

The author focuses on those components of the history of the creation, use, and preservation of this unique monument of national cultural heritage that found their place in the course of lectures, which should form a sense of respect and reverence for national relics in future students majoring in cultural studies.

The appearance of the Peresopnytsia Gospel coincides with the development of Renaissance culture on the Ukrainian territory, but with special national characteristics. Thanks to this, the teachers of the department have a great opportunity to comprehensively illustrate to students a certain era in the history of Ukrainian culture on its example, in particular, the development of theological thought and literature, book business, art, book miniatures.

After the declaration of Ukraine's independence, the Peresopnytsia Gospel rightfully acquired the status of a national-state and political symbol - during the inauguration, the presidents of Ukraine swear on the manuscript, promising to be faithful not only to the Ukrainian people, but also to God.

This issue is of particular importance in the dramatic present of Russia's military aggression against Ukraine, when, on the example of the Peresopnytsia Gospel, national cultural heritage is an important factor in the patriotic education of student youth.

Key words: *Peresopnytsia Gospel, history of Ukrainian culture, course of lectures, national cultural heritage, patriotic education.*

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THE VARIANTS OF COMMUNICATION MODEL "MAN-PAPPET" EXISTENCE IN THEATRE AND MUSEUM CULTURAL PRACTICES

Relevance of the study. *The museum is the place where information turns into a system of codes, signs and symbols, and any thing, getting in our hands, enters into dialogue with us.*

Main objectives of the study: *to trace the dynamics and transformation of the communication model "Man-doll" in the museum space.*

Methodology: *observation, comparative, analytical, structural-functional, hermeneutic.*

Results: *This article is the result of the author's research in the field of theatrical art, collecting theatrical objects (theatrical doll). As a result of our research, we came to the following conclusion: a doll is a universal cultural artifact that exists in different cultural practices: play, therapeutic classes, collections of private and public collections, and of course in the space of the theater. A museum is the place where information turns into a system of codes, signs and symbols, and any thing that falls into the hands enters into a dialogue with us.*

Scientific novelty: *the study was tested in the international project GameHub, the purpose of which was to create interactive dolls, computer heroes and, subsequently, the development of a game scenario to solve conflict situations in the educational process, to improve the quality of education.*

Analysis of scientific sources. *We managed to reveal all aspects of this: Semiotics questions (Lotman); problems of cooperation and communication (J.Habermas); the nature of the*

doll as an artifact and the possibilities of its use in different cultural spaces -cinema, theater (Vasilkova A.); discussion of the doll as things (Miroslav Petržiček, Jan Pyatochka, E. Husserl); and also, looked at such authorities as therapeutic, psychological, Educational.

Practical significance *the main provisions and conclusions of the article can be used in scientific and pedagogical work, will be of interest to scientists, researchers from different fields of humanitarian science. This article is a result of the author's research in the sphere of theatre, collecting theatrical items (theatre puppet), that passed a test of the international project GameHub, which purpose was to create interactive puppets, computer heroes and, including the development of a game script for solving conflict situations in the educational process, for improving the quality of education.*

Conclusion: *a puppet is a universal cultural artifact existing in various cultural practices: game, therapeutic activities, private and public collections, and of course in the theater space.*

Keywords: *communication "man-puppet", a theatrical puppet as a text of culture, artifact, a thing in collections, cultural practices.*

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A puppet is a thing, a cultural artifact, a “cultural text”. Any item of a museum collection or private collection creates a “man-puppet” communication, i.e. a kind of information field. The puppet has an ambiguous position in culture: on the one hand, it is marginal (few researchers are seriously interested in it), and on the other, a man cannot do without it, since it appears early enough in his life and accompanies him to the end (Василькова, 2003). Edmund Husserl put forward the slogan "back to things". Czech professor Miroslav Petržiček interprets those words as follows: “Every thing is always given in a certain context: the tree I look at in the garden, the garden itself indicate something more that we cannot see - the neighborhood, landscape, country, etc. e. My life is not a life among isolated, mute things, but a life in essential contexts” (Petržiček, 1997).

The Czech philosopher Jan Patočka did not study isolated things, but the natural world. Thus, his interpretation is not an interpretation of things, but an analysis of what we mean by the "natural world" in its original meaning (Patočka, 2016).

Research devoted to the "puppet" is so multifaceted and multifaceted that this topic is one of the interdisciplinary problems, allowing us to solve very important issues related to different areas of our life.

Yuri Lotman studied the puppet as a text of culture and came to conclusion that: “In our cultural consciousness, there are as if two faces of the puppet: one calls back to the cozy world of childhood, the other is associated with pseudo-life, dead movement, death. Over the course of centuries the puppet demonstrates its one face, then another. It strives for the ultimate imitation of the human appearance, then it becomes extremely conventional and generalized” (Лотман, 1992, p. 377–380).

Each cultural object appears in two images: in its direct function, and in "metaphorical", when its features are transferred to a wide range of social facts, the model of which it becomes. In order to understand the “mystery of the puppet's soul”, it is necessary to differentiate the initial concept of “puppet as a toy” from the cultural and historical one - “puppet as a model”. The differences, in our opinion, are as follows: the “adult” audience considers the puppet as a sort of artistic text, as an informative element (you can look at it, listen to it, consider it, but “don’t touch it with your hands”, “don’t break the silence” and of course “don’t climb onto the stage "and" do not interfere with the play "). The second part of the audience - "children's", "folklore", "archaic" - refers to the puppet as a participant in the game: shouts, touches, interferes, twirls, pokes fingers at it. In the first case, we get ready-made information, in the second, we get it on our own, during the game. Accordingly, the role and mutual influence of the three main elements changes: the author - the text - the audience. In the first case, all activity is concentrated in the author, the text contains everything essential

that the audience needs to perceive, and the latter is assigned the role of the perceiving addressee (Лютман, 1992, p. 377–380).

In the second, all activity is concentrated in the addressee, the role of the person transmitting information tends to be reduced to a service one, and the text is just an excuse provoking a meaning-generating game. In the first case, it is a statue that we can only look at and it is a mediator, transmitting other people's creativity to us, observing it requires seriousness and deliberation. In the second case, we refer to a puppet that we can touch with our hands and twirl, this "communication" does not require strict contemplation and deliberation from us, but only – a game, fun, lightness.

Such peculiarity of the puppet is connected with the fact that, passing into the world of adults, it carries the children's memories, folklore, mythological and game world. This makes the puppet not accidental, but a necessary component of any mature civilization.

Taking an item (in our case, the puppet) in our hand, we immediately enter into a dialogue with it. Each item in the museum has a "second semantic plan" (Морозов, 2002, p. 53–68). "The human psyche is so structured that it needs symbols. The puppet, which is not just a symbol, but a whole series of symbols, is the subject of our interest not so much itself but as a mirror into which we gaze; it is a guide inside her own soul. Every time, thinking about what the puppet is made of, we receive a message, text, information" (Василькова, 2003, p. 11–12).

Any space, wherever a puppet appears, turns into an organized environment where the dialogue takes place. Choosing the puppet as a mediator for the information transmitting, the man was guided by the fact that the puppet has more freedom in movement. Thus, we see that the problem of space in which theatrical puppets exist are closely related to the problem of the relationship between the man and the puppet. "The space of museum is "the highest authority, which must and can return the life. It is a mechanism for combining all previous generations ("fathers") with subsequent ("sons"), "in order to have an inner peace and a spiritual harmony, without which it is impossible neither as the out world"(Федоров, 1995 p. 370-43). In his opinion, the museum acts as a mediator between the culture of the deceased and culture of the present, and, based on this, serves as a unifying factor for the modern generation.

Purpose of the article to trace the dynamics and transformation of the communication model "Man-doll" in the museum space. As Zhaneta Maresova suggested, a museum object can be conceived from several points of view - in the form of a document, a semiotic feature and source of information (Marešová, 2011).

For our research, we used the analysis of various primary sources. Thus, the problems of communication, communication, communicative space and environment were dealt with by scientists such as Jürgen Habermas, who considers the theory of communicative action. The scientist explains the dialogue of communication itself as a special attitude to language. That is, according to Y. Habermas, communicative action does not exist outside the language. Communication, communication is a process in which new meanings, meanings are revealed, and this is a kind of "interaction" (Habermas J, 1981).

Communication is among the important, necessary and unchanging objects of research in the humanities. The problems of the communicative society are investigated by Karl-Otto Apel, who distinguishes the real communicative community and the ideal one (Apel, 1973).

We reviewed and analyzed the dissertation research of the author Sytnyk Olga Gennadiivna "Doll as a symbolic double of a person: sociocultural aspects", and we can note, that this is perhaps one of the deepest sources of research on the phenomenon of the doll, some of her ideas and observations complement the ideas of the author of the book "The Soul and Theo of Kukl: The Nature of the Word of The Weeds in the 20th Century: Theater, Kino, Televidenie" (Vasilkova A. N.), but do not disclose or show the possibility of communication between the doll and the person in the museum space. (Ситник, 2009).

Relevant sources for our research and understanding of the process of communication "man-doll" were articles and tutorials, because such sources show the current state of problems, because they are written by practitioners.

Among them is the methodical manual "Dolls with personal stories (dolls – persons): a

method of social and psychological development of the child", which reveal the mechanisms of communication between the doll and the child, and prove that the doll helps to overcome fears, stereotypes and prejudices (Софій та Найда, (ред.), 2017).

The textbook "Aesthetic Therapy" (edited by Fedii O. (Федій, 2007)) reveals the role and influence of the doll on behavioral patterns, and correlates this behavior.

We considered communication models that were considered by researchers in different years, in different historical periods, and prove that the communicative process is able to change, develop, is evolutionary (goes through different stages of development and formation).

1. Model of Nikolai Evreinov (theatrical). N. N. Evreinov was quite famous in the pre-revolutionary period as the creator of the theory of theatricality, Director-practitioner, with whose name were firmly connected ancient theater and "Crooked Mirror". Context. He also saw the theater and throughout the life of man (Почепцов, 2001).

2. Model of Mikhail Bakhtin (cultural). M. Bakhtin introduces two main ideas into his model of communication: dialogue and carnivalization. we observe the distinction between actors and spectators (concerns issues of carnivalization) (Почепцов, 2001).

3. The model of Petro Yershov (theatrical). P. Yershov, along with other authors, also proposed a certain axiom of the communicative field, but for purely applied purposes - theatrical art (Почепцов, 2001).

4. Model Johan Heisinga (game). Heisinga considered the phenomenon of the game as a mandatory and at the same time incomprehensible phenomenon of human existence. Sports. The game element of communication is associated, on the one hand, with attention to the audience, on the other hand, the transfer process itself becomes significant. The process turns into a communicative one. At the same time, the importance of any other elements, for example, (including zero - silence, omission, expectations, etc.) increases sharply (Почепцов, 2001).

5. Model Jean Baudriyar (material). J. Baudrillard analyzed the discourse of things, that is, it is as if physical communication or communication through things. after all, we observe how the communicative model "man-doll" is changing. then before us passes the disappearance of a gesture fixed in things in favor of greater functionality. In principle, the old thing that has survived to this day becomes a sign of the past. The modern subject is functionally rich but significantly poor. The old object, on the contrary, is as significant as possible, but minimally functional. "In the world of communications and information, energy rarely flaunts itself. Miniaturizing things and shortening gestures make symbolism less visual." (Почепцов, 2001).

Main research material. THE HISTORY OF THE PAPPET APPEARANCE (HISTORICAL ASPECT)

By "Puppet" we mean any anthropo - and zoomorphic figurines used in traditional ritual and extra-ritual practices and capable of replacing a person in a conditionally playful form, as well as their counterparts in everyday life, including children's games. Being a symbolic image of a man or animal, the puppet is a phenomenon standing at the border of the animated and non-animated (Морозов, 1992).

The most ancient Egyptian puppets are about 4 thousand years old; exactly such puppets are discovered by archaeologists in the graves of little Egyptians. Sometimes the puppet is a rough block without arms, without legs. Heads were decorated with wigs made of wood and string beads. But those puppets served not for children, but for adults, and were associated with various forms of religion. The oldest Egyptian puppets carried the function of funeral gifts and were designed to brighten up the loneliness of the deceased person. They believed that human images were able come back to life and influence the fate of people. Therefore, the puppets were often made with a chisel, as they were afraid that she would not run away from the tomb.

The puppet, repeating a man, is linked with him by physical, psychological and worldview ties. Initially, producing the puppets was a handicraft work, because each puppet was unique in its own way, and not every child had an opportunity to have such a puppet. In

the middle of the XIXth century, along with the industrial growth and economic boom in Europe, factories for the production of toys and, in particular, puppets began to open. The commercial success of a particular company depended on the variety of products, their quality and, of course, on artistry level of the products.

The puppet, associated with the area of the dead and the gods, conquered all continents, where it still stays an element of ritual and cult. We can recall the testimony of ancient writers describing large figures of gods, that, in a genius way activating their hands and head, were carried during processions in Rome and Egypt. Even small puppets were embodied with functions of gods, as indicated by the medieval name of puppets - kobolds. The puppet theater was born from rituals. In India and Southeast Asia, the main theme of puppet shows was deeds of heroic gods, Mahabharata and Ramayana. The puppeteer was a semblance of the creator - Brahma, and the puppet theater was a semblance of the world. "We can say that the ritual, having exhausted its cultic energy, simply turned into a theater," confirming this idea, Henrik Yurkovski says in his article "Puppet Between Ritual and Theater" (Юрковский, 1987).

The oldest puppet, or rather a marionette, was found in Czechoslovakia, in the burial "Brno-2", aged, according to the most approximate estimation, about 30-35 thousand years (the late Paleolithic era). It is a small figurine made of mammoth bone, with limbs movably attached to the body. Some researchers suggest that the Brno Puppet may be considered as the beginning of the puppet history. Its material is durable, that confirms that it is able to exist always, replacing a mortal being. However, there is another opinion that the puppet of the "Brno-2" system is not the beginning, but the result of a long process of separating the puppet from the man, independent formation in the cultural space (2002).

It is impossible to talk about the man, separating him from the environment where he manifests only himself, it is impossible to separate the puppet from the environment where it acts. And if the puppet acts not on the stage, but in the real space, like the Chinese dragons participating in festive processions, like the Russian Maslenitsa, like the Italian Carnival, like the Provencal Tarasca, like the giant puppets of the Bread and Puppet Theater, - in fact, not the puppet enters the real space, and the real space turns into the stage, and there the audience becomes at the same time the actors.

Galina Lvovna Dain, a teacher-researcher of folk toys, notes that in the USSR at the end of the 1920s puppet was forbidden. It was withdrawn from kindergartens because they believed that it was harmful and fosters bourgeois skills. The Committee on Toys was organized under the People's Commissariat for Education, and later under the Ministry of Education, and systematic control over toys was put in force. But teachers, watching the children's games, saw that they still bring puppets and play with them discreetly. Therefore, they had to rehabilitate the puppet, and to admit that, playing with it, children learn, acquire cultural skills (Дайн, 1981).

The puppets from museums and collections are close enough to each other. Regardless of the purpose for which this or that puppet was intended in the past: for play, theatre performance, participation in processions or rituals, due to its "age", uniqueness, artistic merits, it goes into a "passive" state of "immovable preservation" in a museum showcase or in a private collection.

There is a special literature on the art of playing puppets. Theatrical puppets are the most fortunate - quite a lot has been written about them (which is natural - they have the longest history), and a significant part of those books belongs to the puppeteers themselves, who not only remember, but also try to comprehend their own experience as well as experience of other people. There is a fairly detailed history of the puppet theater, which traditionally begins with Yorick's "History of the Puppets" and the book written by Charles Magnan. In there, we can find some descriptions of the use of the puppet in the ancient times: "Herodotus mentions a strange Egyptian custom during a feast to pass from hand to hand a small ivory or wood statuette depicting a dead man lying in a coffin. The Egyptologist Wilkinson describes two female figures found in one of the ancient sarcophagi, with one arm

detached from the torso, while the other lacked a head, and there were obvious traces of fastening on the neck. Two similar figurines have been described in Prisse's *Manners and Traditions of the Ancient Egyptians*; one of them is in the Louvre Museum, the other in the collection of Dr. Lbot. Charles Magnen's opinion that those four "pappets" were not intended to appear at the feast but were simply toys for children. In Greece, there was no house or family that did not have a small collection of "pappets" in the form of room decoration or table decoration. The most skillful masters of Athens, Megara and Ephesus competed in plastic arts and mechanical wonders, making small figurines distinguished by the elegance of style and taste inherent in these artists of ancient times. On the other hand, in Greece, information about which has come down to us from the most ancient times, in all inhabited cities there were puppet theaters and famous actors, whose names are mentioned by the most famous writers, triumphed over death and oblivion. For such puppet theaters, their own special ballets and pantomimes were composed" (Йорик, 1990). Even Aristotle in his treatise "On the World" testifies that "the pappets are a miracle of the art," and God does not need any means or tools to force the forces, people and all creatures created by him to act according to his will, forcing them through move the wire head, arms, shoulders, eyes, etc."

Throughout the history of the development of the pappet, we can observe the dynamics of the attitude of representatives of different continents, different cultures and nationalities towards it. Thus, for example, in Hungary, at the estate of the Esterhazy princes, magnificently dressed puppets of the most perfect device made performances on a stage that was not inferior to them in its wealth and grace.

For them, the estate's owners assembled a special orchestra, which included the most prominent professors of that time, led by the famous conductor Joseph Haydn. In the period 1773 – 1780, the great maestro composed several grandiose plays for the pappets, which made him famous all over the world. One of them was 'Tom's Symphony', in which all the musicians leave the orchestra one by one until there is only one violin left, ending the play with the last note.

In addition, he wrote "Children's Fair", another symphony for a full orchestra, consisting of toy instruments, such as children's drums, whistles, tin pipes, rattles, cymbals, bells, etc. (Йорик, 1990).

After that, there were five more operettas "Philemon and Baucis" (1773), Ginière (1777), Didan (1778), Vendetta (no year) and 'Witches' Sabbath' (1778), that were performed at a small theater in Eisenstadt. He also composed the opera 'Lame Devil' for an Italian puppet theater owner named Bernardoni, who was directing a small theater in Vienna, and rewarded the "maestro" for his work with a huge sum of twenty-four zechines (a little less than twelve pounds sterling) (Йорик, 1990).

Puppet-related problems can also be traced in children's fiction ("The Black Hen, or Underground Dwellers" by A. Pogorelsky; "Town in the Snuffbox" by V. F. Odoevsky). Although those works does not present any scientific substantiation of the pappet phenomenon, they consider the following aspects: the pappet as a "model" or a double of the man; manipulative properties of the pappet.

For instance, M. Saltykov-Shchedrin's fairy tale "Small people of the toys craft" presents almost all the basic ways of interaction between the and pappet: "creation, co-existence, interdependence, performance-scene, evaluation and comparison of a person and a pappet, mystical fear and laughter" (Салтыков-Щедрин, 1988, p. 77–99). The inhabitants of this fabulous city resembled puppets, who were pulled by the ropes. The pappet and the person become the measure of mutual evaluation for the master: he divides people into "pappets" and "real" ones, and pappets - into "empty" ones and into those with character (Йорик, 1990, p.77–99).

Due to the pappet's anthropomorphic nature, motives of the pappet "animation", transformation from the artificial and inanimate into the real and living, are most often encountered in the literature. This is proved by the examples: 'The Adventures of Pinocchio. The story of the wooden pappet' by Carlo Collodi and "The Small Golden Key, or the

Adventures of Buratino” by A. Tolstoy. You can also recall the famous "Nutmacker", who is not only a hero of Hoffmann's fairy tale and P.I. Tchaikovsky's ballet, but influenced the work of many writers and artists. The theme of the animated puppets was laid into the basis of another two classical ballets' stories: a French ballet 'Coppelia (1870) and Austrian one-act ballet 'The Fairy of the Puppets' ('Die Puppenfee') in 1888.

In folklore fairy tales, the puppet most often plays a role of assistant of the main hero, and, if receives respect, helps its owner with advice and deed. Perhaps that was reflected in the ancient pagan rites, when a clay, metal, bone or wooden human or humanoid figurine played a role of fetish or idol.

Characters from other works:

- Wilhelmina. Adventures of Dutch Puppet (By Nora Pitt Taylor, Illustrator Gladys Hall).

- Adventures of Two Dutch Puppets and Ghollywoog (By Bertha Upton And Florence C. Upton), a part of the XIX century series of children's stories featuring a rag puppet named Ghollywoog.

- Rag Annie from Johnny Gruell's children's book series, first published in 1918.

- The Lonely Puppet from a 1957 children's book by canadian author Dare Wright. The story told through text and photographs about a puppet named Edith and two teddy bears.

- Billy's Puppet from the film series "Saw".

- "Toys Story" is a series of full-length animated films based on the idea of animating puppets and other children's toys.

- Sipsik (Est. Sipsik) – the animayed rag puppet, a character in estonian children's literature, invented by the writer Eno Raud.

- Chucky (Nickname - "Choke From The Lake") - the main antagonist of the pentalogy "Children's Toys".

Research results. Let's highlight some of the cultural practices of "man-puppet" communication:

1. The puppet as a tool for psychological correction and art therapy. "The puppet therapy is a section of private psychotherapy, art therapy (therapy with creative self-expression), using a puppet as an intermediate object of interaction between a subject and adult (parent, teacher, doctor) as the main method of psycho-corrective influence."

For the first time, the puppet therapy in the Russian literature is mentioned in the articles and book by I. Ya. Medvedeva and T. Shishova (Медведева и Шишова, 2008), and emergence of this type of therapy associated with psychodrama. The puppet therapy is used in corrective work and based on identification with the image of a beloved hero (fairy tale, cartoon, toy). The technology of the puppet therapy performing is that a story is played out with a person dear to that person, connected with a traumatic situation. " Very often the person personalizes, embodies in a puppet the innermost part of himself.

The exact date of the puppet therapy birth, as well as its author, is perhaps unknown. However, some scientists name professor Hallim Kaler as its author (Калер, 2000). His research activities led to creation of the puppet test, which includes methods of meditation therapy using special mantras and diagnoses the karmic causes of diseases. Kahler began using his test in 1979. Being a person from the East, he received an excellent higher medical education in Germany and worked in West Berlin for 40 years of his professional career, which allowed him to create a psychological tool, which is unique in its diagnostic and therapeutic capabilities. which allows to do in 1 hour what takes years in psychoanalysis. The test consists of ten human figures sitting in a lotus position; each of them expresses a basic emotion that underlies a certain psychological personality type. The test is a projective method and allows the subject to easily project their feelings onto the test material, based on the most common criterion: the "like - dislike" scale. The test is practical, easy to perform, and quick to obtain a result.

Various authors attribute the puppet therapy to either art- or game-therapy. Perhaps, this is connected to a type of puppets: if ready-made puppets are used, they say about game

therapy, if the puppets are made by the participants themselves, then it is logical to say about art. This is, probably, why the puppet therapy is sometimes understood as "theater treatment", "behavior correction through puppet theater." A favorite toy gets into a "scary story" and successfully copes with it. As the story goes on, the emotional tension should increase and, having reached its maximum severity, be replaced by strong emotional behavioral reactions (crying, laughter), as a result the tension and anxiety are removed (sublimated).

The puppet theater is a popular psychotherapy tool. "It provides children with safe channels of communication," writes H. J. Ginott (Джинотт, 2005). As an example, we can mention the puppet theater established at the Center for Rehabilitation of Children with Cerebral Palsy (Odesa, "House with an Angel"). The idea was suggested by Rezo Gabriadze, the director of the Georgian Puppet Theater. In Tbilisi, in the Old City on Shavteli Street, there is a small Puppet Theater, for 80 seats only. It was built by Rezo Gabriadze in 1981 and is adjacent to the oldest building in the city - the 6th century basilica Anchiskhati. Being a director, writer, painter and sculptor, Rezo writes plays, creates puppets and brings them to life on the stage of his theater. For more than 30 years, the performances have visited many countries of the world and have taken part in major international theater festivals - in Avignon, Edinburgh, New York, Toronto, Belgrade, Charleston, Dresden, Moscow and other cities. The Gabriadze Theater program includes four performances: "Autumn of My Spring", "Stalingrad", "Ramona" and "The Diamond of Marshal de Fantier". Gabriadze's motto - Extra Cepam Nihil Cogito Nos Lacrimare, which means: "Let us have tears only because of cutting onions" is written in golden letters on the figured pediment of the theater (Gabriadze Theatre, 2012).

2. The puppet for theatre and game in museum collections. The history of the theatrical puppet allows you to see all the diversity of its role functions: it appeared in the role of ancestor, descendant, guard of the soul and spirit, image of the deity, the spiritual essence and the man himself.

Director V. Shraiman (the Vice-President of the Kukart Theater Festival) believes that the puppet theater is a certain way of thinking, a view of the world, or rather, a way of thinking in the space. And if before the relationship between the man and puppet were as a theatre, now there are different, deeply dialectical relationships between them, where the puppet is a man in life, and the man is transpersonal power and circumstances, the one who holds in his hands the threads going away from us, somewhere up. Victor Shraiman recalled:

I was surprised by the performance of the Czech theater "Drak". I can't recall what was the story, but there was the Pappet who govern and reigned. It is very easy to discredit a puppet if it is mishandled. You need to know what it can do and how it is fascinating, to attract the strongest sides of this artistic tool. And it doesn't matter at all what the story tells, which I don't remember, the main thing is that strange, funny, sometimes very dramatic characters of this theater came to life in that performance. You just need to understand the main thing, the Pappet is not a fun. This is a serious creature in any performance, even for children, even for adult. When you communicate with it, such vibes begin to vibrate, that you need to touch carefully (Клепикова и Завьялова, 2011).

Peter Schumann defines the puppet theater "as the applied and socially conditioned kind of sculpture." In his opinion, "the puppet art is a conceptual sculpture, close to its folk source. Economically, it is at the edge of society; technically, it is the art of collage, transforming paper, rags and wood chips into kinetic flat and voluminous bodies. In the puppet theater, sculpture has almost the character of story, if by narration we mean the discovery of the inner world, and if we accept that the story depends on the inspiring power of sculpture" (Шуман, 2002). The main characters of his performances are masks-images of different sizes.

In 1990, Peter Schumann showed a play "Rise of the Beast" in Moscow. The puppeteer "woke up famous" after the performances "The fire" and "A man says goodbye to his mother". The name of the theater is justified, Schumann's performances really fit into the formula "bread and performance": he folds the oven in the open air, bakes bread and gives it out to the audience. This is the peculiarity of the 'Bred and Puppet Theater': Peter Schumann

refuses the traditional stage, a text of play and professional actors, preferring amateurs. It is unprofessional actors with the help of puppets, go out in the streets with them, talking about the problems disturbing them "here and now".

The system of relationships between the man and puppet is illustrated by the modern theatre and museum practices. For example, professional puppet masters use the following technique: after finishing a puppet, the master throws it on the table. By how she lies on the table, he determines whether the puppet lives its own life or not. Also, it is believed that the puppet's eyes should be made the last, because after that the puppet "gets a soul", comes to life and in the future, if you alter or change any of its parts, it may be painful.

Among the first scientific studies on the theory of communication in the museum were the works of D. Cameron, who proposed the following formula for such relationships: transmitter (museum employee) - mediator (things in the museum's collections) - receiver (museum visitor) (Cameron, 1992). According to D.F. Cameron, artists (designers) who are proficient in the language of visual-spatial communication should take part in the creation of a museum exhibition. New specialists should come to the museum - museum psychologists and sociologists, who will provide "feedback" in order to increase the effectiveness of museum communication by correcting both the processes of creating an exposition and processes of its perception.

As results of our research of the issue, we can consider the specific examples of communication models using theatre puppets. Namely, collections of large theater museums and private author's collections. XXth century is the century of new technologies and synthesis of arts. The mixing of genres gave birth to new waves and types of art activity. Finally, around the middle of the XXth century, a new type of art appeared - the author's puppet.

If the museum collection includes all - and any - puppets that are of interest from a historical and artistic points of view, then a private collection is built on the basis of exhibits collected in accordance with a certain principle or intention of its owner. According to the classifications of the collectors themselves, there are collections based on this or that material (rubber, gutta-percha, wooden puppets); on the production school (French, German, English); the names of famous puppet masters (puppets Jumeau, Bru, Gaultier, Halbig, Reinhardt, Marseille, etc.); on the differences between the typological types of puppets (puppet-mannequin, bebe, bebe-caractere), on their anatomy (movable-fixed limbs; puppets on hinges, on wires, strings, etc.), types of eyes (drawn, glass, closing). For example, unique Venetian puppets made of fabric and felt; plastic puppets by the German artist Annette Heimstadt (mid-80s of the XX century); surprisingly fragile puppets made of wood and porcelain by Gianni Germa (USA, 2000-2001) are considered collectible; puppets by the Japanese artist Kyoko Mitsuma (collections of 1999, 2002 and 2003); puppets by Patricia Bonato (Italy, mid-90s of the XX century).

The first among them should be noted the Kharkov Museum of Theater Puppets, the oldest in Ukraine. In terms of its large collection, it is second only to the Museum of Theater Puppets at the Obraztsov State Central Puppet Theater in Moscow. The idea of creating the museum appeared in 1952, and its opening happened later - on 5 October, 1954. In 1968, the Puppet Museum received a new building and was filled with new exhibits and rarities. The art director of the Kharkiv Puppet Theater, Viktor Andreevich Afanasyev put a lot of efforts to make the museum well-known in many countries (Poland, Bulgaria, East Germany, USA, France). The museum keeps rare puppets from a collection by Simonovich-Efimov puppeteers, gifts from S. Obraztsov. For example, plane puppets from the play "Kill King" by Michel Meschke or the boy's puppet Tsendarike, presented by M. Niculescu, the reformer of the Romanian theater Tsendarike. Among the most beloved and famous are pioneer -girl Nyura, Pukiti, Guignol (Харківський державний академічний театр ляльок, б.д.).

The second example is the Theater Figuren Museum, one of the most interesting museums in Lubeck; it is located in the city historic center in the brick Gothic style building, typical for the architecture of cities of the Northern Germany. The Lübeck Puppet Museum keeps a huge collection dedicated to the puppet theater. The museum collection includes more than three thousand items, including a large number of various puppets brought from Europe,

Asia and Africa (some of them were created several centuries ago), as well as theatre props - playbills, posters, scenery, costumes, puppet show scenarios, theater programs, music instruments and mini-puppet theaters (Cameron, 1992). Its creator, the German cinematographer Fritz Fey, is a passionate collector with a passion for puppetry since childhood, as he was born in a famous family of puppeteers. Traveling around the world, Fey brought puppets as a souvenir from each of his trips, thereby replenishing an invaluable collection. The first puppet was purchased in 1971 in Sicily. In 1982, in his hometown, Fritz Fey opened a small private museum, whose collection had been constantly growing since that time. The puppet theater collection is represented by puppets, mannequins, wrist, rod, and mechanical puppets; you can see the theatre of paper puppets and the theatre of shadows. All puppets are placed in glass display cases. The museum halls are fitted with subdued lighting, creating an atmosphere of theatre performance. And as an addition - playing music of the country from which the puppets were brought and placed into this room. Such form of communication in the museum is an opportunity to try yourself in a role of a puppeteer and even to make your own puppet film (Sonnenberg, U., 2020).

Art puppet by Olga Röhl "Paradise". She is an artist, art puppet maker, member of the European Association of Puppetmakers (VEP), Canadian Artistic Puppet Association (CDAA), National Institute of American Puppet Artists (NIADA), member of the TSHR (Baden, Switzerland). Olga Röhl's puppets are amazingly plastic, expressive and colorful. The artist pays special attention to painting and psychological perception of color. The images are striking in their depth, psychology, and philosophy. Olga Röhl's works are in collections in the USA, Canada, Russia, Latvia, Germany, Switzerland, Austria, Italy, Holland, Sweden, Norway (НГ Новости Даугавпилса, б.д.).

Antique puppets that were made as children's toys have gradually become objects for collecting. Unglazed XIXth century puppets made by French craftsmen such as Bru and Jumeau can cost nearly \$ 22,000 today.

Puppets have traditionally been produced both as crude, primitive toys as well as complex, cunning constructions. They have been a part of folk art in cultures all around the world, and in the XXth century, the author's puppets came to be regarded as the fine art.

The artist Hans Bellmer created surreal puppets with interchangeable members in Germany in the 1930s and 1940s, in opposition to the Nazi party's deification of the perfect Aryan body.

The East Village artist, Greer Lankton became famous in the 1980s with his theatre showcase of the drug addicted, anorexic and mutant puppets.

Conclusions. So, our research proves that the phenomenon of "doll" in culture and art is very multidimensional and discursive, and requires further study and analysis. It is confirmed by the fact that with the very "doll" as an artifact, a person is familiar from antiquity, and at different periods of human history identified himself with certain types of dolls: puppets, mechanical dolls, mannequins, and this to some extent reflects the processes of self-knowledge, identification of a person at different stages of life.

The human-doll communication model also takes on change, and shows anyone's active or passive form of existence. The development and formation of human-doll relationships shows an evolutionary character, and has different key points of influence. In relation to humans, the doll reflects the following aspects:

- anthropocentric - at the heart of the material nature of the doll. Here is a model of "creator" and "work";
- anthropomorphic - which proves external features and similarities with humans. Shows the model "doll-double";
- axiological - proves the value of the doll as an artifact and the "text" of culture. At this stage, the ratios of the type "sacred" and "profane" are formed.

Semiotic shows the special relationship between man and doll, which are contained in a separate language of symbols and codes, signs and interpretations. A model of modern relationships like "doll-language-man", where each element is important.

It is important to note that at the present stage we are increasingly watching as a doll acquires human traits, and a person - signs of a doll. And this can be found on examples of new types and types of dolls, as well as in visual art and literature.

The doll is a universal cultural artifact that appears in a person's life from birth and lives with him all his life. But, it falls into the hands - communication occurs. In our study, we traced the stages of communication (origin, formation and end), forms of communication (active and passive) and sociocultural properties (doll - therapist, toy doll, exhibit doll, etc.), forms of communication (interactive museum, art-therapeutic, own collection of collections). It seems to us that it is museum institutions that should become exactly such cultural-art-history-education-practice institutions where all these aspects are combined. Because today they are the center where a specific language arises, information is exchanged and a system of values and practical skills for preserving national codes, culture and heritage is formed.

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ВАРІАНТИ ІСНУВАННЯ КОМУНІКАЦІЙНОЇ МОДЕЛІ «ЛЮДИНА-МАЛЮНОК». ТЕАТРАЛЬНО-МУЗЕЙНА КУЛЬТУРНА ПРАКТИКА

Музей – це місце, де інформація перетворюється на систему кодів, знаків і символів, а будь-яка річ, потрапляючи до наших рук, вступає з нами в діалог.

Основні завдання дослідження: простежити динаміку та трансформацію комунікаційної моделі «Людина-лялька» в музейному просторі.

Методологія: спостереження, порівняльна, аналітична, структурно-функціональна, герменевтична.

Результати: ця стаття є результатом дослідження автора в галузі театрального мистецтва, колекціонування театральних предметів (театральна лялька). У результаті нашого дослідження ми дійшли такого висновку: лялька – це універсальний культурний артефакт, який існує в різних культурних практиках: гри,

терапевтичних заняттях, колекціях приватних і громадських колекцій і, звичайно, в просторі театру. Музей – це місце, де інформація перетворюється на систему кодів, знаків і символів, а будь-яка річ, яка потрапляє до рук, вступає з нами в діалог.

Наукова новизна: дослідження апробовано в міжнародному проєкті GameHub, метою якого було створення інтерактивних ляльок, комп'ютерних героїв і, згодом, розробка сценарію гри для вирішення конфліктних ситуацій у навчальному процесі, підвищення якості освіти.

Аналіз наукових джерел. Нам вдалося розкрити всі аспекти дослідження: розкрили питання семіотики (Лотман); проблеми кооперації та комунікації (Ю. Хабермас); природа ляльки як артефакту та можливості її використання в різних культурних просторах -кіно, театр (Василькова А.); обговорення ляльки як речі (Мирослав Петржичек, Ян Пяточка, Е. Гуссерль); а також, подивився на такі авторитети, як терапевтичний, психологічний, педагогічний.

Практичне значення: основні положення та висновки статті можуть бути використані в науковій та педагогічній роботі, будуть цікаві вченим, дослідникам різних галузей гуманітарної науки. Ця стаття є результатом авторських досліджень у сфері театру, колекціонування театральних предметів (театру ляльок), які пройшли тестування міжнародного проєкту GameHub, метою якого було створення інтерактивних ляльок, комп'ютерних героїв і, в тому числі, розробка сценарії гри для вирішення конфліктних ситуацій у навчальному процесі, для підвищення якості освіти. Висновок: папетка – це універсальний культурний артефакт, який існує в різноманітних культурних практиках: грі, терапевтичних заходах, приватних і державних колекціях, і, звичайно, в театральний простір.

***Ключові слова:** комунікація «людина-лялька», театральна лялька як текст культури, артефакт, колекції, культурні практики.*

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ЗВ'ЯЗОК ПОНЯТЬ «НАРОД», «НАТОВП», «МАСА» ІЗ ПОСЕРЕДНІСТЮ ЯК СОЦІОКУЛЬТУРНИМ ФЕНОМЕНОМ

У статті досліджується сенс, зміст та історіографія понять: "народ", "натовп", "маса". З'ясовано, що лінія розвитку цих понять плаваюча, а історіографічна динаміка мінлива. Акцентується увага на посередності як соціокультурному феномені, який визначається у якості історичного розвитку поданих понять. Встановлено, що хвилястий історичний поступ цих понять віднайшов свою критичну точку біфуркації наприкінці ХХ ст., коли зміна відбулась найбільш радикальним способом і відбувся перехід до нової технократичної реальності. Встановивши цей взаємозв'язок, можна помітити, що виникає цілий простір для дослідження онтології та феноменології посередності як соціо-культурного явища.

***Ключові слова:** народ, маса, натовп, посередність, охлократія, демократія, громадянство.*

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