hıristiyan kaynaklarına göre Hıristiyanlık* [Christianity according to Christian sources]. Diyanet Vakfı Yayınları.
- [3] Betz, O. (2005). *Die geheimnisvolle welt der zahlen, symbolik, mythologie, deutung* [The mysterious world of numbers symbolic mythology interpretation]. Königsfurt-Urania Verlag.
- [4] Birdoğan, N. (1994). *Anadolu'nun gizli kültürü: Alevilik* [Anadolu's hidden culture: Alevism]. Berfin Yayınları.
- [5] Çelik, B. (2010). *Kur'an-ı Kerim'deki renkler ve renk ifade eden kelimelerin tahlili* [Analysis of colors in the Quran and words expressing colours] [Unpublished master's thesis]. Harran University Institute of Social Sciences.
- [6] Durbilmez B. (2007). *Kırım Türk halk anlatılarında sayı imgeçiliği* [Number imagery in Crimean narratives]. *Milli Folklor Dergisi*, 19(76), 177-190.
- [7] Ergin, M. (2009). *Dede Korkut kitabı 1* [Book of Dede Korkut 1]. TDK Yayınları.
- [8] Eyüboğlu, İ. Z. (1995). *Türk dilinin etimoloji sözlüğü* [Etymology dictionary of the Turkish language]. Sosyal Yayınları.
- [9] İnan, A. (1972). *Manas destanı* [Epic of Manas]. Millî Eğitim Yayınevi.
- [10] Karacabey, S. (1994). *Hadislerde geçen bazı sayılar üzerine kısa bir değerlendirme* [A brief evaluation on some numbers mentioned in hadiths]. *Uludağ Üniversitesi İlahiyat Fakültesi Dergisi*, 6(6), 110-120.
- [11] Karasar, N. (2010). *Bilimsel araştırma yöntemi* [Scientific research method]. Nobel Yayınları.
- [12] Karasu, C. (2002). *Bolu masalları üzerine bir araştırma* [A study on Bolu tales] [Unpublished master's thesis], Van Yüzüncü Yıl University Institute of Social Sciences.
- [13] Kılıç, B. S., & Yılmaz O. (2018). *Fakir Baykurt'un masallarında değer eğitimi ve masalların Türkçe eğitimine katkısı* [Value education in Fakir Baykurt's tales and their contribution to Turkish education]. *Uluslararası Türkçe Edebiyat Kültür Eğitim Dergisi*, 7(2), 1104-1125.
- [14] *King James Bible*. (2017). King James Bible Online. <https://www.kingjamesbibleonline.org/> (Original work published 1769)
- [15] Kuyumcu, E. (2020). *Renk kavramının Türkçedeki ifade özellikleri* [Expressive features of the concept of color in Turkish]. *Akademik Tarih ve Düşünce Dergisi*, 7(1), 513-528.
- [16] Nurbaki, H. (2006). *Kur'an-ı Kerim'den ayetler ve ilmi gerçekler* [Verses from the Quran and scientific facts]. Diyanet Vakfı Yayınları.
- [17] Ögel, B. (1991). *Türk kültürüne giriş VI* [Introduction to Turkish culture VI]. Kültür Bakanlığı Yayınları.
- [18] Ögel, B. (1998a). *Türk mitolojisi I* [Turkish mythology I]. Türk Tarih Kurumu Yayınları.
- [19] Ögel, B. (1998b). *Türk mitolojisi II* [Turkish mythology 2]. Türk Tarih Kurumu Yayınları.
- [20] Öztürk, Ö. (2009). *Folklor ve mitoloji sözlüğü* [Dictionary of folklore and mythology]. Phoenix Yayınları.
- [21] Riedel, I. (1987). *Farben in religion. gesellschaft, kunst und psychotherapie* [Colors in religion, society, art and psychotherapy]. Kreuz.
- [22] Sarıkaya, M. S. (2008). *Fütüvvetname-i Ca'fer Sadık inceleme-metin* [Futuvvetname-i Ca'fer Sadık: study-text]. Horasan Yayınları.
- [23] Sarıkıoğlu, E. (1999). *Başlangıçtan günümüze dinler tarihi* [History of religions from the beginning to the present]. Kardelen Kitabevi.
- [24] Schimmel, A. (1998). *Sayıların gizemi* [The mystery of numbers]. Kabalıcı Yayınları

- [25] Sözen, M. (2003). *Sinemada renk-sembolik anlamlar* [Symbolic meanings of color in cinema]. Detay Yayınları.
- [26] *The Qur'an* (Elmalılı Muhammed Hamdi Yazır, Trans.). (2022). Dorlion Yayınevi.
- [27] Ulukan, A. (2012a). Farklılığın renk ve sayılarda buluşan aynılığı [The unity of diversity in colors and numbers]. *A. Ü. Türkiyat Araştırmaları Enstitüsü Dergisi TAED*, 48, 165-191.
- [28] Ulukan, A. (2012b). *Dede Korkut hikâyeleri ve Grimm masallarında kültür ve inançlara yerleşmiş renk ve sayı imgelemi* [Cultural and belief-embedded imagery of colour and numbers in Dede Korkut Stories and Grimm Fairy Tales] [Unpublished master's thesis]. Sakarya University Institute of Social Sciences.
- [29] Vollmar, K. (2009). *Farben: symbolik – wirkung – deutung* [Colours: symbolism-effect-interpretation]. Knauer MensSana TB.
- [30] Yardımcı, M. (2009). Geleneksel kültürümüzde ve aşıkların dilinde sayılar [Numbers in our traditional culture and in the language of ashiks]. *ÇÜ Türkojoloji Araştırmaları*, 636-647.
- [31] Yıldırım, A., & Şimşek H. (2011). *Sosyal bilimlerde nitel araştırma yöntemleri* [Qualitative research methods in social sciences]. Seçkin Yayınları.
- [32] Yüksel, H. A. (1981). *Türk folklorunda sayılar* [Numbers in Turkish folklore]. *Millî Kültür Dergisi*, 3(4), 90-125.