

## АКТУАЛЬНІ ПРОБЛЕМИ СПЕЦІАЛЬНИХ ТА ГАЛУЗЕВИХ СОЦІОЛОГІЙ

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### VISUAL SYMBOLS IN ROMANIAN EPIC WORKS. PART 2. ANALYSIS OF THE CENTRATOR THROUGH SYMBOLIC DESCRIPTORS

*The article attempts to apply cultural and social methodology as a synthetic conceptual approach to the study of the text of an epic work (a Romanian fairy tale). It is indicated that this model has another area of application in the analysis of epic works as a product of cultural and social systems. As a result of the study, the conclusion was formulated that the symbolic descriptors displayed in epic works contain various kinds of information that designate the central axiostasis of the cultural system, the key of which is the centralizer (the image of Absolute reality in the cultural system of society), which recurses into the form of symbols of a separate epic work.*

*The author points out that the image of the Absolute Reality in the cultural system of society is a key element of "collecting" the existing plot of a separate epic work, the descriptors of which are found throughout the narrative in one form or another, with varying degrees of clarity. The centralizer points to this very image of the Absolute, represented in the religious axiosphere, which, through recursion, transmits information to the subsequent underlying axiospheres – philosophy, ideology, morality, law and art. The given axiospheres are broadcast through the text of the epic work and can have an unconscious (albeit directed) socializing and inculcating effect on recipients of various age groups.*

*This article presents and analyzes fragments of a Romanian fairy tale as one of the many examples of an epic work, considers various visual images and symbols, as well as patterns in the behavior of characters that indicate a centralizer. In the Romanian fairy tale, the presence of several centralizers, several images of the Absolute is noted, which allows us to speak of two opposite axiospheres – the pagan one (represented in the image of worshipping the archetype of the great mother, female-maternal and chthonic images and figures) and the Judeo-Christian axiosphere (represented in the Judeo-Christian Christian monotheism and the corresponding male-paternal and spiritual images and figures).*

*It has been established that the plot of the tale in a symbolic form demonstrates the project of overcoming the identity crisis of quasi-elite groups, through the recognition of the crisis of masculinity and the failure of the existing predominance of the pagan centralizer and the initial shadowing of the Christian centralizer. The algorithm for overcoming the crisis of values proposed in the symbolic patterns of the fairy tale suggests the scenario of the formation of a monistic (Judeo-Christian) axiosphere and the corresponding image of the Absolute instead of the existing value dualism, symbolically displayed as one of the factors of the identity crisis of the elites of the Romanian image of a specific historical period.*

**Key words:** centralizer, cultural system, social system, axiosphere, image, symbol, social descriptor.

**Formulation of the problem.** The problem considered in this article originates in the author's previous article [8] and concerns the issues of detection and differentiation of sociological information in the texts of epic works. This sociological information can be viewed in visual images, symbols and repeating patterns, which provides a wide field for research. An epic work – a myth, a legend, a fairy tale – are products of a cultural and social system. These products have certain components that reflect the laws of these systems. And when using cultural and social systemology Romanenko Y. [5], which is a logical development of the Parson-Lumann theories of structural neofunctionalism in synthesis with structuralism, symbolic interactionism and Jungian psychoanalysis, offers a more differentiated approach to considering individual elements of the system.

In cultural and social systemology, each of the levels and elements of the model is not only hierarchically subordinated, but also has similar “representations” of other levels and elements within itself. Thus, in each of the elements in the four-level model (“culture-society-psyche-body”) there are four sublevels, totaling 16 sublevels [5]. This model allows you to more carefully consider the individual elements of culture and society, through the individual components of its sublevels using structuralism, symbolic-interactionist and Jungian analysis, which, along with neofunctionalism, are the methodological components of cultural and social systemology, which was considered by the author of this article in the previous article. publications [6].

An analysis of the plot of the Romanian fairy tale “Princess Illeana” can provide important sociological information in the form of symbolic constructs of patterns of social behavior transmitted through the text of an epic work. These symbolic constructs can have an unconscious (but, nevertheless, directed) influence on recipients in various age groups in the processes of inculturation and socialization.

The analysis is focused on the “gathering” element of the cultural system – the centralizer, which, in the structural-neofunctionalist logic of E. Shils, N. Luhmann, S. Eisenstadt, based on the theory of E. Durkheim, is the image of the Absolute (sacred), represented in religion and the corresponding hierarchy of axiospheres: philosophy, ideology, social morality, law, art. The centralizer is the core of the cultural system, recursing in the

text of an epic work through sets of symbols and symbolic accords, which opens up the possibility of analyzing the inculturation and socialization possibilities of a fairy tale as a product of art.

**Purpose of the article.** Consideration of the centralizer as a key element of the religious axiosphere, which is revealed through the symbolic descriptors presented in the Romanian fairy tale, as a separate example of an epic work, which is a source of socio-cultural information about the possible vectors of inculturation and socialization of recipients of epic works.

Analysis of recent research and publications. An analysis of the relevant studies and publications on this topic is given in the previous article [8], which considers the works of Parsons [2] and Kroeber [1], Luhmann [3], Eisenstadt [4], as well as the collective monograph by Romanenko and other authors [5]. The article also relies on the reviewed studies and publications, which were cited in another previous article by the author [6].

**Statement of the main provisions.** The subsequent analysis of the plot of the fairy tale "Princess Illeana" involves the consideration of images and symbols, as well as plot patterns presented in the text, as symbolic descriptors of the centralizer. The centralizer of this fairy tale is the image of the Absolute, or the Absolute (eternal, unchanging, invariant, constant, unshakable, enduring) reality, presented in the axiospheres of the cultural system (religion, philosophy, ideology, morality, law, art), the correlation of the social system with which allows satisfying the need "gathering" the social system into a single whole. What visual images and symbols are found in the plot? And how do these images and symbols lead to the discovery and understanding of this very central point of gathering? At the beginning of the narrative, an image of a social system is presented, which corresponds to the absolutization of predominantly military strength and valor. The centralizer of the cultural system as an image of the Absolute, Absolute reality at the beginning of the plot of the tale is, therefore, strength and valor.

*«There was once a very powerful king who defeated all other neighboring kings and princes. He demanded from the vanquished that each of them send his eldest son to serve him for ten years. Among the vanquished was the king, who in his youth was known as the most courageous warrior. When old age came and strength left him, he experienced the oppression of his elder neighbor» [7].*

The defeated king was defeated due to the fact that he showed decentering tendencies towards military strength and valor as the centralizer of feudal society, which is revealed through the symbolic descriptors of the crisis of the masculine principle in the feudal elites. These descriptors are revealed in the following plot details, which tell of the need to send your son into the service of the victorious king. Decentration and the accompanying crisis of masculinity are symbolically reflected in the details of the absence of the necessary sons to be sent to the service of the victorious king and the forced desire of daughters to please their father and portray themselves as knights by dressing in male military clothes, imitating the image

of the male body and corporality that does not correspond to the original biological body.

*«But how could he send his son to the court of the conqueror? After all, he had three daughters. He was deeply upset, because he was afraid that the indignant winner would punish him and deprive him of the throne. The three daughters, who dearly loved their father, noticed his sadness and began to interrogate him so persistently about the reason that he finally told them what was bothering him» [7].*

The corresponding images pointing to the centralizer are symbolic details of the plot that demonstrate the actions of the first two daughters of the losing king. Both daughters, the eldest and the middle, expected to impress with their noble and luxurious visual image, which denoted the material resources available in abundance. Such a stay in an embellished earthly image and the expectation of its use are symbolically correlated in the actions of the sisters with the meanings of paganism as a religion, materialism as a philosophy and materialistic perfectionism as an ideology. Here is how it is illustrated in the text below.

*«– I swear father that you will not have to blush because of me, let me go.» In the end, the king agreed. The young princess happily began to prepare for the journey. She chose luxurious clothes, magnificent horses and stocked up with a large amount of money. Then, having received the blessings of her father, she jumped on the horse, which trembled with impatience and left its land [7].»*

Similarly, as noted above, the middle daughter acted. The king-father himself, turning into a wolf and making the necessary intimidation of both the eldest and the youngest daughter (after which they returned home), also demonstrated a visual element in his behavior, indicating werewolf. This image of the Absolute, demonstrating the pagan elements of religion and philosophy, is found in the text, which indicates the ability to turn into various animals as the primary source of obtaining the power of the king. The magical conductor of this shape-shifting power of deified matter is a fairy, symbolically personifying the feminine principle in various pagan mythologies.

*«Meanwhile, the father king overtook her and arrived at the border of his realm. Once, an old fairy, who was in great friendship with his parents, rewarded him with the ability to take the form of any animal. It had been a long time since the old king had used this gift. But, this time, he took advantage and decided to test the courage of his daughter. He turned into a wolf and hid under the bridge, through which the young princess was supposed to pass [7].»*

The second part of the centralizer (opposite to the first) corresponds to another image of the Absolute, which, based on the text of the tale, points to the Judeo-Christian God and the Christian axiosphere. So, after the eldest daughter failed the test, we see an obvious hint of the king-father's hope in the Lord.

*«When she returned home, her father met her and said with gentle reproach: «Didn't I warn you, my dear, the bee does not extract honey in finished form, return to your spinning wheel and may the Lord protect us [7]».*

The middle daughter follows the example of the eldest and ends up the same – frightened and returned home. Next, the youngest daughter, Princess Illeana, is trying to get on the road. Appeals to God as the Christian Absolute and to the Image of God as a centralizer in the Christian axiosphere of Princess Illeana are symbolically marked in her speech, where an attempt is made to persuade her father to let her go.

*« – Dear father, out of love for you, I am ready to throw myself even into the fire, I want to try my luck, if only God helps me, I have enough courage. And if not, I will return, like my sisters, and will not dishonor myself in any way [7]».*

Also, it should be noted that there is a significant difference between the behavior of the eldest and middle daughter, and the youngest daughter, Princess Illeana. She dressed very simply, and after going to the stable and seeing all the magnificent horses that her sisters preferred, she decided to choose her father's old horse. More on this in the text below.

*«Father did not agree for a long time, but finally gave in to the requests of the young princess. Happy Illeana began to prepare for the journey. She dressed very simply and went to the stable to choose a horse for herself. After examining all the magnificent horses, she remembered one old horse that served her father back in those days when he won brilliant victories [7]».*

In full accordance with the well-known text from the book of Proverbs: «The horse is prepared against the day of battle: but safety is of the LORD»<sup>1</sup>, Illeana hopes not so much for her earthly strengths, bright but perishable earthly images, power and money, but for the invisible world in which, according to the Christian doctrine, God dwells and the eternal spiritual reality created by him.

The symbolism of finding this horse refers to the archetype of the Shadow, according to Jungian psychology. The shadow represents those elements of the cultural, social and mental system that are in oblivion, on the periphery, in a state of unfulfillment and undiscovery. The shadow in paganism as the personification of the humiliated, trampled, trampled in the archetypal and symbolic logic corresponds to the humble and insignificant, but chosen by God to shame the high and meaningful<sup>2</sup>.

*«She has been looking for this horse for a long time. And finally, I found it, in a dark corner, where the poor animal was lying on a dirty bedding. «Poor horse...» said Illeana, «...what a terrible situation you are in now.»*

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<sup>1</sup> Bible King James Version (KJV), Proverbs, chapter 21, verse 31.

<sup>2</sup> « But God hath chosen the foolish things of the world to confound the wise; and God hath chosen the weak things of the world to confound the things which are mighty; And base things of the world, and things which are despised, hath God chosen, yea, and things which are not, to bring to nought things that are: That no flesh should glory in his presence...» (1 Corinthians 1:27–29 KJV).

« – Dear lady,» the horse replied, « – I see that your eyes are burning with sincere love for your father; and what a hero your father was when he was young and strong. Now, alas, the snow has crowned his head, and I, his comrade in glory, languish in solitude and wait only for death [7]».

The horse, which had to be searched for a long time, was in a dark corner, on a dirty bedding. She was a witness and accomplice of the military glory of the king. It is also traced how part of the hidden potential of the shadow archetype can be actualized and used to expand the ego-consciousness. Here we see a symbolic reference not only to work with the “illumination” of the dark places of the collective psyche, but also to the process of individuation, which allows the archetype of the Self to manifest itself, which in Christian ethics corresponds to likening to Christ.

In a previous article by the author, it was already discussed that the archetype of the self contains all other archetypes, and can also reveal itself, including through the symbolism of the quaternary [6, p. 94–95]. The decimal in four as a symbol of archetypal completeness is mentioned four times in the plot of the tale:

**1 case.** «There was once a very powerful king who defeated all other neighboring kings and princes. He demanded from the vanquished that each of them sent to him for service, **ten years** of his eldest son [7]».

**2–3 cases.** «Ah, if I were well cared for for **10 days**, my youth would return to me and I would become stronger than **10 thoroughbreds** [7]».

**4 case.** «Illeana kept her promise. **On the tenth day** the horse got up from his bed, his skin shone like satin, fire appeared in his eyes and he seemed stronger and faster than a young foal. Happy and amazed, Illeana looked at him with admiration».

So, the symbolically repeating pattern of the number ten describes the previous shadow work, for the horse offered to groom himself and announced the transformation that would follow<sup>3</sup>. Courtship consisted of feeding oats boiled with fresh milk and washing the horse with spring water. Thus, in the Jungian understanding, the assimilation of the shadow takes place, which corresponds in Christian culture to sinking into the abyss of trials, which actualizes a better understanding of the centralizer<sup>4</sup> and identification with it. The internalization of the meanings of spiritual reality in the social and status aspect orients the individual towards the highest status groups, to which the clergy and intelligentsia correspond.

In the plot of the tale, this is symbolically represented by the recognition on the part of the political class of the need for knowledge and help to obtain

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<sup>3</sup> In Christian ethics and anthropology, this gives a symbolic reference to the oppositions corruptible/imperishable, dishonorable/glorious, weak/powerful, and to the doctrine of the resurrection of the dead: « So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption: It is sown in dishonour; it is raised in glory: it is sown in weakness; it is raised in power: It is sown a natural body; it is raised a spiritual body. There is a natural body, and there is a spiritual body.» (1 Corinthians 15:42–44, Bible KJV)

<sup>4</sup> In Christian ethics, this is a prayerful relationship with God and an understanding of the absolute dependence of a person on His presence.

it, which is beyond the reach of political elites. We see this in the part of the story where Princess Illeana recognized the need for an assistant, without whom she is not able to go on a journey. This horse, in the terminology of Jungian psychology, visualizes the archetype of the wise old man, which the collective psyche needs.

In the final part of the plot, there is a transformation (transfiguration) of the character's identity as a personification of that social system, which, along with it, acquires a centralizer in the image of the Judeo-Christian God. Symbolic descriptors for the successive selection of the image of the Judeo-Christian God as the centralizer for the protagonist/hero Princess Illeana are the task received from the victorious king. Kidnapped by Illeana, Princess Elena demands a wedding gift from the victorious king – a precious lamp located in a church on the banks of the Jordan River.

*«The next day, the king asked her if she agreed to be her wife. «I agree,» the princess replied, «... but with one condition: there is a church on the banks of the Jordan River, in which there is a precious lamp, get me this lamp and I will be your wife [7]».*

Very interesting symbols are presented here: 1) a church on the banks of the Jordan River<sup>5</sup>; 2) a precious lamp. Regarding the symbolism of the place that is indicated: the church on the banks of the Jordan River, this place denotes to us the land that is located in the Middle East. It is also known that the Jordan is a river that originates at the foot of Mount Hermon, near which the borders of three countries are connected: Syria, Lebanon and Israel.

Now, it is worth considering the symbol of the precious lamp. The lampada is a tool for illuminating the temple, used in Christian churches, and even earlier the symbolism of the lampada, in the functional meaning of the

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<sup>5</sup> The Jordan River is well known in biblical stories, there are many references to the Jordan River in the Bible. The Jordan River was the river through which the people of Israel symbolically performed a kind of baptism. These events are described in more detail in the book of Joshua, in chapters 3 to 4, up to verse 12. Jordan, as a symbol of the place of baptism into repentance, is fully realized in the books of the new testament. This is quite clearly narrated, for example, in chapter 3 of the gospel of Matthew, as well as in the gospel of John, chapter 3, verses 1–21. Gospel of Matthew 3:11–12 (Bible KJV): « I indeed baptize you with water unto repentance: but he that cometh after me is mightier than I, whose shoes I am not worthy to bear: he shall baptize you with the Holy Ghost, and with fire: Whose fan is in his hand, and he will throughly purge his floor, and gather his wheat into the garner; but he will burn up the chaff with unquenchable fire.»

Gospel of John 3:5 (KJV): « Jesus answered, Verily, verily, I say unto thee, Except a man be born of water and of the Spirit, he cannot enter into the kingdom of God.»

An equally important key to understanding the symbolism of the precious lamp is the events described in the book of the Acts of the Apostles, which describes the descent of the Holy Spirit on the day of Pentecost on the apostles.

Acts of the Apostles 2:1–4: « And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance.»

light source, is presented in the books of the Old Testament in the Bible. There is only a difference in the shape of the lamp, since the tabernacle, which is described in the book of Exodus, refers to the seven-candlestick, which can be read in more detail, for example, in the book of Exodus, chapter 25, verses 31-40. It is worth considering how the lampada is described in the words of the priest of that church, on the banks of the Jordan, after the abduction of the lampada by Princess Illeana. Below is the text from the story.

*«And the priest fell on his knees and exclaimed: “Just God, punish the thief of our shrine, if this is a man, then let him turn into a woman, and if this is a woman, then let her turn into a man [7]».*

So, the lampada is their shrine, which was stolen by the visitor. The symbol of water baptism is the geographical location of the church near the Jordan River, and the lamp is a symbol of the baptism with the Spirit. This is confirmed based on the subsequent transformation of the character. In Jungian terminology, the heroine's initiation and gender transfiguration corresponds to the manifestation of the animus archetype (in pagan culture, the heroine/hero's acquisition of its opposite, which is necessary to complete the mental system). But this purely pagan ritual is described in the text as a symbolic-Christian completion: the heroine becomes a hero through the prayer of the priest, the acceptance of the Spirit.

*«The prayer of the priest was heard. Princess Illeana felt that she had suddenly turned into a young man. Her posture and gait became warlike, her beautiful face was adorned with a graceful mustache, and when she appeared at the king's court, everyone was surprised at the change that had happened to her. Now it was no longer the princess of Illeana, but the beautiful knight Illean [7]».*

It should be noted that the centralizer of a cultural and social system (in the paradigm of cultural and social systemology), which predisposes it to integrity and complete collection, must be monobasic, that is, contain homogeneous cultural meanings in all parts of the axiosphere. At the same time, the characters in the plot of the tale show us a dual-base (pagan-Christian) centralizer. The initial presence of the symbolic descriptors of the pagan centralizer (based on the cult of worship of the personification of the archetype of the great mother) and the appearance in the final part of the plot of the symbolic descriptors of the Judeo-Christian centralizer (which until then was, as it were, on the symbolic periphery), the question arises: what kind of centralizer is proposed for the possible establishments in the highest censorship?

Based on the text of the tale, one can put forward a hypothesis that the centralizer of the cultural and social system of the corresponding ethnic/national group has signs of a diffuse state. In this diffuse state, the “implementation” of alien Judeo-Christian elements into the original paganism takes place. In the initial structure of the image of a cultural and social system, there are signs of a crisis and the need, in view of the possible death of this system, to incorporate the image of the Absolute from a system



that has the necessary Judeo-Christian centralizer. We are talking about a peculiar form of importing the cultural meanings of their Christianity into paganism.

At the end of the story, we see how the heroine (personification of the pagan cultural and social system) partially internalizes the image of the Absolute (centrator) from the Judeo-Christian cultural system, and gradually shifts the pagan centralizer to the periphery, which corresponds to the sacralized image of mother earth (its personification in Jungianism). the archetype of the great mother). Is the internalization of the image of the Absolute (the Judeo-Christian centralizer) consistent and involving the overcoming of the pagan elements of the cultural and social system? The answer to this question will be devoted to subsequent publications on this topic.

**Conclusions.** The images of heroes and their behavior in the plot of a fairy tale are symbolic descriptors of cultural meanings, one of the most important of which is the centralizer. In the plot of the analyzed fairy tale, symbolic descriptors of a pagan cult (worship of the archetype of the great mother, or the sacred image of mother earth) initially appear, as indicated by some visual images presented in the actions of the characters. We are talking, in particular, about symbolic actions for constructing physicality through rich decorations, the choice of luxurious horses, which, in general, correspond to the cultural meanings of the religion of paganism-earth worship, the philosophy of materialism and the ideology of materialistic perfectionism as axispheric components of the pagan cultural system and the image-symbol of the magical the power of the king, werewolf and his magical medium, – the old fairy, personifying the archetype of the great mother.

The image of the Absolute (centrator), which indicates the Judeo-Christian identity, is presented in such visual images and symbolic descriptors: 1) a single mention of God, as a hope for deliverance, by the king-father; 2) hope for God's help when the youngest daughter tries to beg her father to let her go; 3) a course of action based on humility and the search for strength to overcome obstacles within the personality of the main character; 4) the need for a representative of the elite group of the feudal politicians to recognize the intellectual supremacy of the intelligentsia and the priesthood; 5) transformation of identity through the adoption of an appropriate Judeo-Christian centralizer, expressed in images and represented in the symbolic descriptors of the church by the Jordan River and the precious lamp, which is expressed in the plot in the form of symbolic actions – initiation and gender transfiguration.

Visual images of heroes and patterns of their behavior, presented in the plot of a fairy tale as symbolic descriptors, allow us to consider them as tools for the unconscious translation of the corresponding cultural meanings, or unconscious inculturation. The presented version of considering a fairy tale and its internal symbols as descriptors of a centralizer, as well as other elements of the cultural system, allows us to talk about fairy tales,

legends, myths as performatives of influence on recipients (not only on children, but also on adults).

Adults, with the predominance of cultural meanings in society focused on art and mythology (and therefore, the function of the imagination), can also (often unconsciously) inculturate and socialize through the images and symbols of these stories, certain patterns of behavior, as well as other mental attitudes that act as on the processes of communication and integration of actors within the social system. The above opens up an intellectual perspective for the study of symbolic descriptors presented in the plots of the mythical-epic consciousness-imagination, as one of the areas of sociology of art.

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### Корень Є. Р. Візуальні символи в румунських епічних творах. Частина 2. Аналіз центратору через символічні дескриптори

*У статті зроблено спробу застосування культурної та соціальної методології як синтетичного концептуального підходу для дослідження тексту епічного твору (румунської казки). Вказано, що ця модель має чергову сферу застосування під час аналізу епічних творів як продукту культурної*

та соціальної систем. В результаті проведеного дослідження сформульовано висновок про те, що символічні дескриптори, що відображаються в епічних творах, містять різного роду інформацію, яка позначає центральні аксіос-тази культурної системи, ключовим з яких є центратор (образ Абсолютної реальності в культурній системі соціуму), який рекурсує в вигляді символів окремого епічного добутку.

Автор вказує, що образ Абсолютної реальності в культурній системі соці-уму є ключовим елементом «збирання» існуючого сюжету окремого епічного твору, дескриптори якого зустрічаються протягом усього оповідання у тій чи іншій формі, у різному ступені явності. Центратор вказує на цей образ Абсолюту, представленого в релігійній аксіосфері яка за допомогою рекурсії транслює інформацію в наступні нижче аксіосфери – філософію, ідеологію, мораль, право і мистецтво. Наведені аксіосфери транслюються за допомо-гою тексту епічного твору і мають на меті чинити несвідомий соціалізуючий та інкультуруючий вплив на реципієнтів різних вікових груп.

У цій статті наведено та проаналізовано фрагменти румунської казки як одного з численних прикладів епічного твору, розглянуто різні візуальні образи та символи, а також патерни у поведінці персонажів, які вказують на центратор. У румунській казці виявлено наявність кількох центраторів, кіль-кох образів Абсолюту, що дозволяє говорити про дві протилежні аксіосфери – язичницьку (представлену в образі поклоніння архетипу великої матері, жіно-чо-материнським і хтонічним образам і фігурам) та юдео-християнську аксіосферу, яка відповідає християнському монотеїзму і відповідним чолові-чо-батьківським і спіритуальним образам і фігурам).

Встановлено, що сюжет казки у символічній формі демонструє проект подолання кризи ідентичності квазіелітних груп через визнання кризи маску-лінності та неспроможності наявного переважання язичницького центра-тора та початкової тінізації християнського центратора. Пропонований у символічних патернах казки алгоритм подолання ціннісної кризи передбачає сценарій формування моністичної (юдео-християнської) аксіосфери та відпо-відного образу Абсолюту замість наявного ціннісного дуалізму, символічно відображеного як один із факторів кризи ідентичності еліти.

**Ключові слова:** центратор, культурна система, соціальна система, аксіо-сфера, образ, символ, соціальний дескриптор.