

**INTERNATIONAL PUPPET FESTIVAL "PODILSKA LYALKA"  
IN ART CREATIVE PROCESS OF THE DEVELOPMENT OF THEATER FESTIVAL  
MOVEMENT IN UKRAINE**

**The purpose of the article.** The purpose of the article is to provide a general description of the theatrical festival movement in Ukraine, its classification and to explore the international puppet festival "Podilska Lyalka" in terms of its artistic expediency and effectiveness in educating the younger generation of the Ukrainian state. **Methodology.** The methodology of the study involves applying arts and cultural, analytical, diachronic and systematic methods of studying the international festival for children "Podilska Lyalka" as a phenomenal multi-genre form of spectacular and theatrical performance, its sustainability and traditionality in the artistic and creative space of contemporary stage art. **Scientific novelty.** The novelty of the study lies in the analysis of theatrical festival as an artistic spectacle-mass form, its classification and the role of the international puppet festival as a dynamic procedural artistic action. **Conclusions.** International puppet festival "Podillya Lyalka" acts as an analyst and promoter of modern trends in the development of puppet art, as evidenced by its regular holding in our country. Modernity requires the necessary disclosure of the proportion of the mission of the festival and socio-cultural context, attempts to find cultural, as well as educational and economic benefits, which should be incorporated into the festival formula, while considering the possibility of their implementation. Finally, despite the significant role of Ukrainian international festivals of puppet theaters for children in the formation of theatrical life of independent Ukraine, their significance for these processes remains undervalued. It is almost completely out of the attention of Ukrainian humanitarian science. Festivals require objective and integrated research as an integral system of achievements and preservation of theatricality.

**Keywords:** festival, theater-festival movement, a puppet theater, International puppet festival "Podilsky Lyalka"

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фестивального руху в Україні**

**Мета роботи.** Надати загальну характеристику театраль-ного фестивального руху в Україні, його класифікації та дослідити міжнародний фестиваль ляльок "Подільська лялька" з точки зору його художньої доцільності та ефективності у вихованні підростаючого покоління української держави. **Методологія** дослідження полягає у застосуванні мистецтвознавчого, культурологічного, аналітичного, діахронічного та системного методів дослідження міжнародного фестивалю для дітей "Подільська лялька" як феноменальної багатожанрової форми видовищно-театрального дійства, його сталості та традиційності у художньо-творчому просторі сучасного сценічного мистецтва. **Новизна дослідження** полягає у аналізі театраль-ного фестивалю як художньої видовищно-масової форми, її класифікації та ролі міжнародного фестивалю ляльок як динамічного процесуального мистецького дійства. **Висновки.** Міжнародний фестиваль ляльок "Подільська лялька" виступає аналітиком та пропагандистом сучасних тенденцій розвитку лялькового мистецтва, про що свідчить його регулярне проведення в нашій країні. Сучасність потребує необхідного розкриття співвідношення місії фестивалю та соціокультурного контексту, спроби віднайти культурні, а також освітні та економічні переваги, котрі повинні бути закладені у фестивальну формулу, розглянувши при цьому можливості їх реалізації. І, останнє, не зважаючи на суттєву роль українських міжнародних фестивалів лялькових театрів для дітей у формуванні театраль-ного життя незалежної України, їхнє значення у цих процесах залишається недооціненим та майже цілком поза увагою української гуманітарної науки. Фестивалі потребують об'єктивного комплексного дослідження як цілісної системи досягнень та збереження театральності.

**Ключові слова:** фестиваль, театраль-но-фестивальний рух, театр ляльок, міжнародний фестиваль ляльок "Подільська лялька".

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**Цель работы.** Дать общую характеристику театраль-но-фестивального движения в Украине, его классификации и исследовать международный фестиваль кукол "Подильская лялька" с точки зрения его художественной целесообразности и эффективности в воспитании подрастающего поколения украинского государства. **Методология** исследования состоит в применении искусствоведческого, культурологического, аналитического, диахронического и системного методов исследования международного фестиваля для детей "Подильская лялька" как феноменальной многожанровой формы зрелищно-театрального представления, его постоянства и традиционности в художественно-творческом пространстве современного сценического искусства. **Новизна исследования** состоит в анализе театраль-ного фестиваля как художественной зрелищно-масовой формы, ее классификации и роли международного фестиваля кукол как динамического процессуального художественного представления. **Выводы.** Международный фестиваль кукол "Подильская лялька" выступает аналитиком и пропагандистом современных тенденций развития кукольного искусства, о чем свидетельствует его регулярное проведение в нашей стране. Современность требует необходимого развития соотношений миссий фестиваля и социокультурного контекста, попытки изобрести культурные, а также образовательные и экономические преимущества, которые должны быть заложены в фестивальную формулу, рассмотрев при этом возможности их реализации. И, последнее, не взирая на существенную роль украинских международных фестивалей кукольных театров для детей в формировании театраль-ной жизни независимой Украины, их значение в этих процессах остается недооцененным и почти в целом

за пределами внимания украинской гуманитарной науки. Фестивали требуют объективного комплексного исследования как целостной системы достижений и сохранения театральности.

**Ключевые слова:** фестиваль, театрально-фестивальное движение, театр кукол, международный фестиваль кукол "Подільська лялька".

During its many years of existence, the theater has a colorful history of creativity of masters of stage art. Its scene gave the name to a huge army of playwrights and writers generally, who eventually were recognized as a well-known classics of literature. Theater, as the most ancient and the most modern kind of art, wrote in golden letters many pleiads of creative names in human culture. Therefore, there is no doubt that theater in its practical experience gained weighty features of self-determination. "As it is known, theatrical practice includes a wide range of artistic-reflexive activities: theatrical art, theatrical performances, spectacular-play forms of social activity, metatheatrical components of artistic culture. As an active creative phenomenon of spiritual culture, theatrical practice has enormous opportunities of cultural creativity, the ability to implement a programmable reverse effect on the life and civilization process "[2, 6].

One of the most honorable places in the modern artistic and creative process, among the various theatrical sights, is the festival as the largest form of theatrical and theatrical performance. The festival as a process of theatrical movement is the spectacular form that is intended to generalize the multifaceted experience of domestic theatrical life in the context of various cultural traditions of the world. The festival is an analyst of the modern trends in the development of theatrical art, indicating the principle of modernization of fundamentals of accumulation and exchange of artistic information in further development of theatricality.

The relevance of the research is that the modern theatrical festival movement is developed in accordance with historical logic, changing, according to circumstances, social conditions of life and psychological factors, finding adequate artistic forms of embodiment. In the course of aesthetic and artistic analysis of the evolution of the festivals it was proved that various theatrical forms, often substantially opposite, acquired a high artistic rating and were historically recognized.

The purpose of the article is to provide a general description of the theatrical festival movement in Ukraine, its classification and explore the International Puppet Festival "Podilska Lyalka" in terms of its artistic expediency and efficiency in the upbringing of the younger generation of the Ukrainian state.

The main part. In the reference literature, festival is interpreted as a "mass celebration" "celebration", which includes an overview of achievements in the field of art (music, theater, cinema, pop and other types of genres). The most of the researchers consider the festival as a contest and creative competition. It is agonality (agon – from ancient Greek. ἄγων, struggle, competition) is a kind of verbal dispute between actors, a collision of thoughts, outlining the essence of festivals, gives them a certain specifics and reveals this phenomenon as cultural and artistic one.

Theatrical festival as a phenomenon of culture and entertainment requires a philosophical-aesthetic, general-psychological, cultural-historical and art-study analysis-consideration: what is a festival; what place does it occupy in the artistic and creative process of the masters of stage art and what is its main function and mission in human culture in general?

Festival movement for its centuries-long history has acquired a phenomenal variety. Describing this performance as a phenomenon of culture, festival can be classified as follows: in areas: art and cultural-leisure activities. In its turn, the principle of classification of artistic festivals can be carried out according to the types, styles, age category, period and place of holding. However, festivity, competition, mass and traditional nature remain general and unchanged features of the entire festival movement of any direction.

Speaking about the festivals of theatrical art, their classification occurs as follows: by the venue (stationary closed facilities and open stage buildings); by the period of holding (traditional, one-time) and by the style of theatrical activities. However, the main feature of theatrical festivals is always a traditional form – performance. Grounding of poetics of dramatic basis, analysis of skills and talent of actors and directors are an integral part of the entire creative process of the festival-competition. "International theatrical festivals are not only the showing of yourself the best, but above all the kinship and community of creative searchers. The international theater and festival life is a meeting of like-minded people, the communication of artists, the unification of the work of shops and, most importantly, the exchange of experience"[5].

The novelty of the research is based on the analysis of the theatrical festival as an artistic spectacle-mass form, its classification and the role of the international puppet festival as a dynamic procedural artistic action. Important place in the international festival movement of theaters of various types, directions and styles is hold by the world's festivals for children. In this genre variety of theatrical creativity, puppet theatrical companies occupy the place of honor. International festival movement of puppet theaters in Ukraine is well developed and is hold for decades. Many Ukrainian cities, namely Uzhhorod, Lutsk, Lviv, Chernihiv, Ivano-Frankivsk, Vinnytsia and others can be proud of the colorfulness of the festival palette of cultural and artistic events of puppeteers. In 1999, Vinnytsia puppet theater "Golden Key" became the founder of the international puppet festival "Podilska Lyalka" and invented the emblem of the festival. From that time, once every two years, the festival takes place in the city of Vinnytsia. For more than fifteen years, the theater director Mikhail Baidyuk, has been at the head of the International "Podilska Puppet" Festival.

The main task of the festival is the popularization of modern, multi-genre, various puppet art; activating the dynamics of its development in the world of scenic space; preservation of the best examples of the Ukrainian classical puppet theater; the search for new directions of artistic creativity in this versatile, vibrant art for children and a wide range of people; cultural and aesthetic upbringing of the future generation at the fruitful achievements of international and domestic art of puppet theaters. The program of the festival provides for competitive tests of various degrees of appreciation and rewarding, as well as the arrangement of multifaceted artistic activities that provide for the improvement of professional skills of theatrical puppet companies.

In 2003, the III International Festival of puppet theaters "Podilska Lyalka" was held. In four days, the audience of different age categories was able to view twelve amazing and fantastic performances from many countries around the world. It should be noted that the art theaters have the main feature – the spectacle and uniqueness of art forms. The children's performance in this direction of artistic and creative activity has a simplified and easy to understand form, which goes to its super-task using fairy tale characters. "How does a puppet, this charming, sweet individual, differ from the artist? In all conditionality of its existence, it has double possibilities, because its own character is added by the nature of puppeteer. In a literal sense of the word, the puppets "sat" on the head of their masters in the performance "Horseshoe fortunately" of the Volyn Puppet Theater.

Turned inside out the hats of the artists are turned into figurines of lovely grandfather and grandmother, with whom the lazy donkey lives"[4]. The play is performed by three actors. A cart creates vivid spectacle of the action. The actors transform it into an appropriate form in accordance with the director's plan of time-space setting. In the implementation of the directorial embodiment the artist working on the characters, use all means of plastic and external expressiveness of a physical body. For this show, the actor's ensemble of Volyn Theater deservedly received the Grand Prix of the festival. The creatively different staging of the fairy tale "Husi-lebedi" was shown at the festival by the Belarusian puppet theater of the city of Bryansk. The performance was played as a one-man show. The main character of the one-man theater was an actress acted by N.Isayeva. The actress played a role in character of narrator, transforming herself into characters of the play, who actively communicated with the audience. "The puppets are amazing themselves, but in a different way, they act when, as a partner on the stage there is an actor, the so-called living plan. "Mark Chagall. The overcoming" of the Odessa Theater-Studio "Art Therapy" was recognized as the best experimental work. Thanks to the synthesis of puppet performance, living plan, shadow theater, fine art line with the use of copies of the paintings of the artist there appeared a strong monologue-memoir, a monologue-story about his own life, love, time and its terrible millstones. This performance is difficult to be regarded as purely puppets. There is art in it as a state of mind." However, for puppeteers, this glorious, special actor brotherhood, art is associated with the soul only [4].

IV International Festival of puppet theaters "Podilska Lyalka", which started on May 13, 2005 in the city of Vinnitsa, showed a serious struggle for a Grand-Prix. This was confirmed by the level of the first performance of the festival of puppet theaters from Minsk – Belarusians presented their "Incredible Adventures". The main task of the artists-puppeteers is the satisfaction of a viewer, not "art for the sake of art". "It is possible to play with the puppets for a lifetime, if this game brings people as much joy as was given to small and not very small Vinnitsia residents by the opening of the festival in Sadovsky musical-drama theater. The audience got much more than ever expected – the artists did not just try to tell the story of the life of one fairy tale, but also lived with one life with each hero – a querulous woman, a cat, a cock or a young boy ... "[3].

V International Festival of puppet theaters "Podilska Lyalka 2007" was opened on May 14 in Sadovsky regional drama theater. 17 theaters from Bulgaria, Romania, Belarus and many of the major cities came to the fest competition. International festival "Podilsky Lyalka 2007" had many original moments – surprises. Vinnitsa visited many theaters, which for the first time played on stages of Podillya. Among them, there were private Ukrainian collectives, which recently appeared in Nikolayev and Kiev. For the first time the festival visited the puppeteers from Volgograd, Belgorod, the cities of Rousse (Bulgaria) and Iasi (Romania). Each participant, in accordance with the rules, brought the premiere. There were no restrictions on the genre. The festival featured performances for various spectators: from fairy tales for the smallest to the premiere for the adult audience. The Vinnitsia residents saw plays by the masterpieces of M. Gogol, Sh. Perro, O. Pushkin, M. Lysenko and I. Franko. The "Golden Key" on the rights of the owner introduced two performances: "Ivasik-Telesyk" and the novelty of the repertoire "Three Bags of Tricks" by Ivan Franko. Each theater received a symbolic "Podilsky Lyalka" as a present. Performances were held not only in the regional center, but also in Nemirov and Tivriv. The festival lasted for 5 days.

The grand opening of the "Podilska Lyalka 2009 Festival took place on May 12, 2009. This is already the sixth time Vinnytsia has received a competitive theatrical activity of international level. In the competition program of the festival 16 puppet theaters from Ukraine, foreign collectives from Georgia and Romania presented their works. In general, Vinnytsia hosted guests from 16 countries. The Grand Prix was awarded to the Rivne Academic Regional Puppets theater for the "Forest Song" (Lisova pisnia). This theatre is developing in the direction of the newest forms and means of puppetry, where a puppet, actor and production will look unusual, non-standard, every time in a unique creative decision of the scenery, costumes, puppets, and the production itself.

The performance "Ukrainian Night", by which Khmelnytskyi Oblast Puppet Theater "Diven" opened the VI International Festival in Vinnitsa, had a remarkable success. The work of the creative team was awarded with honorary diplomas: "For the best puppets" and "Reproduction of national traditions". "There was not just silence in the hall – high-sounding silence! <...> And if we take into account that the viewers were high school students, then the theater event took place and enchanted them "[1]. The play "Ukrainian Night" based on "May Night" by Mykola Gogol, was produced by Oksana Dmitrieva from Kharkiv. She was awarded the Presidential grant for support of young directors.

At the VII International Festival "Podilska Lyalka", held during the summer of 2011, 21 puppet theater from 7 neighboring and far-abroad countries took part. Under the competitive conditions, the festival envisaged the awarding of honorary diplomas for the first, second, third place and the prize of children's jury, as well as the awarding of winners in the following nominations: "Debut", "For the best directing", "For the best scenography", "Best puppets", "For the best experimental play", "For the best music for the duo", "For musical accompaniment to the play", "For the best female part", "For the best male part", "For best secondary role", "For the best actor ensemble" and "For preservation and development of the traditions of the puppet theater traditions".

19 theatrical groups that introduced the puppet art of Bulgaria, Kazakhstan, Lithuania, Moldova, Romania, Ukraine, etc. met in 2013 at the VIII International Festival of Puppet theaters "Podilska Lyalka". On the first day of the festival, puppet theaters from the south of Ukraine and the neighboring countries presented their performances. Belgorod State Puppet Theater was awarded with the Grand Prix VIII International Festival of Puppet theaters "Podilska Lyalka".

The ninth International Puppet Theater Festival "Podilska Lyalka" was officially opened on May 18, 2015. The special feature of this festival was a format change. In the competition program, not only puppet theaters participated, but also drama theaters and young spectators' theatres, which represented performances for children. As part of the festival, in addition to the main program, as usually, master classes, creative meetings and charitable events were held. These days Vinnitsa becomes a center of theatrical art. Honorary diplomas "For participation in the festival" were awarded to all theatrical collectives. Today the puppet art is the main hero of all age categories of children and youth. However, it is very important and relevant is to preserve this unique art, because the temptation of computer games that now teach a child "button" perception of phenomena, destroying the integrity of awareness of the spectator himself in the world around him. "And obviously it is at festivals, where you can compare yourself with others, see the new and follow the trend or movement, or stagnation, it is felt especially."Podilska Lyalka" with its thin puppet voice spoke about the adult problems of not only children's theaters: the lack of good drama, the lack of talented directors, and the lack of normal material base. But puppeteers have a belief in themselves, a hope for a puppet and love to spectators"[4].

Each of the theatrical festivals that have survived in Ukraine since early 90s of the twentieth century until today is only a part of the infinitely large world festival movement, which still exists at the stage of constant modernization and reformation.

In Ukraine today the number of festivals can sometimes raise questions about their goals and even the legitimacy of their conducting. The more festivals appear on the calendar, the less obvious their cultural, social and educational goals are. Some festivals do not have a clear and convincing concept – they are more likely to belong to the entertainment or tourism industry or become one of the strategies of corporate sponsorship of advertisers.

That is why today it is necessary to reveal the correlation of the mission-festival and socio-cultural context, try to find the cultural, as well as educational and economic benefits, which should be incorporated into the festival formula, while considering the possibility of their implementation.

Consequently, we can conclude that the festival has a major mission of the PR expert of the creative achievements and gains of the theater. The festival as a torch should show young stage masters new ways to such a diverse, unique and author-original treasury of creativity. But, despite the significant role of the Ukrainian international festivals of a modern theater in the formation of the theatrical life of independent Ukraine, their significance in these processes remains undervalued and almost completely out of the attention of the Ukrainian humanities. Festivals require objective, integrated research as an integral system of achievements and preservation of theatricality. The main tendencies of the festival development, the processes of artistic essence of the given artistic form, the main functions of the festivals, their target orientation, the level of prestige and influence and peculiarities of the festival audience of each action-competition must be studied.

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## КОМЕМОРАТИВНІ МОНЕТИ УКРАЇНИ ЯК ПРОЯВ НАЦІОНАЛЬНОЇ ІДЕНТИЧНОСТІ В УМОВАХ ЄВРОІНТЕГРАЦІЇ

**Мета роботи.** Пропонується визначити роль комеморативних монет незалежної України як матеріальних символів національної ідентичності на шляху до ствердження ролі держави в європейському культурному просторі. **Методологія** роботи полягає в застосуванні аналітичного, системного, культурологічного методів ведення наукового дослідження. **Наукова новизна** роботи вбачається у комплексному дослідженні українських пам'ятних та ювілейних монет як подвійного свідчення одночасно національної та європейської ідентичності, що зароджується. **Висновки.** У статті робиться висновок про те, що зовнішній вигляд пам'ятних та ювілейних монет як продукт свого часу не лише адекватно відтворює існуючу реальність, а й здатний впливати на ідентифікацію української культури у загальноєвропейському просторі.

**Ключові слова:** комеморативні монети, символ, художній образ, серія, національна ідентичність

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**Комеморативные монеты Украины как проявление национальной идентичности в условиях евроинтеграции**

**Цель работы.** В данном исследовании предлагается определить роль комеморативных монет независимой Украины, как материальных символов национальной идентичности, на пути к утверждению роли государства в европейской культурной среде. **Методология** работы заключается в применении аналитического, системного, культурологического методов ведения научного исследования. **Научная новизна** статьи усматривается в комплексном исследовании украинских памятных и юбилейных монет как двойного свидетельства одновременно национальной идентичности и европейской идентичности, которая зарождается. **Выводы.** В статье делается вывод о том, что внешний вид памятных и юбилейных монет как продукт своего времени, не только адекватно воспроизводит существующую реальность, но и способен влиять на идентификацию украинской культуры в общеевропейском пространстве.

**Ключевые слова:** коммеморативные монеты, символ, художественный образ, серия, национальная идентичность.

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**Commemorative coins of Ukraine as a manifestation of national identity in conditions of European integration**

**Purpose of the work.** The propose of the study is to define the role of commemorative coins of independent Ukraine as material symbols of national identity on the way to establishing the role of the state in the European cultural space. The **methodology** of the work consists of the application of analytical, systematic and culturological methods of conducting scientific research. The **scientific novelty** of the article lies in the complex study of Ukrainian commemorative coins as a double evidence of emerging both national and European identity. **Conclusions.** The article concludes that the appearance of commemorative coins, as a product of their time, adequately reproduces the existing reality as well as can influence the identification of Ukrainian culture in the pan-European space.

**Keywords:** commemorative coins, symbol, artistic image, series, national identity.

Актуальність теми дослідження. Для пошуку національної ідентичності найбільш результативним матеріалом є символічний фонд нації. Саме символ є носієм ідеї національної єдності, відображаючи суттєві цінності та образи. Наявність спільної символіки забезпечує універсальність засобів комунікації в суспільстві, будучи при цьому ідентифікуючим фактором. Символічний код суспільства може виявлятися в офіційній державній символіці, історичних та сучасних персоналіях і подіях, релігійній, природній, побутовій або художній символіці.