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**VISUAL FEATURES OF SYMBOLIC
AND PLOT COMPONENTS IN UKRAINIAN EPIC WORKS
(BASED ON THE EMPIRICAL MATERIAL
OF UKRAINIAN EPIC WORKS). PART 1**

The article examines a separate Ukrainian epic work (Ukrainian fairy tale) as a product that is a carrier of relevant axiospheres, which, in turn, can have a socializing and internalizing effect on recipients (children, teenagers, etc.).

The article contains a brief overview of individual elements of the plot, taking into account the specifics of the actions/interactions of the characters, with other characters, objects (artifacts), spatio-temporal features of the location of the actions, and a corresponding sequential account of the development of the characters. Next, there is a gradual detailed review of these elements. Individual characters and their respective features, marked, first of all, by the feature of their interactions/actions, their archetypes or individual socio-psychological features accompanying them have been identified.

This article presents an analysis of several characters, as well as their interaction, considered the relevant scenarios arising from the features of the plot, indicated the appropriate centrators (images of the Absolute) of individual characters, taking into account the transmission in the plot of the interactions of the identities of different cultural systems. The relevant features of the fairy tale plot, which involve castration scenarios of male manifestations of masculine aggression, are established. According to the results of the analysis indicated in the article, a conclusion was made about certain features of social relations and the corresponding elements of the axiosphere of morality proposed by the fairy tale. These features of social relations are reproduced thanks to the action of the centrator (the image of the Absolute) of the social system, which is focused on female figures who attempt to implement the functions of partial and inconsistent ordinalization of the social system. Ordinalization by the female element has the corresponding socio-historical features of the development of the system and its corresponding identity, which are visually reflected in the plot, and represent wandering, cyclicity based on the implementation of social relations due to the dominance of the actors in the implementation of the functions of emotions and imagination.

The plot presents an example of the internalization by a representative of the corresponding identity (using the example of the main character) of fragments of the identity of representatives of other cultural systems that do not correspond to

this identity, which has a number of destructive consequences for the integrity of the identity and the social system corresponding to it, and also leads to various inversions of the identity.

Key words: *plot, character, scenario, identity, internalization, axiosphere, image, symbol.*

Formulation of the problem. Features of visual symbols in the plots of epic works both at the level of visual features of characters, visual images accompanying them, and features of cultural and social scripts embedded in the plots in the sociological dimension are promising for the sociology of art and other branches of sociology.

Visual images and symbols of both individual characters and their specific actions/interactions with other characters, objects are markers of cultural and social scripts, which through images and symbols can be subject to latent internalization, and therefore, be structural and formative for the formation of identities and for their further psychological, cultural, but also sociological analysis.

Potential inculturation and socialization influence on recipients, primarily children, as well as recipients of other age groups, can be carried out due to the unconscious perception of relevant art products created by actors of various axiophers, which have autopoetic significance for society. The connection between works of art, in which various visual images, symbols, signs, descriptors, etc. appear. and through which relevant scenarios and practical actions are visualized, relevant communicative messages are created and the mechanisms of integration in society are “prescribed” is poorly researched and relevant.

The purpose of the article is to construct a descriptive-analytical characterization of the visual symbols in the plot of the Ukrainian epic work in their connection with the visual features of the characters, the features of the plot, which is the space for the reproduction of the relevant social scenarios, as well as the visual-analytical identification of the characters presented in a separate tale in the context of the issue sociology of art.

Analysis of recent publications and research. A more detailed review of publications is presented in the author’s previous works [1; 2]. In particular, the review of archetypes and symbols and collective ideas is implemented in the works of C. Jung [3–9]; E. Neumann [10–13]; D. Kalsched [14]; J. Hillman [15]; H. Dieckmann [16], which are also relevant to the analysis of visual images of collective memory and identification of identities. Peculiarities of the social structure, consideration of its systemic features, internal mechanisms of communication, interaction of individual systems at different levels of social interaction within the system, interaction of different systems and further development of theories at the level of differentiation of individual sublevels and their identification are presented in the works of authors A. Kroeber, T. Parsons [17]; N. Luhmann [18]; Sh. Eisenstadt [19]; Yu. Romanenko [20].

Outline of the main provisions of the article. After viewing the features of the plot, which can be read according to the link [21], it is worth moving on to the review of individual characters, their visual features in interaction with each other, as well as other accompanying visual symbols, images, signs, and symbolic descriptors. An important note is that in order to consider all the features of the main character Lugai-Junior (boy), due to his interaction with all other characters, the elements of the review of this character are found in separate reviews of almost all the characters of this fairy tale. Due to the fairly extensive plot and sufficient number of characters and accompanying visual symbols, this review will continue in future publications.

Man. (Father of Lugai-Junior). Symbolic descriptors of the father's behavior indicate the personification of the unrealized, tinned archetype of the great father, who shows signs of an incomprehensible-emotional attitude towards the son due to the impulsive-repressive suppression of his "misbehavior", which the father does from other people's words as a result of a momentary suggestion/infection from the character "One grandmother". This "grandmother" complains about the fact that the guy (later named Lugai, who later gets the name Lugai-Junior) fought with her son.

The emotional despotism of the image of the boy's father (Lugai-Junior) is marked by the acceptance of words about the undoubted truth of his son's guilt on the part of "one grandmother", who acts in the scene as a kind of situational suggestor/influencer. In the fragment of the plot, not only the lack of masculine solidarity is marked, but also the lack of trust within manhood as a gender-social group, which structures the message regarding the moral legitimacy of such behavior within the framework of such scripts.

Emotionally despotic castration of masculinity as a scenario (script) is pervasive in relation to the plot of the tale, through repeated, basically similar visual symbols that also appear in the subsequent interactions/actions of the male characters¹. These castration practices of representatives of men of different age groups can be internalized through a fairy tale as a scenario (script) of devaluation of the realization of masculinity by representatives of the male biological sex, the formation of distrust in parental figures who implement masculine behavior, the devaluation of hierarchy in male social groups, as well as the introduction of feminization in relationships between men.

Mother. Woman (Mother of boy/Lugai-Junior). In the plot, he realizes the remnants of the archetype of the great father and masculine identities,

¹ As noted by I. O. Svyatnenko, «usually the term "castration" is used in a medical sense and refers to the procedure of removing (full or partial) genital organs or gonads, which are responsible for maintaining sexual potency and performing reproductive functions of an individual». Therefore, the author of this article adheres to the definition of gender castration proposed by I. Svyatnenko as the process of "restricting the subjectivity of masculine men, namely their initiative, independence, constructive aggressiveness, self-realization in all spheres of life: work, recreation, everyday life, raising children, etc." [22].

which is marked in the inconsistent actions of censoring the boy's psyche (giving him a value-oriented instruction that defines his own identity as a fighter-warrior). The mother articulates the value of the still unknown identity for the son, without specifying the specific limits of this identity and the path of its internalization. This is visualized and highlighted in the plot, due to the voiced desire of the boy's mother for him to «...*fight like Lugai in the field*» [21]. The mother's guidance corresponds to unconscious ways of implanting fragments of both authentic and inauthentic identities. The fragmentedness and impulsiveness of the instruction turns it into an introject, and the very method of voicing turns it into an introjection focused on the work of the functions of the son's emotions and imagination.

The uncertainty of the source of the subject (identity) as a model for social imitation corresponds to such inversions of identity as diffusion (confusion), fragmentation (crushing) and splitting of identity [20, p. 212–213]. In social reality, this scenario (script) in addition to the previous value-destructive (castration) behavior of the father is marked by unjustified and unfair accusations of masculinity. These accusations, taking into account the peculiarity of the plot of the fairy tale, may refer to the condemnation of manifestations of masculinity and attempts to instill relevant values and social norms. The source of authorization of the corresponding morality at the highest level, based on the features of the plot, are female (maternal) characters, who broadcast both autochthonous identities and identities of external cultural systems without clearly identifying the latter.

In the plot of this fairy tale, the mother is the primary censor-forming subject that initiates the path of the main character, thanks to her the historical movement of the boy (Lugai-Junior) as a seeker of a certain identity begins. At the same time, one may get the impression that this historical movement-wandering in search of identity is authentic and corresponds to the internal features of the corresponding social system, which is represented in miniature through the image of the family.

However, the visual symbols described at the very beginning of the tale, as well as throughout the plot, through the corresponding external scenarios of other cultural systems, indicate the external importation of the axiosphere. The quality of this historical movement lies in the uncertainty of introjected expectations, which corresponds to the pattern of the historical path expressed in wandering-uncertainty. This wandering-uncertainty symbolically correlates with the non-linear development and cyclicity of the identity/social system development path, which is realized by increasing repetitions of monotonous errors and mistakes.

In the further development of the fairy-tale plot, the mother performs an important symbolic function of resurrection of the main character, after his death due to beheading, which additionally confirms her censorship-forming

importance for the constitution of the son's identity². For this, she uses a tool that is a chthonic symbol – a blade of grass from the steppe.

The last element of the plot additionally confirms the features of the archetype of the great mother, as well as the corresponding indication of the center, which corresponds to the image of the Absolute as a certain female figure. Symbolic-figurative markers of resurrection are its magical-chthonic signs with an indication of the witch role of the mother, which is another visual element of the archetypal identification of the boy's mother with the archetype of the great mother, in particular, its chthonic component – the witch/wise old woman.

Female characters as censoring and structuring in relation to the identity of male characters highlight the important role of the feminine in the formation of the orientation and hierarchy of identity in men at the initial stage of the development of consciousness [13]. Their cultural dominance in the plot of the fairy tale indicates the scenarios (scripts) of feminine-oriented development of male gender identity, the vector of which is feminization and the possible contamination of the thinking function with the contents of other cultural systems.

One grandmother. In the plot, he acts as a judge over someone else's son, through emotional and violent appeals. She comes to the boy's family and complains to the latter that he beat her son, urging the parents to punish their son. This fragment of the plot illustrates the despotic side of the archetype of the great mother (evil mother), whose medium character initiates and legitimizes despotic-repressive actions towards the boy, suggesting to the father the opinion of the son's guilt and carrying out the emotional infection of him (the father) with the emotion of anger. The very possibility of suggestion and emotional contagion towards the boy's father reflects the latter's cultural appropriation: the father uses verbal aggression against his son without any thought. This fragment of the plot of the fairy tale demonstrates the attachment to impulsive verbal aggression and the orientation of men to the external moral evaluation of femininity, with the consequences of its uncritical tolerance.

The symbolic marker of the character "one grandmother", which defines her as a representative of the external, inauthentic in relation to the relevant identity of the family (characters – father, mother, and their son/boy) is the indisputability/unappealability of her destructive action. The character "one grandmother" acts through the invasion of the space of another's family (while tolerating such an invasion on the part of the father); she is perceived as a stranger and calls for repression against someone else's son without clarifying the essence of the matter, without causing objections from the parents. The question of the boy's real guilt does not interest either this character or the boy's father.

² In the structure of the body according to Reich-Loewen, the head, neck and shoulder girdle correspond to censorship projections, while the head, as Yu. Romanenko notes, interpreting the scheme of Reich-Loewen, corresponds to the highest segment of censorship – the centrator, mission, hierarchy (set) of identities [23].

In the described part of the plot, the corresponding undifferentiated approach is symbolically marked, which involves the operation of the selective customary law of the pre-modern society. Such a right is based not on determining the rightness or wrongness of the parties, not on the basis of motives aimed at establishing the truth, but on the basis of establishing the subject of the action. This indicates the dependence of assessment due to acceptance based on the a priori rightness of “own” and the a priori wrongness of “others”. The norms of the axiosphere of morality and law, which are based on a fragmented perception of reality, are broadcast through the specified elements of the fairy tale plot. Such a fragmented perception of reality points to the contamination of the thinking function by emotions and the corresponding disorganization in the work of social institutions, as elements of the system that should implement the support and reproduction of social order.

The image of one grandmother symbolizes a female figure that represents the aspect of the accumulation of female wisdom, the quintessence of all previous levels of the development of consciousness of the female collective unconscious. In the archetype of the great mother, which is personified/symbolized in the old woman, there is a series of mentoring roles with corresponding standards of motherhood as a source of social morality in behavior. Since such social morality is sensuously (emotionally)-centered (since it is about the corresponding absolutization/sacralization of sensuality), and therefore contains blurred references of “own/others”, in the cultural aspect it can indirectly affect the internalization of fragments of axiospheres of inauthentic social systems. Axiospheres centered on feminine and maternal images of the Absolute, the feature of which is an orientation to sensuality, cause undirected cultural influence in intercultural communications.

Sensuality in sociality corresponds to the preservation of the internal state with the reproduction of the “oscillating contour” in order to ensure its functioning. Therefore, it can be set in motion through the actions of destabilizing actors through emotional and imaginal “rocking”, contrary to the ordinalizing functions of feeling and thinking. Thus, the “fuel” of such a social system can become a focus on staying in a state that is the opposite of maintaining equilibrium and predictability in the system’s work. The latter circumstance becomes a factor in the growth of chaotic social processes in the middle of such a system and the disintegration of its elements.

The son of one grandmother (someone else’s old woman). A peripheral character who is only mentioned in the plot. He, according to the words of “one grandmother”, is the shadow aspect of the animus archetype. He plays the role of certain elements of devalued masculinity in women, due to its concealment. This is reflected through the scenario of undisputed accusations of the character “one grandmother” towards the character “boy (Lugai-Junior.)», while completely ignoring the possibility of her son’s guilt. In the plot, this scenario (script) is symbolically marked by one-sided

idealization-devaluation (one-sided accusation as a kind of one-sided devaluation, the complementary pole of which is one-sided idealization). In such scripts, both the idealization of the “victim” and the devaluation of the “aggressor” are destructive (and vice versa), which is reflected in the despotism of moral sanctions in a fragment of the plot of the fairy tale.

Son/Boy (Lugai-Junior). The main character, the mention of him was already above, when it came to the interaction of other characters with him. In the fairy tale, he is mentioned as “son”, “boy”, “Lugai”, “Lugai Junior”. This character is the personification of the archetype of the hero, which follows from his path throughout the plot and certain transformations taking into account the scenario of returning to life, which is a common motif in epic works. Another “Lugai in the field” who was motivated to look for a boy’s mother, regardless of the place and method of identification, is “Luhai-Senior”. The mother pointed to a certain desired identity, which is depicted in the following fragment of the plot: «– *So that you, son, fight like Lugai in the field*” [21].

This message from the mother raises in the character “boy” questions about the content of this identity, which are not verbalized openly. The non-transparency of the identity content is due to the father’s cultural deficit, as well as the blurring of the boy’s mother’s instruction, which only indicates the actional signs of the identity without explaining the need for such an identity for the son. So, in the absence of a subject who was supposed to carry out a rational-logical justification of the son’s identity search (the father, whose censorship is devalued due to his dominant emotionality), the mother, giving the son a blurred signpost, stimulates the son’s functions of imagination and emotions. Wandering in emotionally colored fantasies as a possible path of the son corresponds to the defectiveness of parental censorship and the son’s reorientation towards maternal censorship.

Censorship in the sociological dimension embodies the corresponding social morality and its isomorphic reflection in the corresponding figures, which indicates the corresponding image of the Absolute. The existing image of the Absolute can be identified taking into account other visual elements appearing in the fairy tale. An illustration of the appropriate censorship corresponding to the mother figure occurs in the subsequent departure of the boy from his parents and the long wandering reflected in the text: “*So he left. Walked around the world, visited a hundred lands. A lot of time passed in those journeys*” [21].

The uncertainty of time in the plot of one fairy tale and many other plots is a symbolic isomorph of the profanation of historical time in culture, the social system, the activity of its individual subjects: communities, groups, individuals, etc.

The desecration of historical time occurs due to inconsistent efforts to collect individual fragments of other cultural systems with subsequent unconscious internalization and knowledge of relevant fragments of axiospheres, without awareness of compatibility with the system and

synergy of their action. Thus, not identities are “collected”, but fragments of identities, which creates risks of deconstruction of the system to the level of a social aggregate with various eclectic combinations. At the level of social unconscious representations, this creates a serious problem in the work of thinking, due to its contamination by imagination and emotions. The mentioned contamination in culture may correspond to the devaluation of the intellectual class in the social structure, science as a social institution, and the weak acceptance of scientific rationality in everyday life.

In the unfolding of the plot, after long searches-wanderings, which are depicted in the text of the fairy tale: *“Walked around the world, visited a hundred lands. A lot of time passed in those journeys”*, – the boy enters the space of the steppe, which visualizes and marks identities that belong, in part, to the external nomadic culture. In the symbolic context of the steppe in the plot of the fairy tale, this place is identified as an foreign space, where enemies reside and where the hero fights with enemies who are visualized as devils and snakes.

Then, according to the plot of the fairy tale, there is a symbolic transformation of the steppe as an alien space into a desired (ecological) space for the hero to settle, which indicates the internalization of the values of the character “Lugai-Senior” and the internalization of his identity.

However, the final internalization of identity as the anchoring of the hero in the continuum (time-space) is hindered by his bride-queen, who offers him another place to live. In the future, the hero’s identity diffuses through filling it with elements of the cultural and social system external to him. The bride-queen of Lugai-Junior offers him a settlement by the sea, where he places his magical palace. A house-palace on the seashore, reorients the hero from the identity of groups of nomadic peoples to the identity of sailors, merchants, their culture and social stratification of the feudal elites of maritime states. This is indicated by the symbolic descriptors of both the space itself and the reasons the girl uses to justify her placement in this space *«–I would live here,»- says the girl. – The sea throws out fish, all kinds of ships come”* [21].

The subsequent agreement of the character of Lugai the Younger with his queen-bride, a number of important statements of the girl on the eve, for example: *«– I don’t know you, but run away from here before the devils come.»*, as well as the results of settlement in this place, indicate the corresponding foreignness, inauthenticity of this identity of the character “queen (girl/bride/woman)” in relation to the identity of the Lugai-Junior character, which the author plans to analyze in more detail in future publications on this topic.

Conclusions. In the analysis of the plot of the fairy tale, such characters as: father, mother, one grandmother, one grandmother’s son, son/boyfriend (Lugai-Junior) are considered in detail. The last character is the main one, so his features were also discussed in interactions with other characters, and will also be continued through consideration of interactions with

subsequent characters in future publications. Each character has certain symbolic markers-images of interactions/actions that are woven into the corresponding scenarios that are implemented throughout the fairy tale plot. One of these typical scenarios is the cultural depotentialization of manhood, which corresponds to the meanings of social morality broadcasted through the actions of the characters in the fairy tale. In the structuralist-neofunctionalist and Jungian-psychoanalytic understanding, the censorial legitimization of the truncation/limitation of the cultural influence of men is marked through images of art in general and epic-fairy tales in particular, indirectly characterizing the features of the centrator (the image of the Absolute), which performs verticalizing functions in relation to the social system through the corresponding culture.

Outwardly peripheral characters in the analyzed fragment of the plot (for example, “one grandmother”) are not really like that. They accumulate appropriate idealized models of motherhood in its openly negative aspect, which manifests itself in the idealization-devalued manhood and correlates with the orientation to support the dominance of the functions of emotions and imagination in the social system.

Censor-authorizing characters who set and shape higher cultural meanings are represented in the plot of the fairy tale by female and maternal images-symbols derived from the archetype of the great mother as a sacred center. These characters as censor-structuring acquire a sacred status in the cultural system with the corresponding cults of veneration/worship and through the production of the corresponding social morality. The centrator, personified by the mother of the hero, on the example of the plot of the fairy tale, has the aspect of determining the orientation of the images of the socio-historical path, the possibilities of the resurrection of the main character, the power over the chthonic-infernal world (it is about the mother, who restores life to the decapitated hero with a blade of grass from the steppe, similar to, as the devils did to her). In addition, the censorship of the main character, presented in the analyzed part of the plot of the tale, has female-maternal references, and therefore corresponds to the socio-historical path of the corresponding identity.

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Корень Є. Р. Візуальні особливості символно-сюжетних складових в українських епічних творах (на емпіричному матеріалі твору українського епосу). Частина I

У статті досліджено окремі український епічний твір (українську казку) як продукт, що є носієм відповідних аксіосфер, котрі, в свою чергу, можуть здійснювати соціалізуючий та інтерналізуючий вплив на реципієнтів (дітей, підлітків та ін.).

В статті наявний стислий огляд окремих елементів сюжету з урахуванням вказівки особливостей дії/інтерацій персонажів, з іншими персонажами,

об'єктами (артефактами), просторово-часовими особливостями перебування дій, та відповідний послідовний виклад розвитку героїв. Далі, відбувається поступовий детальний огляд даних елементів. Ідентифіковано окремих персонажів, та їх відповідні особливості, що відзначені, в першу чергу, особливістю їх інтеракції/дій, ідентифіковано їх архетипи чи окремі супутні їм соціо-психічні особливості.

В даній статті представлений аналіз декількох персонажів, а також їх взаємодії, розглянуті відповідні сценарії, що випливають із особливостей сюжету, зазначені відповідні центри (образи Абсолюту) окремих персонажів, з урахуванням трансляції у сюжеті інтеракцій ідентичностей різних культурних систем. Встановлені відповідні особливості сюжету казки, що передбачають кастраційні сценарії чоловічих проявів маскулінної агресії. Згідно результатів аналізу зазначеного в статі зроблено висновок про запропоновану казкою певних особливостей соціальних відносин та відповідним елементам аксіосфери моралі. Дані особливості соціальних відносин відтворюються завдяки дії центри (образі Абсолюту) соціальної системи, що орієнтований на жіночі фігури котрі здійснюють спробу виконувати реалізацію функцій часткової та непослідовної ординалізації соціальної системи. Ординалізація жіночим началом має відповідні соціально-історичні особливості розвитку системи та відповідній їй ідентичності, що мають візуальне відображення в сюжеті, та уособлюють блукання, циклічність що спирається на реалізацію соціальних відносин завдяки домінуванню у акторів реалізації функції емоцій та уяви.

В сюжеті представлено приклад інтерналізації представнику відповідної ідентичності (на прикладі головного персонажу) невідповідних даних ідентичності фрагментів ідентичності представників інших культурних систем, що має ряд деструктивних наслідків для цілісності ідентичності та відповідній їй соціальній системі, а також призводить до різноманітних інверсій ідентичності.

Ключові слова: сюжет, персонаж, сценарій, ідентичність, інтерналізація, аксіосфера, образ, символ.