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*Article***Contemporary Manifestations of The Cultural and Historical Continuity Between Language and Symbolic Systems**

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Abstract

This study is devoted to the analysis of cultural and historical continuity between Kazakh tribal symbols (tamgas) and the ancient Turkic runic script. The purpose of the work is to identify their interrelationship and determine their role in preserving national identity and spiritual heritage. The methodological basis of the research includes historical, comparative and semiotic analysis, as well as graphic and semantic comparison of tribal signs and runic inscriptions. Additionally, modern socio-cultural practices of using symbols in fashion and design are taken into account, which makes it possible to trace their relevance in the context of globalization. The results of the study show that there is a semantic and formal continuity between tribal symbols and runic writings, reflecting the worldview, philosophical and spiritual values of the Kazakh people. Special attention is paid to the modern revival of this symbolism among young people. The use of signs and inscriptions on clothing and in design is becoming an important mechanism for self-expression and strengthening national identity. Thus, traditional symbols adapt to new cultural contexts, while maintaining their significance as an element of the national cultural code. The significance of the research lies in the fact that it demonstrates the role of symbols and writing as an integral part of cultural and linguistic heritage, and also highlights their potential in modernizing national consciousness. Understanding this continuity helps to preserve cultural integrity, strengthen spiritual values and transfer national experience to future generations.

Keywords

Tribal and Clan Symbols, Tamga, Ancient Turkic Runic Script, Cultural Continuity, Cultural Code, National Identity.

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Introduction

Language as a mirror of public life and culture is not only a means of communication, but also an important symbol system, which is a reflection of the worldview, historical memory and spiritual values of the nation. Each language symbol, in addition to having a specific meaning, represents the cultural identity, value system and traditions of that society. In the process of cultural transformation, language also undergoes changes, and former meanings acquire a new meaning or completely new symbols appear. In the modern era of globalization, the relationship between language and culture is becoming more complicated. Information and technological progress and cultural integration are the reason not only for the disappearance of traditional symbols, but also for their new interpretation. By studying such changes, one can understand the peculiarities of the transformation of national identity. In this context, the role of linguistic symbols in the preservation, renewal and dissemination of culture is increasing.

Throughout history, many nations began their scientific and cultural development by studying language, recognizing it not merely as a communication tool, but as the spiritual core, cultural mirror, and source of knowledge of a nation. Language policy's importance lies in how it is applied across everyday life and cultural spheres. The strength of a language is reflected in its usage, study, and official function in society. Language captures reality, expresses inner experiences, and represents cultural and cognitive worldviews. Therefore, language is both a linguistic object and a crossroad of the social sciences, reflecting the socio-cultural development of a nation. The *World Encyclopedic Dictionary* defines language as “a system of oral or written symbols that enables people... to communicate and create cultural values” (Kerr & Wright, 2015). Unlike animals, only humans transform sounds into symbolic systems—language.

In this article, the patterns of cultural transformation through the sign system of the language are analyzed, the semantic dynamics of language symbols and their role in modern society are considered. For centuries, these signs have served not only as an ethnic marker and a means of identification, but also as a cultural code that ensures the transmission of historical memory and spiritual meanings from generation to generation. In addition, the importance of symbols in strengthening national identity and features of adaptation to changes in the context of globalization are studied.

Literature Review

In the 20th century, philosophical approaches to language revealed its symbolic and cognitive functions (Shelestyuk & Budeiko, 2019; Smith, 2013). Logical positivists emphasized language's logical structure as essential for cognition and clarity. On the other hand, language is also seen as transcending individual thought, operating at social, cultural, and ontological levels—bridging thought and existence (Pavlick, 2023). Semiotics—first introduced by Saussure—became an independent discipline in the 1930s, drawing on earlier works by philosophers and linguists such as Aristotle, Democritus, Locke, Peirce, Morris, Humboldt, Baudouin de Courtenay, Hjelmslev, Cassirer, Jakobson, Bühler, von Uexküll, Sebeok, Barthes, and Stepanov. These cognitive and metaphysical perspectives deepen our understanding of language's symbolic essence (Nesterov, 2021; Vysotki et al., 2021; Zhao, 2022). As Ferdinand de Saussure explained, a linguistic sign is made up of the *signifier* (form) and the *signified* (meaning), showing the inherent connection between signs and meaning. Thus, language is not just a set of mechanical signs but a meaning-generating system, central to linguistics, semiotics, and cultural studies. The meaning of signs varies across cultures, proving that language is dynamic, context-sensitive, and deeply rooted in human culture.

However, subsequent developments in semiotic theory challenged the inseparability of the signifier-signified relationship (Olurotimi, 2022; Yelle, 2021). Scholars have pointed out its conditional and arbitrary nature. Louis Hjelmslev, for instance, argued that “*the relationship between the signifier and the signified is completely arbitrary, unmotivated, and functionally insignificant in itself*” (Hjelmslev, 1960). American philosopher and logician Charles Sanders Peirce, one of the founders of semiotics, offered a distinct perspective. He defined a sign by asserting: “*Every thought is a sign, and every sign is a thought*” (Mustafin, 2022). The German scholar Gottlob Frege also contributed to semiotic theory by distinguishing between the *denotation* (*Bedeutung*) of an expression and its *sense* (*Sinn*). Denotation (or referent), according to Frege, is the object or phenomenon to which the sign refers (Popova, 2005). This distinction further enriched our understanding of the relationship between a sign and its referent.

Today, the concept of the sign holds significant importance not only in linguistics but also in philosophy and cultural studies. Symbolic or sign-based functioning is a unique trait of human beings. In the animal world, sound-based or behavioral signals emerge through evolutionary processes and are transmitted genetically from generation to generation. In contrast, humans create distinctive signs, acquire them through learning, and these signs are not inherited biologically. Signs are both a mode of existence and a manifestation of human culture.

Before discussing the semiotic nature of language in detail, it is necessary to clarify the broader concepts of sign and symbol. The frequent use of the phrase "belgi-tañba" (sign-symbol) in Kazakh is not simply a result of linguistic doubling. Rather, it reflects the complexity of differentiating between a sign and a symbol in linguistic contexts. While many linguistic studies emphasize the symbolic nature of language, these terms are often used interchangeably. However, numerous scholarly works in philology, philosophy, and cultural studies consistently define language as a system of signs. The concept of the *tañba* (symbol or brand) can be traced back to ancient times, predating the formation of Turkic tribes, and is believed to be among the earliest components of recorded symbolic systems. In the 13th–15th centuries, the term "tamga" spread widely across Central Asia, the Middle and Near East, and the Caucasus, where it took on new meanings such as "a document bearing the khan's seal" or "tax record," while retaining its older usage. In ancient Turkic inscriptions, the term "tamyā" was later transformed in accordance with Kazakh phonological rules, where the consonants evolved (e.g., $m \rightarrow \tilde{n}$, $\gamma \rightarrow b$), resulting in the modern form "tañba".

In Kazakh, *tam* is synonymous with verbs such as *tutan* (to ignite) and *jan* (to burn). This semantic connection is also evident in modern Kazakh words such as *tamyz*, *tamyzu*, and *tamyzyk*, which all derive from the root *tam*, referring to the act of lighting or kindling fire. A. Mektep-tegi links the word *tañba* to the idea of "encoded information" (Mektep-Tegi, 2016). Cultural expressions such as "Sekseuil oty tamğansa, seksendegi shal öler. Tamuna taz öler, qyzuyna qyz öler" (loosely: "Before the desert fire is lit, the old man dies; some perish from the spark, others from the heat") further highlight the symbolic and etymological connection between *tam*, fire, and sign.

Historically, *tamga* (or *tañba*) initially referred to a brand or mark burned onto livestock, particularly horses. The root of the word, *tam*, appears to derive from this act of branding, and the suffix *-ga* forms a noun, similar to productive suffixes found in words like *tutqa* (handle) or *janqa* (splinter). To determine the origin of the word "tañba", it is essential to refer to comparative data from Turkic languages, as the term is common across many Turkic-speaking peoples. For instance, in Tatar, Kyrgyz, Bashkir, Uzbek, Mongolian, Turkish, Turkmen, and Crimean Tatar, the term *tamga* is used; in Azerbaijani – *damga*; in Kazakh and Karakalpak – *tañba*. Mahmud al-Kashgari mentions the word *tamdur* with the meaning "to burn".

The concept of *tañba* holds three core meanings across these languages: mark, seal, and symbol. O. Akçokraklı draws attention to Azerbaijani words such as *damla* (drop), *tammak* (to drip), *tamur* (vein), and *tamgizmak* (to cause to drip), associating them with the root *dağ* meaning "to burn with a hot iron" and the verb *dağlamak* (to brand). He links the word *damga* to *tam* and ties its origin to this notion of burning (Akçokraklı & Otar, 1996). Similarly, A. Tietze defines *damga* as "a mark branded onto an animal with hot iron".

Kazakh scholar N. Bazylkhan notes that the ancient Turks referred to their symbols as *tamyā*, which had two primary meanings: first, it denoted the tribal or clan mark or emblem; second, it referred to the imperial seal of the khagan, symbolizing authority and power (Samashev, 2010). According to Bazylkhan, the etymological roots of the word lie in *tap-* // *tab-* (meaning trace, footprint, to leave a mark, cf. *taptau*, *taby*, *tabandau*) and *tam-* (meaning to burn, to brand, to leave a mark). In Classical Mongolian, the equivalents *taba* (trace) and *tamaya* (*tamga*, seal/mark) have been preserved, showing historical linguistic continuity (Samashev, Bazylkhan, & Samashev, 2010). According to domestic explanatory dictionaries, the Kazakh word *tañba* includes meanings such as spot, sign, insignia, and seal (Quraluly, 1997). Additionally, linguists attribute the variation in the forms *tañba*, *tamga*, and *damga* found across different Turkic languages to the phonological phenomenon of metathesis.

Following this view, B. Bazylkhan illustrates how the alternation and substitution of sounds such as *m* and *ŋ*, as well as *γ* and *b*, contributed to the morphological shifts in word formation. He draws examples from Old Mongolian words like *tamaq-a*, *tamaqalağu*, *tamaqatu*, which correspond to modern Kazakh forms like *tañba* (mark), *tañbalau* (to brand), and *tañbaly* (marked) (Bazylkhan, 1973).

Methodology

Research Design

This research is based on an interdisciplinary approach and combines historical-comparative, semiotic and cultural methods with elements of quantitative analysis. The aim is to identify the interrelationships between the ancient Orkhon-Yenisei runic script and the clan symbols (tamgas) of Kazakh tribal associations, as well as to determine their role in preserving the cultural code and national identity.

Sampling

The study sample included three groups of materials as the texts of the Orkhon-Yenisei inscriptions as examples of ancient Turkic writing, clan tamgas of Kazakh tribal associations recorded in ethnographic and historical sources and empirical data obtained through a survey (50 respondents participated in the study — undergraduates of philological fields and specialists in the history and culture of the Turkic peoples).

Data Collection and Research Procedure

Data collection methods included questionnaires, historical and comparative readings of written and ethnographic sources, semiotic study of symbols, as well as the tabular comparison method, which made it possible to visualize parallels between runic signs and clan tamgas.

The research procedure consisted of several stages. At the first stage, sources were collected and systematized — written monuments, ethnographic data and scientific works (Amanzholov, Aristov, Suleimenov, etc.). At the second stage, a survey was conducted aimed at identifying modern ideas about the meaning of tamg and their possible connection with Runic writing. At the third stage, a comparison table was developed, where the graphic forms of the runes were compared with the symbols of the clans, their structural similarities and differences were recorded. At the final stage, the data were interpreted from the standpoint of semiotics, cultural studies and historical linguistics.

Data Analysis

The study uses a comprehensive interdisciplinary approach based on historical, comparative, semiotic and cultural analysis. The historical and comparative analysis made it possible to trace the evolution of concepts and terms related to symbolism among the Turkic peoples, as well as to identify the continuity between tribal tamgas and the ancient Turkic runic script. Semiotic analysis made it possible to consider symbols as a special sign system, to identify their polysemy, material form and semantic content, to determine their role in the transmission of cultural and spiritual code. The philosophical and cultural approach was used to understand language and symbols as archetypes of consciousness, universal cultural codes reflecting the worldview and spiritual values of the people.

In addition, the work used data from archaeological finds and ethnographic studies, which confirmed the historical rootedness and social significance of tribal symbols in the ethnogenesis of the Kazakhs. This set of methods provided a holistic understanding of the phenomenon of tribal symbols, its historical development and cultural continuity, and also allowed us to reveal its importance in the formation and preservation of national identity.

Results

Language as a Semiotic System

Kazakh scholars like B. Sagyndykuly, S. Kondybai, B. Khasenov, and Sh. Bekmaganbetov highlight the deep symbolic and mythological nature of language. Language is seen as a worldview system, a universal semiotic intermediary capable of creating, transforming, or eliminating signs. Language as a semiotic system has unique features: It can describe itself; It is universally accessible and functional; It carries consistent meaning across speakers; It enables creation and reception of signs by all users. In semiotic terms, a symbol must be: Material (perceptible); Meaningful (focused on conveyed content); Distinct from its physical form; Defined by its distinguishable features (Lotman, 1992). The language is the cultural code of the nation. There are many ways and directions that reveal the objective reasons for studying the language of any people, regardless of their national cultural code.

Thus, the linguistic and cultural code is a system of information and semiotic symbols that transmit national spiritual and material values from generation to generation on the basis of the unity of the language code and the cultural code. Here, the image of the human world is largely determined by the language system in which it is spoken, and language categories serve not as a means of conveying the thoughts of the speaker, but as a means of forming his ideas and controlling speech activity. In this case, language acts as a mirror of culture, simulating originality, and not a mirror of the folk soul, which is generically pronounced as a code. On the other hand, we can conclude that language and culture are syncretic. Therefore, the disregard for national-cultural determinism, as well as the socio-ethnic and geopolitical context in the study of linguistic categories and processes occurring at any level of the language, makes the reliability and clarity of the results questionable.

It is especially necessary to consider the problem of the linguistic cultural (National Spiritual) code, which arises from the continuity of the language code and the cultural code, from the point of view of historical development and modernity. If we talk about the culture of erectus, their values, beliefs and social roles, then in addition to this, questions arise about the emergence of tools in culture and their significance for Culture. By means, we mean means that reflect material and non-material values. Such tools are full of cultural knowledge, so it can be said that they are a culture that has accumulated over centuries of history. These can be material tools: a shovel, a painting, a hat, a pen, a plate or even food, etc. But intangible means are also very important. Among such non-material means, language is the most important human tool, and culture itself is a similar tool. The nature of the language based on tools is clearly visible in history, historical data. O. Suleimenov " the creators of the word tried to reveal its symbolism, working with the sacred hieroglyph, which came from their ancestors along with their own names. They perceived these symbols as a graphic representation of some natural object, a representative of the animal and plant world, or another natural phenomenon, and indicated the name of the hieroglyph as earthly images of God. Therefore, since the hieroglyph was passed on to the new generation as a sign of God – the patron saint of the tribe, it was not allowed to change its painting and name. Thanks to such a particularly gullible attitude to tradition, the first hieroglyphs have survived unchanged to this day.

Semiotic Evolution in Turkic/ Kazakh

According to prior studies, the term "*symbol*" in the Turkic world evolved through four stages: (1) Belgü – used since the VII–VIII centuries BC; (2) Tuḡray – also dated to the VII–VIII centuries BC; (3) Tamḡa – in use from the V–VII centuries AD; (4) Mühür/möör/mör – documented since the XIV century. These terms spread across a vast region—from the Hyangan Ridge in the East to the Mediterranean in the West—among Turkic-Mongolic peoples. In the Golden Horde era, "tamḡa" came to signify imperial authority or tax marks. Expressions like *Maikin Tamḡa* and *Nura Tamba* also emerged. Tribal symbols (*tamḡalar*) are regarded as some of the oldest visual expressions of identity, dating back to petroglyphs. In Kazakh society, tribal divisions are structured as *ru* (clan) and smaller *tribes*. Scholars also noted that the Kazakhs are subdivided into major clans from which smaller units form.

Notably, many Kazakh clan names and symbols are identical—for instance: *ashamaily*, *oshakty*, *tarakty*, *syzgeli*—both clan and symbol names. Scholars debate whether symbols gave rise to clan names or vice versa. While some argue the tribe's identity led to its symbol, others believe symbols preceded and inspired the names. Philosophically, symbols are complex and polysemantic; their meaning depends on context and internal structure. A symbol expresses and transmits meaning beyond itself to a receiver. In this light, language is more than a symbol system—it represents an archetypal structure of consciousness and the universe.

In the Turks, Tamḡa appeared in ancient times. At that time, writing did not yet exist, and was used everywhere, including in heraldry. Ancient Turkic symbols originally had magical, sacred elements in themselves and were the Guardians of the tribe ("sulde"). Later, they became tribal and proprietary signs. V. C. Olkhovsky also notes that " although ancient Turkic characters differ from synchronous runic alphabets, they do not exclude the fact that there are characters among them that are similar to runes.

Tribal symbols, symbols spread in the XIII century in all countries that were subjected to the Mongol invasion in Central Asia, in some countries of the Caucasus and Transcaucasia, in the near and Middle East, where, in addition to the previous ones, they acquired new meanings, for example, "document with the Khan's seal", "monetary tax". According to some theories, the origin of the symbol of large Turkic tribes is also associated with the period when Christianity began to spread rapidly among the Turkic nomadic peoples, that is,

it is recognized as characteristic of the V-X century. The writing of the Holy Book in Latin leads to the gradual transformation of ancient runic symbols in the Turkic tribes into simple ones.

Ethnographic Writings of the Kazakh People

The relationship between the first types of writing and ancient ornaments is one of the most important issues in historical and cultural studies. If we consider the tribal symbols and widths of the Kazakh people as an ideogram, that is, a kind of ideographic writing, then it is easy to see that there is a direct connection between the shape of these symbols and their meaning, as well as the name and image of the symbols. Figurative ideograms often arise from real object forms, manifestations in everyday life. For example, such symbols as the "eye symbol" of the argyn tribe or the "bosaga symbol" of the konyrat tribe are not only symbolic symbols, but also a source of information that expresses a certain concept, historical and social role. The external form and content of these signs is a manifestation of a symbolic system that reflects the worldview and essence of people of that era, their social structure. In accordance with this, there is a need to collect and systematize the tribal symbols and their content features that have come down from the archaic era. The identification of the specific function of these symbols in historical periods, the establishment of their social significance allows us to understand more deeply the ethnogenesis of the Kazakh people, that is, the process of historical formation. Therefore, en-symbols should be studied not only as ethnographic symbols, but also as a kind of historical writing and cultural code (Amanzholov, 1996).

Such tribal symbols and ornaments allow us to assume that, in addition to being an ancient example of ideographic writing, they served as the impetus and basis for the formation of the first all-Turkic language system of symbols, being the origin of ancient Turkic written monuments.

As a result of archaeological and ethnographic studies conducted on the territory of Kazakhstan, thousands of ancient symbols and various national patterns were found, such as ram horns, turkeys. These images and symbols reflect the deep roots of the spiritual and material culture of the ancient Kazakh people and explain the nature of the social structure and property relations of those times. Analyzing the variants of symbols known to science today, it follows that at the initial stage, distinctive symbols characteristic of large tribes were formed. Over time, individual tribes that were part of the same large tribes began to create their own tribal symbols based on the original tribal symbol. This process clearly demonstrates the historical development and continuity of the symbol system. Well-known researchers N. A. Aristov, V. V. Bartold, A. I. Levshin, M. Tynyshpaev and S. Amanzholov in their works clarify this trend and claim that each large tribe has a unique, permanent mark. And the tribes that later separated from these tribes or came from the other side and assimilated into the same tribe formed a new, independent character for themselves by introducing a certain additional sign or element into it, taking as a basis the same main character. This practice is seen as a symbolic system that expresses historical continuity, common ethnic Root and unity between tribes and clans.

The scientific heritage of the Kazakh semiotics

By highlighting the names of tribes and clans and comparing their character traits, it is possible to determine which of the ethnic groups that lived separately in ancient times was the root of the Kazakh people. The scientific heritage of these researchers allows us to deeply study the tribal composition of the Kazakhs, comparing them not only within themselves, but also with the entire Turkic-speaking peoples. For example, N. Aristov in his works emphasizes that by similarities in the signs of the sign, it is possible to identify kinship and historical affinities between ancient clans-tribes. This approach is considered as an important tool in studying the way of formation of the Kazakh people from an ethnographic and historical point of view (Aristov, 1896).

In his research, S. Amanzholov examines the tribal structure of the Kazakh people in depth, compares the character traits of many tribes and tribes, and makes a number of important conclusions. In his opinion, some tribes and clans may be common to all three zhuzs, which indicates the unity of the ethnic composition of the Kazakh people (Amanzholov, 1996). Based on this idea, the scientist clearly notes the main and historically significant tribes and tribes of the Kazakhs and shows the character traits of each of them. In the ethnic structure of the Kazakh people, each tribe and tribe had its own symbol (Tamga). These symbols are not just symbols, but a symbol of historical and cultural heritage, the origin, distribution and kinship of tribes. For example, the "I" symbol of the Kangly tribe is the koseu symbol; "Dulat" – "O" (Round Bowl); "Jalair" – "III" (Tarak symbol); "Argyn" – "Oo" (eye symbol); "Konyrat" and "Kipchak" – "II" (double Alphabet); "Naiman" – "V"; "Jalair" – "↓ ↑" (signature); "Zhappas" – "Z" (cameloy symbol).

Through these symbols, S. Amanzholov analyzes the historical connection of Clans and tribes and reveals their ethnogenic essence. The shape similarity of characters (for example, alshyn and Naiman) sometimes depends on whether the character is rotated or used flexibly. The “Alshyn” symbol (A) is formed by connecting an additional single line to a Z-shaped line, and the “Alim” symbol—formed by the Union of two alshyn symbols, resembles the letter “M” in appearance. These symbols represent the kinship structure and historical continuity.

Some scientists consider “Alshin” not only bald and not covered, including six Ata Alim, twelve Ata Bayuly, zhetyru, as a common name for 25 ancestors. The ancient symbol of the uysun tribe – three alphabets, later changed to the images of “flag” and “running water”. This suggests that the symbols changed over time and acquired a new cultural meaning.

The symbol of the “Kerei” tribe is “+” (ashamai), a semantic symbol closely related to nomadic life. The “O” symbol of the “Dulat” clan is similar to the symbols of different clans, for example, the bucket-shaped symbol of the herd clan or the “comb” symbol of “Jalair”. Such similarities can serve as evidence of historical connections between the branches of the clan. Symbols are not just a clan symbol, but sources of great historical, cultural, ethnographic significance. They are symbols that reflect the complex structure of Kazakh ethnogenesis, the deep essence of the division into three zhuzs (great, Middle, small horde), territorial and historical unity.

The language and cultural code of the Kazakh people reflect their spiritual essence, historical memory, and cultural continuity. Rooted in centuries-old traditions, ancient Turkic runic inscriptions, ornaments, and tribal symbols embody the nation’s worldview and serve as sacred signs passed from generation to generation. These symbols are not just carriers of information but play a vital role in preserving spiritual heritage. For scientific analysis, understanding the symbolic transition from runic writing to clan symbols requires examining cultural and linguistic development across historical periods. Today, clan symbols preserve ethnic memory and identity, linking individuals to their ancestry and playing a role in tourism, ethnographic studies, and national unity.

Both clan symbols and runic inscriptions represent a shared visual and semantic system within Turkic civilization. Clan symbols express ethnic identity, while runes convey state-level historical narratives. Their use of basic geometric forms underlines their visual and conceptual continuity. Linguistically, phonetic and semantic parallels between Kazakh clan symbols and ancient Turkic letters point to deeper cultural roots and the origins of Turkic written traditions.

However, the connection of tribal symbols with Turkic runic inscriptions has not been fully studied. Researchers such as S. Amanzholov, Zh. Artykbayev described some of the symbols of the tribe, but a comprehensive scientific search is still needed in this direction. N. A. Aristov believes in the discovery of a common history through a complete study of the symbols of the Turkic peoples, O. Suleimenov notes that in the Orkhon-Yenisei inscriptions, along with letters, transitional signs of a hieroglyphic nature were used.

As a result of studying the similarities between the symbols of the Kazakh tribes and the letters of the ancient Turkic runic script, the following conclusions can be drawn:

Graphic Similarities

There are clear graphic similarities between the symbols of the Kazakh tribes and the letters of the ancient Turkic runes. For example, the coincidences between the “I” symbol of the Kangly clan and the letter “Si” in the runic script, the “II” symbol of the Kipchak clan and the double letter “Si” may indicate their common origin or influence on each other.

Historical Continuity

There are opinions that the symbols of the tribes of the Turkic and Kazakh people had a significant impact on the formation of the ancient Turkic runic script. It is established that the symbols of the ancient Turkic and Kazakh tribes collected by researchers M. Kashkari, Sh. Kudaiberdiuly, A. Margulan are very similar to the Turkic runic script. These similarities indicate the role of tribal symbols in the emergence of ancient Turkic writing.

The historical continuity between writing and tribal symbols rests on the following foundations: has a common character; designed to store and convey certain information; the main foundations are spiritual and cultural content, worldview; tribal characters are considered as one of the starting sources of the writing system; both systems served as carriers of cultural memory.

Cultural and Ethnic Identity

The similarities between the symbols of the tribe and the letters of the rune script allow us to understand the deep roots of the culture and written traditions of the Kazakh people. This suggests that symbols were used not only as a clan symbol, but also as elements of the writing system. On the path of the historical development of mankind, the system of writing and symbols is the most important tools that arose for storing, transmitting and transmitting information to posterity. In particular, tribal symbols (Tamga, Tamga) are considered one of the first semiotic systems that reflect the historical and spiritual essence of the ancient Turkic culture, including the Kazakh people.

Tribal symbols were used as a characteristic feature of each clan and Tribe, a person code. They were not only used as a sign of ownership, but also a reflection of the origin, historical memory and ethnicity of that clan. Such symbols were found on cattle, tools, stones and clothing, and even on architectural structures. The formation of the writing system was caused by the complexity of human consciousness and the need to accurately and steadily convey thoughts. Ancient Turkic writing Orkhon-Yenisei inscriptions in this regard are considered one of the first examples of writing in the history of the Turkic peoples. Here, each letter is also a single sign, that is, a symbol.

Scientists say that the historical origin of writing can be traced back to tribal symbols. Because representing thoughts through symbols, transmitting information with symbols is the first step on the way to writing. Over time, this simple system of symbolic symbols became more complex and turned into letters that denote phonetic sounds. Therefore, there is a historical and cultural continuity between writing and tribal symbols, this continuity played an important role in the formation of the written culture and national identity of the Kazakh people. In short, the similarities between the symbols of the Kazakh tribes and the letters of the ancient Turkic runic script indicate their common cultural and historical roots. This study reveals the importance of tribal symbols in the formation of the culture and written traditions of the Kazakh people.

Today, Kazakh youth are particularly active in popularizing the national culture. They proudly demonstrate their ethnic identity, depicting national ornaments, tribal symbols, sayings and slogans on their clothes. This trend not only strengthens the national identity, but also contributes to the revival of our cultural heritage. These initiatives of young people are aimed at preserving national values and getting to know seven grandfathers and clans.

Discussion

The study of the symbols of Kazakh clans and their historical and cultural connections with runic scripts plays a significant role in reviving the national code and understanding the Turkic identity. One of the most intriguing phenomena is the transitional alphabets of this period. Their character sets include not only “pure” letters but also letter-hieroglyphs. These hieroglyphs were used to simplify the writing process and functioned as determinatives—serving as auxiliary signs that visually convey the meaning of the text. Several letter-hieroglyphs have been preserved in the Orkhon-Yenisei alphabet, such as:

- **Λ-äb** — house, yurt (the phonetic value represents a voiced bilabial consonant),
- **D-jaj** — (1) sun, (2) bow (the phonetic value corresponds to a hard *j* sound in words), among others.

When used separately in the text, these signs evolved into hieroglyphs representing entire words or concepts. They marked the primary sounds within the written word. Paleographers have noted the unique nature of this aspect of Turkic writing, emphasizing that it has often been overlooked ([Suleimenov, 1998](#)). Most of the symbols of the tribe are directly or metaphorically similar to the signs of the ancient Turkic runic writing. The commonality of this graphic basis is the result of historical and cultural contact. Symbols are not only a sign, but also a reflection of ethnic identity and historical memory. The graphic similarity between the symbols of the Kazakh tribes and the ancient Turkic runic inscriptions indicates their common visual and symbolic basis. Obviously, there is a visual-symbolic similarity between the clan symbols and the ancient Turkic runic inscriptions.

The graphic similarity between the symbols of the Kazakh tribes and the ancient Turkic runic letters is not a random coincidence, but a clear evidence of historical and cultural continuity. These visual parallels serve as the basis for the following conclusions:

1. Common symbolic basis. Kazakh tribal symbols and Turkic runes from the Orkhon, Yenisei inscriptions rely on the same geometric elements – vertical and horizontal lines, triangles, arcs and dots. This shows the continuation of the common cultural semiotics.
2. Semantic continuity. Symbols are not just a symbol, but a reflection of the name and meaning of the clan,

its spiritual essence. For example, the symbol " I " indicates modesty and upright character in accordance with the character of the Kerey clan, and the symbol " P " symbolizes the structural strength of the Konyrat clan.

3. Historical continuation. Tribal symbols, as a heritage of ancient Turkic culture, reached the modern Kazakh ethnic group and became a symbol of tribal consciousness and identity. This is a version, a manifestation of the fact that the Turkic writing culture was not destroyed, but preserved in a new form.
4. Semiotic function. Symbols were not only monumental in nature, but also served as identifiers in social and political life, were a means of non-linguistic communication, a means of transmitting information.
5. Artistic and cognitive specificity. The simplicity and repetition of clan symbols have artistic symbolism, as well as provide cognitive lightness (memory, recognition, distinction).

Kazakh tribal symbols are an ancient symbol of nomadic culture, the art of writing and ethnic self-awareness. Their connection with the Turkic runic inscriptions proves that they are a continuation of the common historical consciousness and cultural memory of the Turkic peoples. These symbols can be a visual key to recognizing the national heritage for today's generation.

The symbols of tribal communities, retaining the common element of the tribal symbol, used them as tribal markers. In other words, the concept of “brand” originated in the Kazakh mind from the ancient Turkic era and was used in the image of a symbol. Therefore, at the heart of the process of formation of symbols and brands are such unified prerequisites as property identification, effective positioning, increasing the efficiency of production and commercial activities of an economic entity. Therefore, since ancient times, people have tried to protect the "copyright", The Secret, the special skill of the craftswoman with the help of special legislative acts.

In modern consumption, a brand is not just a brand of a thing (brand name), but a product/ service/firm that has psychological resources (value) and not a set of ideas about it (Associations or brand myth), a system of ideas, images (brand image). Considering this issue will allow us to build a chain of relationships in which the brand is the ultimate basis.

Today, in the process of national modernization, the importance of public education is growing, and many Kazakhs are interested in their roots. In this regard, the symbols of the tribe began to play a certain presentation, Translational role. Due to their great historical and cognitive significance, there was a need to correctly understand and use symbols, which began to become a requirement of modern times. Today, symbols have become decorative elements and are used in the decoration of clothing and personal items. This new trend, combined with the modern vision of "Nomadizm" under the influence of globalization, is returning to the life of the Kazakh people. Ancient Turkic symbols are becoming modern brands and are recognized all over the world.

The study of symbols and symbols has been carried out for more than two centuries. However, in modern Kazakh society, the Kazakh brand is being developed and some work is being carried out in this direction. For example, in order to consolidate the family tree in the minds of generations, put it in the decor and hang it on the house as an attribute of national value, write tribal symbols on clothing models (T-shirts, etc.) and cars and the names of their clan, proverbs and catchphrases in Kazakh and Latin, use tribal symbols as brand logos on jewelry and accessories (watches, bags, etc.). [Figure 1](#) exemplifies some of the Kazakh proverbs, appeals, verses with Latin letters and symbols depicted on clothes and accessories.



Figure 1: Example of Writing Kazakh Proverbs, Appeals, Verses with Latin Letters and Symbols on Clothes and Accessories.

The norms of the new fashion unite people in their interests and values, and age, social, National, Sexual criteria are an integral part of these values, they interact with each other at a dynamic level. At the same time, the theme of the individuality of both the designer and the consumer, including national self-identification, is developing more and more actively, and the spectrum of ethnic and cultural needs is actively expanding. In accordance with this, the communicative function of the national costume acquires a new meaning.

Kazakh society, living at the crossroads of cultures of the time of globalization, is making efforts to preserve its national identity. For example, Kazakh families celebrate National Holidays by wearing traditional Kazakh clothes, creating products in the national style, etc. scientist zh. Mankeeva said about this: "in the Kazakh National Costume, National aesthetic tastes, lifestyle, social relations are clearly reflected in their own characteristics... The clothing also reflects both ethnic (tribal, hundredth, regional, etc.) and nationwide features. It is through clothing that it is possible to determine, especially, which socio-economic group the owner of the same clothing belongs to" (Mankeeva, 2014).

In ordinary life, it is common among young people to wear traditional robes and camisoles. For example, it has become a trend for girls to wear Kazakh turbans, vests in the national style, and jewelry with ornaments. The models of clothing of young people are adapted to the ethnic style, and the use of certain patterns will undoubtedly strengthen the National immunity.

We can see the characteristic features of clothing in Proverbs and sayings in Kazakh, Russian, English and German: Kaz. wooden beauty-leaf, human beauty-cloth; Russian. in this article, we will talk about how to make money on the internet. clothes make the man, Kleider machen Leute (Keller, 2018). Clothing as a sign system of marking has the structure of expressive means (color, shape, parts, including writing on clothes) and "their interaction with the background environment is a kind of information language organized in a sign communicative system" (Mikhailova, 2019).

Clothing, being a system of signs and symbols, contributes to the socialization of the individual, that is, the process of "mastering a certain system of knowledge, norms and values". Imitating fashion standards, a person shows his opinion and position. Fashion as a cultural code becomes an environment for the formation of personality, personal self-determination. In modern society, clothing has become a key means of cultural expression and identity. Inscriptions and graphic images on garments now serve not only as fashion elements but also as tools for conveying national, historical, and spiritual values. These visual signs—tribal symbols, traditional motifs, and cultural phrases—act as semiotic systems that reflect cultural memory and identity.

For example, Kazakh ornaments and ancient Turkic inscriptions appear on modern apparel like T-shirts and hoodies, merging tradition with contemporary style. This trend promotes cultural awareness among youth, positions clothing as a semantic symbol, and contributes to the global image of the nation through national brands. Clothing is no longer just about function or fashion—it becomes a "wearable text." It reflects status, taste, and worldview. While in the past clothing strongly indicated socio-economic class, today its symbolic meaning is more nuanced, though still present. Regardless of intent, clothing communicates messages about one's identity and cultural background.

In order to emphasize the unique identity of our nation, in addition to wearing clothes in the national style, another trend is gaining momentum. It is worn on the chest of vests, shirts or other comfortable clothes of our youth with national patterns, symbols and symbols that emphasize ethnic identity, even with the symbols and slogans of their tribe, appeals. In order to popularize their national identity, Youth T-shirts, hoodie with Kazakh letters "My goal is to be happy!", chanting the Kazakh words in Latin letters: "qazaq republik, bakytty bol, bai bol!" etc. In addition, it is also fashionable to write down the clan symbol and name. For example, "+ / Kete", in Russian " Ya naimanka!", "The son of Kerey!now it is common among young people to write down their genealogy and be proud of it. For this reason, it is very important that a symbol or inscription on clothes is, firstly, a reflection of fashion, and secondly, its meaning.

Inscriptions and graphic images on clothing are important tools for spreading culture. They not only reflect the personality of a person, but also promote certain ideas and values. For example, T-shirts with inscriptions indicate the personal views, interests or belonging of the owner to a certain social group. This approach allows us to consider clothing not only as a fashion element, but also as a means of transmitting cultural codes. Thus, the dissemination of culture through inscriptions and images on clothing is becoming an important aspect of self-expression and social communication in modern society.

One of the most important features of any people is its clothing. The Kazakh national costume is an art

form in which the traditions of different eras and generations are intertwined, all facets of the imagination of the nomadic people are reflected, the aesthetic ideals of the people, their way of life, their profession are reflected. Despite the fact that Kazakh clothing has changed over the centuries, its main features have survived even in our time, and it is distinguished by its symbolism and deep meaning. Therefore, the proverb "the beauty of a tree is a leaf, the beauty of a person is a rag" is always appropriate.

Conclusion

Historical continuity between writing and tribal symbols is an important mechanism for preserving the spiritual identity and cultural memory of the Kazakh people. "...linguacultural aspect is interesting and important in demonstrating the continuity of language and culture" (Sadirova et al., 2023). The language and cultural code of the Kazakhs is a testament to the centuries-old experience and worldview of the nation, historical and spiritual continuity. Ancient Turkic runic inscriptions and clan symbols are not only a means of transmitting information, but also sacred symbols that reflect the personality, spirit, thinking of the nation, form the worldview of the nation and carry spiritual heritage from generation to generation.

It is no coincidence that the sacral character of writing and symbols for the Kazakh people is a reflection of the deep traditions of the nation aimed at self – knowledge, preservation of historical memory and strengthening of cultural integrity. Such cultural codes determine the original appearance of the nation and determine its orientation on the path of spiritual development. Therefore, for a deeper understanding of the culture and social structure of the Kazakhs, recognition of the connection between writing and symbols, language and the tribal system is an important prerequisite for the modernization of historical consciousness. The preservation and study of this historical continuity is very important for the future of Kazakh spirituality.

Historical and comparative analysis between clan symbols and runic inscriptions revealed their semantic and form continuity, as well as cultural continuation and place in the memory of the nation. These symbols show that they have not lost their relevance as part of today's cultural code, and not just a memory of the past. Thus, Kazakh tribal symbols are an ancient symbol of nomadic culture, the art of writing and ethnic self-awareness. Their connection with the Turkic runic inscriptions proves that they are a continuation of the common historical consciousness and cultural memory of the Turkic peoples. These symbols can be a visual key to recognizing the national heritage for today's generation.

The results of the study and survey devoted to the analysis of the historical and comparative linguistic nature of runic writing and clan symbols deeply reflect the importance of symbol systems in the spiritual and cultural worldview of the Kazakh people. These symbols are important tools that reflect the historical memory, cultural identity and linguistic identity of the nation. Clan symbols are not just a clan trait, they are a system of symbols that are closely related to the ancient culture of writing, worldview, philosophical and cosmological views of the Kazakh people. These symbols play a special role in preserving and reproducing national identity as a cultural and spiritual code passed down from generation to generation.

In linguistic and cultural terms, clan symbols determine the linguistic system and semiotic wealth of the Kazakh people. They are a manifestation of the transfer of information, spiritual meaning, figuratively and symbolically, as well as words. Clan symbols and runic inscriptions are an integral part of the cultural and linguistic codes of the Kazakh people. These symbols have historical roots and continue to be associated with the spiritual to this day. Their study and recognition is one of the main ways to modernize national consciousness and convey spiritual heritage to future generations. Inscriptions and symbols on clothing considered in the course of the study are becoming an effective means of self-expression, demonstration of national identity, and communication of cultural information in modern society.

Logos and inscriptions on clothes are not just a decorative element, but a sign of personality and cultural position. At the same time, these inscriptions served as an important cultural code that reflects national patterns, historical consciousness and spiritual values, and became a trend for young people to write tribal symbols on their clothes. The trend of writing this clan symbol proves that symbols and inscriptions have become in modern society not only a means of communication, but also an important cultural mechanism that preserves and transmits to future generations the historical memory, cultural identity and spiritual heritage of the nation. Starting from ancient runic inscriptions, the introduction of Turkic tribal symbols in order to recognize them and present them to the whole world, connecting traditions and innovations, is becoming a modern form of

preservation and expression of national identity in the context of globalization.

Inscriptions and logos on clothes are becoming a new form of self-expression, expression of cultural identity and national identity in the modern era of globalization. Symbols and inscriptions-including clan symbols and runic inscriptions-are reflected as the main mechanism for preserving and transmitting from generation to generation the historical memory, spiritual heritage and ethnic identity of the Kazakh people. Their historical and comparative analysis showed that there is a semantic and formal continuity between the symbols of the clan and the runic inscriptions. This continuity continues on the basis of today's cultural codes and national symbolism.

Kazakh tribal symbols are not just a sign of social structure, they are a reflection of the ancient writing system, worldview, philosophical and spiritual views. To this day, they are becoming an important cultural code as an expression of national consciousness, without losing their symbolic meaning. In addition, these symbols also exist in new forms in the modern fashion industry, contributing to the formation of national consciousness and spiritual continuation among young people. Semiotic and cultural meaning of inscriptions and symbols on clothing — determines their ideological, social, religious and ethnic values. These symbols bring the relationship between man and culture to a new level in modern society. Especially among young people, clothing occupies a special place as the main means of self-expression, expression of personal identity and expression of belonging to a particular cultural group.

Therefore, inscriptions and symbols are important tools that reflect national identity and cultural continuity, preserve historical memory, and convey cultural values in a modern way. If clothes - the carrier of this information is a "living text", that is, a symbolic platform that visually conveys the spiritual code of the people. The study deeper revealed the role of the Kazakh language and symbol system in the transmission and storage of cultural information. Considering the concept of a linguistic and cultural code on a scientific basis, this work makes an important contribution to the modernization of national consciousness, the preservation of cultural integrity and the manifestation of the essence of the nation in the process of modern globalization.

Thus, language, symbols and writing are a single system that is inextricably linked, is the basis of national existence, conveys culture and spirituality from generation to generation. The study of this system and its rational use in everyday life is the main prerequisite for preserving the historical and cultural code of the Kazakh people. In conclusion, symbols and inscriptions are powerful tools that reflect the face of the nation in language, cultural, historical and spiritual terms. Their study on a scientific basis and rational use in everyday life is an important prerequisite for preserving national consciousness and cultural integrity.

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