

*Nataliia SKLIARENKO, Nataliia SHKLI AIEVA, Larysa PYLYPIUK*  
*Lutsk National Technical University, Lutsk, Ukraine*

## UKRAINIAN FOLK GAMES AND TOYS: LEVELS OF INTEGRATION INTO MODERN VISUAL CULTURE

95

• UKRAINIAN FOLK GAMES AND TOYS: LEVELS OF INTEGRATION INTO MODERN VISUAL CULTURE

**Summary.** The study deals with the possibilities of integrating the folk experience of creating Ukrainian games and toys into modern visual culture. An ethno-cultural pattern that synthesizes the artistic image, national form, natural materials, and game principles of interaction into an integral structure based on the analysis of folklore materials and artistic folk products from the territory of Western Polissia in Ukraine has been formed. The result of the study is the classification of Ukrainian folk toys and games of the population of Western Polissia organized as a holistic multifaceted visual and communicative system of interaction between folk games and toys. It has been proved that integration of ethno-cultural patterns into modern visual culture is carried out on three levels: subject, environmental, and socio-cultural. The study presents the theoretical basis for designing a modern visual and communicative environment for life, learning and rest, which is able to attract a child to the deep traditions of national culture in a natural way.

The outlined levels of integration are closely related with modern practices of eco-design, ethno-design, and art-therapy, which act as a strategic basis for the formation of modern visual culture and are aimed at the sustainable development of society.

**Keywords:** ethno-cultural consciousness, ethno-cultural pattern, folk tradition, game, Ukrainian folk toy, visual-communicative environment.

### INTRODUCTION

Modern visual culture as a set of mechanisms and strategies for creating individual and collective belonging to a particular environment is always full of contradictions related to the creativity and social behaviour of a person.<sup>1</sup> Social, gender, ethno-cultural, artistic and natural aspects of visual culture reveal new aspects of the perception of popular experience and allow rethinking it in the products and interactions of phenomena of modern art practices. Ancient traditions and folk used products, which preserved naturalness, human warmth and emotions of ancient folk culture, are actively used today. Folk toys were and still are important attributes in lives of children in the whole world, regardless of territorial, social, religious and cultural conditions. They are always used in combination with games and fun. This is a natural way to involve the child in the original deep traditions of the national culture, self-sufficient in its essence.

Traditional folk toy as an important part of the culture reappears on the territory of Europe from the beginning of the second half of the twentieth century. Research of Lithuanian home-made folk toys,<sup>2</sup> Polish toys made of wood and clay,<sup>3</sup> Czech marionette dolls,<sup>4</sup> German old folk toys,<sup>5</sup> prove that craftsmen from different countries continue ancient traditions, formed over the ages, and enrich them with new ideas in modern conditions. All folk toys differ in their assortment, specifics of production, materials and decoration, but what they have in common is an invaluable contribution to the formation of the national cultural identity of each country.

Nowadays, the Ukrainian folk toy gains world recognition through exhibitions, master classes, toy start-ups and creative projects, which allows to revive and popularize traditional Ukrainian culture at the European level. Unfortunately, the rapid pace of the urbanization processes, and dynamic development of the economic and technical environment gradually cause mass transformation of folk toys into souvenirs. However, in certain areas

the archaic forms, which have not yet lost their vitality and cultural heritage of our ancestors, are still preserved. Therefore, this study raises the issue of the importance of the processes of integration of folk toys and entertainment into modern visual culture and is relevant in the international context.

In the work, a complete complex of ethno-cultural traditions, which accumulate folk games and toys, is presented on the example of the traditional cultural heritage of the ethnographic region of Ukraine – the population of Western Polissia – at the beginning of the twentieth century. The toy culture in this case can be considered a game culture, as a kind of dynamic ethno-cultural pattern that provides integration of artistic thinking and activities that transform over time. This oldest layer of Ukrainian culture, which is in constant motion caused by man-made loads and the impact on society, needs urgent research. In addition to natural factors of influence, the region of Western Polissia suffered excessive losses in the early twentieth century during the totalitarian regime in Ukraine. Folklore tradition was destroyed, and a centuries-old system of creating motifs and plots of folk legends, fairy tales, stories, invisible to the outsider's eye, was blurred.<sup>6</sup> Information about folk games is preserved by old-timers mainly in folklore works of this region. Consequently, the study of ancient folk games and toys will help to focus on those meaningful and functional features that can integrate ancient achievements into modern visual culture.

At first glance, it seems that this topic is already outdated, no one needs handmade toys, and no one plays folk games anymore. However, such research deserves attention and support, as ancient traditions and folk culture are the foundation for the development of consciousness and culture of the modern generation. Therefore, the mission of the researcher is to preserve the achievements of past generations. This is an important strategic issue of the modern cultural and artistic development of the nation and the formation of the visual culture of the country as a whole.

Clearly, mass-produced toys will not disappear from shops, but the number of folk craftsmen is decreasing every year, and the technology of making folk toys from natural materials and sacred significance is lost. The child will not feel their own ethnicity. Therefore, this will lead to the loss of strong roots with the history of the nation. Therefore, in the modern globalized world there is a problem of preserving the national essence that manifests itself in folk art, folk crafts and actions of educational importance. The problem of preserving the national essence that manifests itself in folk art, folk productions and actions of educational importance arises in the modern globalized world. Globalization challenges destroy traditions of the past, shaping the faceless face of visual culture. From this point of view, the important goal of this research is to identify the directions of integration of children's toy and games into modern visual culture, where folk games and toys act as communication tools.

#### MATERIALS AND METHODS

To recreate, give new life to ancient folk toys and games of the population of Polissia region of Ukraine in the context of modern challenges of visual culture can only be on the materials of folk art and folklore today. Therefore, the subject of this research is folk children's games and toys of the population of Western Polissia. They became a source of folk tradition for modern interpretation. The desire to form the integrity of culture on the basis of the integration of artistic, aesthetic, emotional, ecological aspects and behaviour of game activity requires the development of the author's method of research in the context of a holistic approach. Artistic and humanitarian studies of games and toys deal with various aspects of modern visual culture, such as culturology, philology, design, folk art, sociology, psychology, materials science, ecology, etc. Therefore, the study of games and toys is interdisciplinary. This will create a holistic vision of the object based on the close interconnection of the content and form of toys, their materials and

communicative interactions of children during the game.

The following stages of the study have been highlighted to obtain an effective result.

1) Information collection, survey of the local population (informants) takes place at the first stage. The information is fixed by recording from the words of the informant and using voice recorders. An important source of research is the texts of recordings of children's folk games and fun, daily and festive folk traditions of Western Polissia as well as folk prose texts with motifs of folk games and the use of folk toys of the region. Old-timers' stories contain information not only about folk toys and games, but also about customs, family relations, housekeeping, ancient crafts and handicrafts, etc. It helps to recreate the atmosphere of ethno-cultural environment of the time.

The involvement of students of Lutsk National Technical University (Lutsk, Ukraine) during 2011–2020 in the knowledge of ancient culture is an important component of the research. The source base is real samples of ancient folk toys described by students according to informants. The process of communication between young and old people is not only of educational and training significance, but also contributes to increasing the social interaction of generations. Their interests in today's computerized world are radically different, intensifying the processes of destruction of national cultural traditions.

2) The second stage involves conducting the analysis of the collected folklore material using historical, comparative, geographical and statistical methods. The analysis of folk texts, literary sources of a scientific nature, made it possible to trace the connection between the folklore prose of Western Polissia and related sciences. A comprehensive approach involving ethnography, archaeology, history, geography, etc. was used to reproduce the visual appearance of the products. This multifaceted content of folk ethnographic and folklore sources is explained by the fact that they once belonged to those areas of folk

knowledge that replaced ordinary peasants with scientific sources. Today their functions are different. One of them is to serve as a kind of information base of folk knowledge about folk fun. The collected materials made it possible to form a classification of folk toys and games based on collected materials. Thus, this study has created a unique opportunity to analyse the characteristic images of toys, their materials and constructive properties and compare them with the game actions that were often ritual in nature, and emphasize the originality of the national culture, which is different from other European countries.

3) The third stage is synthetic, aimed at combining ancient achievements with modern artistic and design practices. The research at this stage is based on methodological constructs that establish a connection between folklore phenomena, folk artefacts and leading eco-design practices aimed at educating ecological consciousness,<sup>7</sup> ethnodesign,<sup>8</sup> and art therapy.<sup>9</sup> An important aspect is the identification of structural parts of the ethno-cultural pattern, which is a strategic basis for the formation of modern visual culture and aimed at sustainable development of society.<sup>10</sup>

#### CLASSIFICATION OF FOLK TOYS AND GAMES

The result of the study was the classification of folk toys and games based on the folklore of Western Polissia. It forms the dominant principle that harmonizes the features of game activity with the tools of the game, that is, toys. Folk toys and game activities become structural elements in the formation of the ethno-cultural pattern. The interaction of these elements is embodied in the proposed classification.

The multifaceted visual-communicative system was formed on the basis of the author's methodology for the first time. It forms a holistic construct of folk toys with games. Classification is formed taking into account ethno-national and globalist aspects at the level of subject, environment and general cultural perception.

1) The largest typological group consists of folk dolls and folk “girls” games and fun. The doll is one of the oldest Ukrainian toys. Dolls were made by mothers and grandmothers; they were passed down from generation to generation. The Polissya folk doll has always been a talisman, symbolizing female wisdom.<sup>11</sup> The peculiarity of the folk doll is that it was made of ecologically clean raw materials, from natural materials such as straw, sawdust, corn, natural fabrics, ancient embroidered shirts and lace.

Straw and rag dolls are described in ancient Polissya texts as follows: “Such motanka-dolls were made from threads, pieces of fabric, handkerchiefs. Rolled heads, made them handles and legs”.<sup>12</sup> Motanka dolls were made independently: “Once we made dolls ourselves, with our own hands. They were straw and rags. Rag dolls were made of cotton wool and patches of fabric and straw dolls were made of straw. And they also made such dolls: many rags were tightly tied with a rope. Every toy was loved as the most expensive”.<sup>13</sup> Also, dolls were filled with sawdust: “Once, I remember, I had a sawdust doll. It was my favourite toy. It was made by the godfather with his own hands”.<sup>14</sup>

Handmade toys became an integral element of the material and spiritual culture of children due to the low purchasing power of households and the underdevelopment of industrial production of that time.<sup>15</sup> Games with dolls made with their own hands, nurtured love and respect for work, contributed to the upbringing of little Polissya girls with the best maternal qualities. The sacred character of the folk toy has been lost, and that is why we pay attention to the technique of execution. Making toys from natural materials has become a folk craft that helps in the statement of personality, the development of creative thinking and visualization.<sup>16</sup>

Games with corn dolls were surprisingly popular among Western Polissia girls. Production of them was carried out instantly, from the material just torn off in the garden. In the samples of folk prose of Western Polissia, this process is described as follows: “We made dolls from corn

as children. Braided braids from long hair, made green dresses”.<sup>17</sup> In addition to straw and corn dolls, children played with motanka dolls or knot dolls throughout Ukraine. The motanka doll was considered ritual – “mothers made them for their children and in order to give birth to children was given to bride and groom”.<sup>18</sup> Dolls were made without a face; it had to be “clean”, that is, instead of a face – white clean cloth. Such a motanka doll often from just playing transformed into a ritual thing. The child was allowed to play when she was ill. It was believed that the disease passed to the doll from the child and then it was burned.<sup>19</sup> Although, according to some old-timers, children drew eyes on dolls: “The rag doll was dragged around the belt, the hair was made of ears and the eyes were drawn with coal”.<sup>20</sup> Child psychologists say that this moment of lack of face contributes to the development of the child’s imagination, allow you to form your own world and ethnic consciousness.<sup>21</sup> Drawing eyes, the child showed a creative nature, expressed their individuality.<sup>22</sup>

From the second half of the nineteenth century there was an increase in the production of dolls in folk festive and ceremonial clothes. In the doll culture of the world in general, the ethnographically dressed doll is a certain type, which is an offshoot of the general process of functioning of the ancient ritual and game doll. This tradition has survived to this day (Fig. 1–2).

2) The most common folk toy was a toy made of clay and wood in Western Polissia. It forms a second typological group. On the basis of the allocated functional and design features, the following types can be noted: figurines, whistles, dishes. Masters sculpted children’s toys – zoo- and anthropomorphic clay figurines, whistles in the form of animals, birds and human figures (Fig. 3), small vessels in the XIX – early XX century in the Volyn Polissia.<sup>23</sup> Masters made for themselves, and later for sale, to fairs and holidays. Few materials regarding crafts and craftsmen involved in the toy, and the toy itself, its samples of ancient times, were left to us by inheritance for these and other reasons.



Fig. 1. Handmade motanka dolls made in the 1990s by folk craftswoman Oksana Pashkevych, Zabolottia, Ratno district, Volyn region, Ukraine. Photo by Nataliia Shkلياieva, 2017. Oksana Pashkevych's collection



Fig. 2. Handmade motanka dolls made in the 1990s by folk craftswoman Larysa Shnaydyuk, Lutsk, Lutsk district, Volyn region, Ukraine. Photo by Nataliia Shkلياieva, 2018. Larysa Shnaydyuk's collection



Fig. 3. Handmade clay figures made in the 1920–1930s, an unknown craftsman, Kulchyn, Lutsk district, Volyn region, Ukraine. Photo by Nataliia Skliarenko, 2015. Vasyl Shevchuk's collection

For a long time there was a special group of clay zoomorphic and ornithomorphic plastics throughout the Ukrainian region – various figurines of birds with holes for whistling (Fig. 4–5). A notable type of whistle was special “nightingales” under water.<sup>24</sup> After all, birds were closely associated with the seasons, and therefore with the rites of the agricultural cycle. The magical act of spelling the land to fertility was whistling – as a ritual of driving away evil spirits.<sup>25</sup> Ancient symbolism has gone away in time, and whistles have gained distribution as a favourite children's fun. Over time, there were figures of domestic birds – cockerels, chickens: “The guys made different figures from clay in summer”.<sup>26</sup> They were made without direct analogues and samples, based only on their own world perception and observations of the environment and local experience in working with clay.



Fig. 4. Children's smoky toys for whistling made in the 1960–1970s, Rokyta, Stara Vyzhva district, Volyn region, Ukraine. Photo by Nataliia Skliarenko, 2015. Vira Tarasyuk's collection



Fig. 5. Children's clay toys for whistling made in the 1930s, Kivertsi district, Volyn region, Ukraine. Photo by Nataliia Skliarenko and Larysa Pylypiuk, 2016. Pavlo Vavrynovych's collection

Children and adults were engaged in modelling and cutting from traditional simple toys. Wood was an affordable natural material for making, and the games were invented by the children themselves: “The boys made clippings from wood, marked them with numbers, and also marked as maps and tossed up. First they counted the points, and then determined who would win. And also cut out checkers and played in them”.<sup>27</sup> Children independently invented games and rules of the game in them: “Since there were no toys, my father carved them out of a tree. He once carved out cubes. They invented the game themselves”.<sup>28</sup> Toys and games of this type contributed to the education of skill, creativity, dexterity and love for the native land.

3) Children's folk utensils and games with “utensils” represent the third typological group of classification. A special place is occupied by children's utensils, which are reduced analogues of ordinary household utensils (Fig. 6–7). They originate from the first century BC<sup>29</sup> Miniature “children's” clay utensils of the nineteenth and twentieth centuries – bowls, jugs, and pots are presented in the collections of museums of Ukraine. The proportions correspond to the basic ratio of ordinary household Polissia utensils. Children asked their parents or made toy “utensils” out of clay, because in ancient times children's toy utensils were very rare. This process has contributed to environmental

education and instilling a love of creative work from an early age: “Toy utensils were made of clay in summer. There were no children’s utensils then, so they collected shards of broken utensils and played with them”.<sup>30</sup> Simplicity of methods of technical execution, merging of constructive and artistic principles, is an essential feature of Polissia children’s fun.



Fig. 6. Children’s folk utensils made in the 1920s, Western Polissia, Ukraine. Photo by Nataliia Skliarenko, 2016. Oleksiy Prusevych’s collection



Fig. 7. Children’s folk utensils made in the 1920–1930s, Volyn region, Ukraine. Photo by Nataliia Skliarenko, 2018. Iryna Artushevskya’s collection

4) The fourth typological group is the national children’s housing and games in construction. Imitating adults in the desire to build beautiful homes, children created their own. But children’s dwellings were somewhat primitive reproduction of ancient Polissia dwellings, huts and dugouts: “Made from birch branches huts and played there”;<sup>31</sup> “It was a tradition to build huts. Chairs are placed on several sides and a sheet or blanket is thrown on top. Pillows and favourite toys are brought inside. It was the first small house”.<sup>32</sup> Example of work in the game (construction of houses, huts) is simulation games aimed at building own home by little children: “A house with windows was painted on the sand. Finding a stone or glass, put at the beginning of the house and threw glass. Starting from the first window, they jumped on one leg to the glass, raised it and on one leg they turned back. Then someone threw in the second window and so on until someone executed. It was impossible to stand on the line with the other foot. The winner was the one who first reached the last window”.<sup>33</sup>

Games with the reflection of labour processes and the life of the people were common in Western Polissia. Such games reflected the labour processes of the Ukrainian people (agriculture, animal husbandry, hunting, fishing, etc.). For example, take the game “Baker”, which is told by the ancients of Polissia region: “You will need two sticks of different lengths; the shorter one is sharpened on one side and placed on the ground so that the sharpened end does not touch the ground. The player hits a larger stick on a stick on the ground, lifts it into the air, trying to balance for a while. The winner is the one who can hold the stick in the air the longest”.<sup>34</sup> It is about dominant game process that unites this typological group – learning through the game.

5) A special group of children’s fun activities is occupied by moving sports and entertainment games. These games have a relay character with elements of competition: jumping on one leg, throwing balls at a moving target, dragging a rope, walking on low stilts, bouncing and catching delicacies (bagels, candies) with teeth, comical games. The

names “Ball”, “Kvach with a ball”, “Chika”, “Salo”, “Knockout”, “Rubber bands” were formed in antiquity.

Household items or things used in games of this kind replaced modern balls for children. Among them are pieces of old fur coats and blankets, stones, pieces of cut grass, “lard”, etc. Among the stories of old-timers are the following: “This game resembled football. Instead of a ball, there was a bare cow bone from the leg. This ball was chased on the road”.<sup>35</sup> Sometimes balls were made with their own hands: “Balls made with their own hands: twisted a tight lot of rags and tied them with a rope”.<sup>36</sup> It is clear that this choice of material is associated with difficult living conditions of people in the early twentieth century. However, today sports and entertainment games begin to revive, for example, during public events, festivals, competitions, etc.

Folklore prose texts describing folk games contain a large number of descriptions of games of large, medium mobility, and sedentary (depending on the degree of exercise stress). “Knockout” and “Rubber bands” are the most famous games. The game of classics “Classes” is one of the most common games in Polissia cities in the 20th century: “Such a house was painted with chalk on the road. There were three steps, windows, a door and a chimney. Such a house has drawn and jump! We had to jump on one leg, and we jumped on two legs when we jumped to the last class. There was such a pebble and it was necessary to jump over it”.<sup>37</sup>

Active sports games not only contributed to the development of physical abilities, but also formed logic, thinking, speed of reaction and skills of instant problem solving. In general, these games were aimed at raising a healthy child who develops in a natural environment. The concept of a healthy life as a life full of movement, in nature is dominant. Such games are widely used in the modern learning process to develop thinking or as conceptual elements of creative ideas in design. From this point of view, the game is evaluated as a natural learning tool that is integral to national traditions.

## INTEGRATION OF FOLK TOYS AND FUNS INTO MODERN CULTURE

An important component of children’s development during the game is the toy. The toy does not exist without a game. The perception of all games and toys is formed on three levels: subject, environment and socio-cultural culture. Each of them forms strategies for the existence of folk toys in modern society and outlines the directions of integration into the visual culture of the 21st century (Fig. 8).

1) The subject level outlines the perception of the toy as an object for entertainment (whistle, doll, ball, etc.) that forms the material world around the child. The potential characteristic of all objects in the environment of the child, even those that are not toys from the point of view of the adult, is the ability to be a “toy”, transform into the mind of the child into a thing for the game.<sup>38</sup> During imaginary play, children go beyond reality, and toys are perceived as tools that help them do it. Therefore, children often identify themselves with toys and learn their characteristics; toys become friends or partners in the game.<sup>39</sup> That is why children draw the eyes of toys; sew clothes, put to bed, etc., trying to “revive” them.

The material of a toy plays an important role at the subject level. This substance becomes a symbol of centuries-old human activity in its meaningful and formal essence. The formation of the Ukrainian ethnos took place in close connection of man with nature, and the folk toy became the intermediary between them. Unfortunately, the folk peasant culture in the villages, and with it the folk toy goes into oblivion today. Their place is occupied by various technical means that allow a person to depart from nature and material. In addition, new objects, techniques do not contain national characteristics, but have general civilization features.

Therefore, the ecological direction becomes a strategically important direction of research and use of folk toys today. First, it is possible to use natural materials in the design of modern toys. Clay, wood,



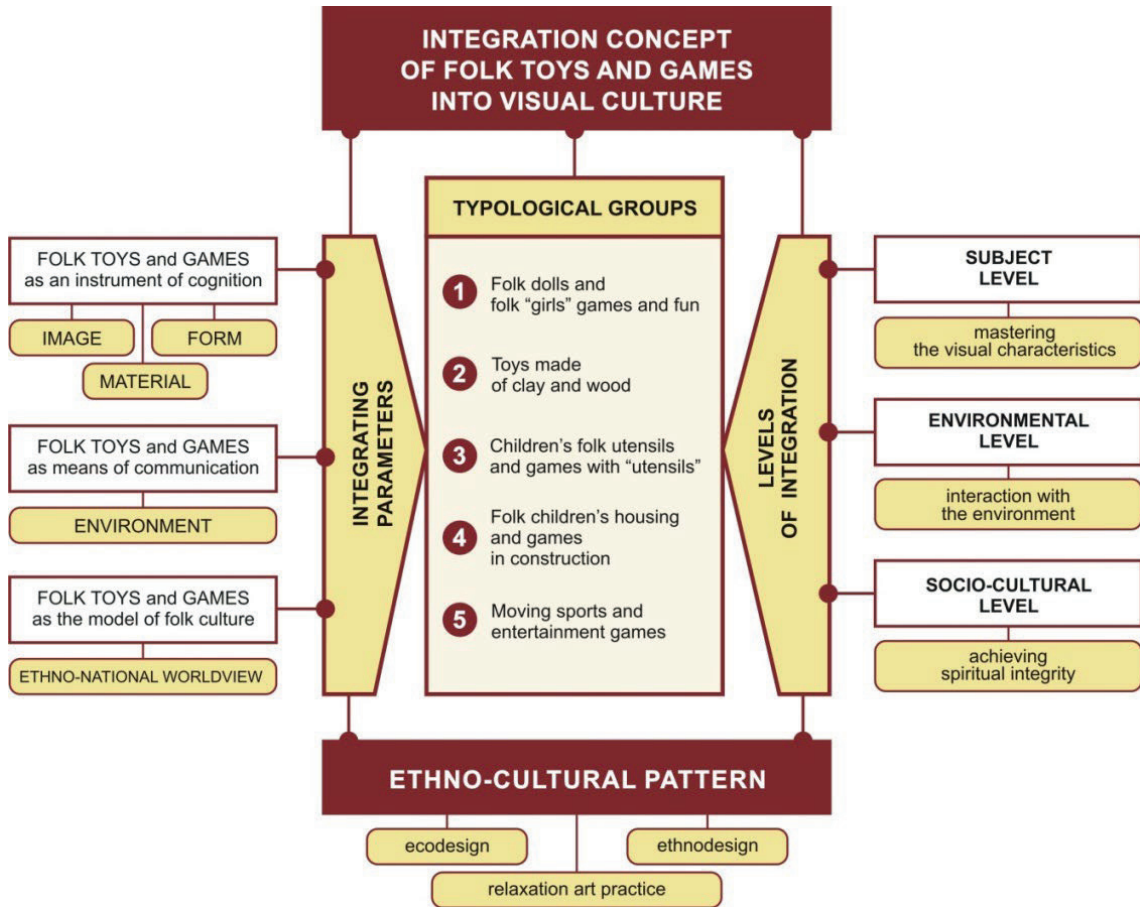


Fig. 8. Integration concept of folk toys and games into modern culture. Created by Nataliia Skliarenko

sawdust, straw, fabrics were used to make ancient toys. The material determines the ethnographic affiliation of toys, connecting the user with the natural environment of his native land, homeland.<sup>40</sup> This approach contributes to the implementation of environmentally friendly, useful for the development of the child, means for play and communication at the present stage of the development of visual culture.

Secondly, the folk toy draws from nature its forms, plots and themes. The toy corresponds to the forms of animals, birds, which are a source for study and imitation (Fig. 9–11). Knowledge of the specifics of folk games allows the designer to give the toy a variety of associatively related gaming processes and functions. Proximity to natural roots through the use of subject forms and materials ensures the education of ecological consciousness. The introduction of toys from materials of natural origin



Fig. 9. Handmade straw little birds made in the 1990–2000s by folk craftswoman Nina Sakhan, Boratyn, Lutsk district, Volyn region, Ukraine. Photo by Ivan Kravchuk, 2021. Nina Sakhan's collection



Fig. 10. Handmade straw animals made in the 1990–2000s by folk craftswoman Mariia Kravchuk, Lutsk, Volyn region, Ukraine. Photo by Ivan Kravchuk, 2021. Mariia Kravchuk's collection

such as wood, straw, fabric is a powerful direction of integration of folk traditions into modern globalized visual culture.

2) The environmental level of perception of the folk toy and game is the level of formation of a holistic object-spatial environment for entertainment, learning, and knowledge of the world. Typological groups associated with imitation of processes, such as the construction of a house, cooking, etc. refer to this level. Making toys and playing with them are two inseparable classes that are necessary to solve everyday tasks.<sup>41</sup> It should be noted that the possibility of rethinking the essence of gaming processes that organize the visual and communicative environment with the involvement of subject game forms comes to the fore in the design of the toy.<sup>42</sup> The toy is already becoming an effective means of communication, which increases the process



Fig. 11. Straw folk products made in the beginning of the 21st century by folk craftswoman Mariia Kravchuk, Lutsk, Volyn region, Ukraine. Photo by Ivan Kravchuk, 2021. Sofiia Derevianchuk's collection

of information exchange and has an emotional impact on users.<sup>43</sup>

Playing for children at the level of the environment is a specific form of social interaction with the environment and allows you to develop acquired experience and knowledge, using spatial game designs made by yourself or with the help of adults. The construction of the house or the game of utensils with arrangement of the environment for cooking and eating food emphasize the links between the symbolic characteristics of the spatial context and the production essence of the corresponding toys. The game is seen by us as an exercise in adaptive flexibility that allows us to transform local spatial contexts, absorbing their essence formed by many generations.<sup>44</sup> Therefore, a promising direction for the study of the integration processes of visual culture is the study of the connections between the game and the environment.

The folk toy contributes to the development of sensory sensations – tactile, visual, taste (games with gaining delicacies as awards), olfactory, visual, auditory sensations in moving children's games of sports and entertainment nature. The concept of designing folk toys at the environmental level provides a specific game activity with certain rules. Folk decorative toys are an alternative to encourage for photo shoots or thematic decoration of the room. Children structure the gaming environment by transforming it with appropriate materials and toys. Obviously, the folk toy becomes a specific means of visual communication, forming a nationally coloured space. The environmental level of perception of the folk toy and game transfers the emphasis from the narrow field of toy use as a subject form to the understanding of the game as a dynamic changing system. Choosing toys and rules for their use in the context of the environment becomes important. Integration of the subject form and the game environment contributes to immersion in another game world through gaming activities and emotional practice of social interaction.<sup>45</sup>

The use of folk toys and games at the environmental level allows you to implement the educational function. It demonstrates the process of integrating toys into visual culture. Education in primary school and kindergartens cannot be imagined without playing. Designers use many motifs of ancient games ("Elastic bands", "Classes") as zonal visual communications in the design of interiors of the modern educational environment.<sup>46</sup> Visual communications of a game character are usually formed as elements that have a clear zonal restriction due to the involvement of constructive elements of the environment. Doors, ceilings, furniture, stairs and stairwells are used as dynamic information carriers today. They provide not only passive reading, but also allow a multiple interpretation of the proposed game forms. Quest forms of the game are often based on the manufacture of navigation elements and contribute to the structuring of space. Their association with the processes of cognition and learning create new ideas of visualization that are ethno-national. These are stairs, painted walls, marking mats for doors; storage cabinets

with educational information etc.<sup>47</sup> Marking playgrounds and training areas allows you to revive forgotten folk games. It promotes the attachment of the child to the spiritual, aesthetic, and domestic experience of the people. However, researchers avoid these questions.<sup>48</sup> Creating a game environment contributes to the formation of an ethno-social cultural centre based on folk toys and games. It carries an educational function and affects the formation of national consciousness.

3) The socio-cultural level of perception of the folk toy and game is the level of formation of human worldviews on the basis of creative understanding of the socio-cultural environment through subject forms and game activities. Toys act as physical manifestations of local and global dynamics.<sup>49</sup> Every nation, every country, has its own toy culture. Modern challenges of visual culture have changed the attitude to folk toys. It gives a certain estimate, interprets it in its own way, and models its future through tactile-mental layers of folk collective memory. A toy is not just an object of play. It can tell about the history of the country, customs and traditions of the people, traditional clothing of ancestors and their way of life. The toy remains a carrier of informative and genetic wealth, which forms the basis of world knowledge and world understanding in the new modern conditions. Folk toys have been symbols of Ukrainian identity. National images allow you to preserve the folk essence and not lose your identity in a modern globalized society.

A striking example of the formation of the socio-cultural level of perception of the folk toy is the international art online project "Dolls of European countries". Masters of the Ukrainian motanka doll from France, Portugal, Germany, Norway, Poland, Ukraine and Brazil united and created dolls of European countries in national costumes, based on the Ukrainian knot doll.<sup>50</sup> As a result, the popular Ukrainian toy has become the core that can organize various communication processes at the world level and form a multi-level communicative environment.

The socio-cultural level gives the folk toy other, unforeseen properties. The functions associated with the stabilization of the psychological state and the formation of communicative skills is activated. The toy becomes a radically different design product and acts as a factor of mental development. It can be used as an anti-stress toy, which provides the possibility of gaming activities and is aimed at improving social communication. The game is perceived as therapeutic therapy – relaxing and meditative practice. Own thoughts and wishes are transferred to the created toy. That is why the Polissya motanka doll has long performed and performs a talisman, protective function. The making a motanka doll becomes one of the important art-therapeutic practices of social direction and helps to activate internal resources, harmonize the spiritual and physical spheres, and feel the hidden energy potential through a symbolic connection with the genus.<sup>51</sup> Important ethno-cultural information and mental elements are encoded in the folk toy. Therefore, the game automatically creates prerequisites for involvement in national achievements and, together with language, singing lullabies, fairy tales, riddles and other works of folklore, lays the foundations for the child who will become a support in later life. The constant topic of psychological research is the influence of toys and game actions on the development of the child. A new topic can be considered the creation of artefacts to stimulate social skills in design research.<sup>52</sup>

Imaginative and meaningful and formal principles of ethno-national antiquity exist in the folk toy. These qualities of the folk toy generate certain problems with regard to children's education in modern conditions. On the one hand, there is an urgent need for the participation of the folk toy in the educational process at its certain stages; on the other – the complexity of introducing it into this process. The folk toy should exist next to the modern in the family, kindergarten, various circles; should complement it, and give the child what a modern toy cannot give.

## CONCLUSION

Today, deep traditions of national culture, which are accumulated by folk toys and games, are intensively integrated into the visual culture of every country in the world. This is evidenced by numerous world-famous samples of children's folk toys, which participate in the formation of national cultural identity. In this context, the folk toy simultaneously acts as a means of international visual communication and an important way of identifying and preserving the national culture of a separate country, open to the understanding of the whole world. The folk toy turns into a factor of existence that unites generations through the introduction of ethno-cultural traditions and eco-trends into modern art, design, economy, and production.

In the context of European countries, Ukrainian folk toys and games presented in the study are distinguished by the presence of archaic forms that reveal the essence of ancient national traditions from the standpoint of modern challenges of visual culture. The classification of games and toys formed in the study is based on the ethno-cultural traditions of the Western Polissia region. They are preserved in the national form, artistic image, natural material and game principles of interaction, and became the basis for the formation of an ethno-cultural pattern, which is suitable for adaptation in the international context. Its integration into modern visual culture takes place on three levels: subject, environmental and socio-cultural.

The subject level of integration realizes the possibility of forming game tools that can acquire the properties of living beings and which participate in the communicative process. This is the level of mastering the visual characteristics of the subject – the form, image, and material that act as integrating parameters. It reveals a predominantly functional relationship between elements of the game and cultural practice. Therefore, integration processes move in the ecological direction at this level. The concept of environmental design is translated into the field of design of folk children's toys and provides generation of ideas in the context of eco-needs

of the environment and society. The process of play is the basis of the design of various types of folk toys (eco-toys, motanka dolls; toy utensils and housing, clay and wooden toys, balls). The subject level of integration is an external manifestation of the inclusion of folk toys and the interpretation of folk games in modern culture.

The environmental level of integration transfers emphasis to the formation of the subject-spatial environment that occurs during the game. Environment as a native land, a homeland, acts as an integrating factor of culture. The toy at this level is not only a tool for communication, but a means of communication that provides social interaction with the environment. The child's ability to transform local spatial contexts is based on the use of symbolic characteristics of the natural and subject environment in the game process, allowing structuring the space for festivals, game competitions, and national entertainment. The concept of environmental integration of cultural heritage of ancient times into modern visual culture occurs by decorating and constructing forms. These forms carry ethno-national colours and allow you to plunge into the game world. This level of integration is appropriate for the design of environments for educational, entertainment, food purposes, etc.

The socio-cultural level of integration is radically different, where the personality acts as an integrating factor. It is aimed at the formation of world-views of a person, laid down by parents genetically and deepened in the process of education. This level corrects a person's mental development through understanding the game not only as entertainment, but as a therapeutic therapy of relaxing and meditative content. The socio-cultural level of integration is aimed at achieving spiritual integrity.

The research of home and world experience in the formation of a folk toy sets the methodological foundation for the design of an alternative playing environment. It has an ethno-national colour, is based on ecological thinking and contributes to the improvement of human communication through positive emotions. The modern folk toy, suitable

for use, has not yet entered the broad market, but is gaining relevance and intensive development every day. A valuable contribution of our publication is the interest of scientists, employees of educational institutions, students and practising designers in the topic of research and its use in real life. Specialists in various fields: ethnographers, folklorists, culturologists, art historians, designers and others can take advantage of its basic provisions. The actual material can be used in project practice for the arrangement of the environment of life, training and recreation with ethno-national features.

#### ACKNOWLEDGEMENTS

Thank you to all the informants from different cities and villages of the Western Polissia region, who shared valuable memories of childhood, favourite toys and game activity. Special thanks to Marina Kolosnichenko and Tamara Nykoliuk for their help in systematizing and interpreting a large amount of material, as well as proper recommendations and advice. As well as students of Lutsk National Technical University, who took part in the collection of information during the years 2011–2020. These fragments of information allowed forming a holistic ethno-cultural pattern of the region of Western Polissia of Ukraine.

#### References

- Andrejeviienė, Nijolė. "Lithuanian children's toys in the late 19th to the first half of the 20th century (Lietuvos vaikų žaislai XIX a. pabaigoje – XX a. pirmoje pusėje)." Summaries of doctoral thesis. Vilniaus universitetas, 2016. Accessed June 12, 2023. <https://epublications.vu.lt/object/elaba:15467576/>.
- Bachmann, Manfred, and Karl E. Fritzsche. *An Illustrated History of German Toys*. 1st ed. USA: Hastings House Daytrips Publishers, 1978.
- Blatchford, Peter, Creeser Rosemary, and Ann Mooney. "Playground games and playtime: the children's view." *Educational Research* 32, No. 3 (1990): 163–174. <https://doi.org/10.1080/0013188900320301>.
- Bowen, Zazie. "Play on the Mother-Ground: Children's Games in Rural Odisha." *South Asian History and*

- Culture* 6, No. 3 (April 17, 2015): 330–47. <https://doi.org/10.1080/19472498.2015.1030871>.
- Boylan, Alexis L. “Visual Culture.” 2020. <https://doi.org/10.7551/mitpress/12220.001.0001>.
- Ceschin, Fabrizio, and İdil Gaziulusoy. “Design for Sustainability.” August 21, 2019. <https://doi.org/10.4324/9780429456510>.
- Coelho, Denis A., and Sónia A. Fernandes. “Toy Design: A Methodological Perspective.” *The International Journal of Designed Objects* 7, No. 1 (2013): 51–64. <https://doi.org/10.18848/2325-1379/cgp/v07i01/38675>.
- Crawford, Sally. “The Archaeology of Play Things: Theorising a Toy Stage in the ‘Biography’ of Objects.” *Childhood in the Past* 2, No. 1 (2009): 55–70. <https://doi.org/10.1179/cip.2009.2.1.55>.
- Department of Social Services for Families, Children and Youth of Lutsk City Council. *Participants of the social project created dolls-motanki*. 2020. Accessed June 12, 2023. <https://www.lutskrada.gov.ua/publications/uchasnytsi-sotsialnoho-proiektu-stvoriuvally-lialky-motanky>.
- Fassoulas, Argyris, Jean-Pierre Rossie, and Haris Procopiou. “Children, Play, and Learning Tasks: From North African Clay Toys to Neolithic Figurines.” *Ethnoarchaeology* 12, No. 1 (January 2, 2020): 36–62. <https://doi.org/10.1080/19442890.2020.1734281>.
- Gürpınar, Avşar, Artemis Yagou, and Şebnem Timur Öğüt. “Tactics of Cultural Adaptation: Design and Production Characteristics of Toys in Istanbul.” *The Design Journal* 19, No. 3 (May 3, 2016): 451–72. <https://doi.org/10.1080/14606925.2016.1149380>.
- Hassinger-Das, Brenna, Tamara S. Toub, Jennifer M. Zosh, Jessica Michnick, Roberta Golinkoff, and Kathy Hirsh-Pasek. “More than Just Fun: A Place for Games in Playful Learning / Más Que Diversión: El Lugar de Los Juegos Reglados En El Aprendizaje Lúdico.” *Infancia y Aprendizaje* 40, No. 2 (March 27, 2017): 191–218. <https://doi.org/10.1080/02103702.2017.1292684>.
- Hercik, Emanuel. *Folk Toys; Les Jouets Populaires*. 1st ed. Czech: Artia, 1951.
- Kosiv, Vasyl. “Folk Ornament as a Symbol of Ukrainian Identity in Graphic Design of the USSR and Diaspora in 1945–1989.” *The Ethnology Notebooks* 143, No. 5 (October 21, 2018): 1298–1307. <https://doi.org/10.15407/nz2018.05.1298>.
- Naiden, Oleksandr S. *Ukrainian folk toy: History. Semantics. Imaginative originality. Functional features*. 1st ed. Kyiv: ArtEk, 1999.
- Okhrimenko, Hryhorii V., Mykhailo M. Kuchynko, and Nataliia V. Kubytska. *Development of ceramic production in Volyn (archaeological, ethnographic, artistic aspects)*. Lutsk: Volynska oblasna drukarnia, 2003.
- Pyla, Grażyna, and Małgorzata Oleszkiewicz. *Czar zabawek krakowskich. The charm of Kraków toys*. Krakow: The Seweryn Udziela Ethnographic Museum in Kraków, 2007.
- Shklierieva, Nataliia V., Tamara V. Nykoliuk, Oksana V. Smal, Anzhelika I. Yanovets, and Larysa A. Pylypiuk. *Culture and everyday life of the population of Western Polissia and the western part of Volyn in folk prose*. Lutsk: Teren, 2020.
- Skliarenko, Nataliia V., Anna S. Didukh, Viktoriia V. Rainysh, Olena V. Kolosnichenko, and Nataliia V. Chuprina. “From Waste to Usefulness: Packaging Design as a By-Product.” *International Journal of Design & Nature and Ecodynamics* 16, No. 5 (October 29, 2021): 487–94. <https://doi.org/10.18280/ijdne.160502>.
- Skliarenko, Nataliia, and Olga Romaniuk. “Visual Communications in Learning Environment: Design of Dynamical Communications.” *Humanities Science Current Issues* 3, No. 36 (2021): 17–22. <https://doi.org/10.24919/2308-4863/36-3-3>.
- Skubii, Iryna. “Goods for the Smallest Citizens: Consumption, Spaces, and the Material World of Toys in Early Soviet Ukraine.” *Childhood in the Past* 14, No. 1 (January 2, 2021): 55–68. <https://doi.org/10.1080/17585716.2021.1898733>.
- Smirnova, Elena O. “Character Toys as Psychological Tools.” *International Journal of Early Years Education* 19, No. 1 (March 2011): 35–43. <https://doi.org/10.1080/09669760.2011.570998>.
- Teerapong, Teerawan, Daensilp, Proetphan, and Benjamin Weinstein. “Mindfulness practice experiences of individuals with a high connectedness with nature.” *Humanities, Arts and Social Sciences Studies* 21, No. 3 (2021): 574–586. <https://doi.org/10.14456/hass.2021.50>.
- Tonetto, Leandro Miletto, Anderson Siqueira Pereira, Silvia Helena Koller, Kátia Bressane, and Djulia Pierozan. “Designing Toys and Play Activities for the Development of Social Skills in Childhood.” *The Design Journal* 23, No. 2 (January 30, 2020): 199–217. <https://doi.org/10.1080/14606925.2020.1717026>.
- Ukrinform*. “The masters of the Ukrainian doll-motanka joined the international competition for Europe Day.” 2021. Accessed June 12, 2023. <https://www.ukrinform.ua/rubric-diaspora/3241540-majstrini-ukrainskoi-lalkimotanki-dolucilisa-do-miznarodnogo-konkursu-do-dna-evropi.html>
- Underwood, Robert L. “The Communicative Power of Product Packaging: Creating Brand Identity via Lived and Mediated Experience.” *Journal of Marketing Theory and Practice* 11, No. 1 (January 2003): 62–76. <https://doi.org/10.1080/10696679.2003.11501933>.
- Whitaker, Pamela. “Art Therapy and Environment (Art-Thérapie et Environnement).” *Canadian Art Therapy Association Journal* 30, No. 1 (January 2, 2017): 1–3. <https://doi.org/10.1080/08322473.2017.1338915>.

## Notes

<sup>1</sup> Alexis L. Boylan, *Visual Culture* (USA: The MIT Press, 2020), 16.

<sup>2</sup> Nijolė P. Andrejeviene, “Lithuanian children’s toys in the late 19th to the first half of the 20th century (Lietuvos vaikų žaislai XIX a. pabaigoje – XX a. pirmoje

- pusėje)” (Summaries of doctoral thesis, Vilnius universitetas, 2016), 19–32.
- <sup>3</sup> Grażyna Pyła and Małgorzata Oleszkiewicz, *Czar zabawek krakowskich. The charm of Kraków toys* (Krakow: The Seweryn Udziela Ethnographic Museum in Kraków, 2007).
- <sup>4</sup> Emanuel Hercik, *Folk Toys; Les Jouets Populaires* (Czech: Artia, 1951).
- <sup>5</sup> Manfred Bachmann and Karl E. Fritsch, *An Illustrated History of German Toys* (USA: Hastings House Daytrips Publishers, 1978).
- <sup>6</sup> Iryna Skubii, “Goods for the Smallest Citizens: Consumption, Spaces, and the Material World of Toys in Early Soviet Ukraine,” *Childhood in the Past* 14, No. 1 (January 2, 2021), 55.
- <sup>7</sup> Denis A. Coelho and Sónia A. Fernandes, “Toy Design: A Methodological Perspective,” *The International Journal of Designed Objects* 7, No. 1 (2013), 51–64.
- <sup>8</sup> Vasyl Kosiv, “Folk Ornament as a Symbol of Ukrainian Identity in Graphic Design of the USSR and Diaspora in 1945–1989,” *The Ethnology Notebooks* 143, No. 5 (October 21, 2018), 1298–1307.
- <sup>9</sup> Pamela Whitaker, “Art Therapy and Environment (Art-Thérapie et Environnement),” *Canadian Art Therapy Association Journal* 30, No. 1 (January 2, 2017), 1.
- <sup>10</sup> Fabrizio Ceschin and İdil Gaziulusoy, *Design for Sustainability* (New York: Routledge, 2019).
- <sup>11</sup> Oleksandr S. Naiden, *Ukrainian folk toy: History. Semantics. Imaginative originality. Functional features* (Kyiv: ArtEk, 1999), 25–38.
- <sup>12</sup> Zinaida Budniak, interview by Liliia Hlushchenko, Olyka, Kivertsi district, Volyn region, Ukraine, May 10, 2012.
- <sup>13</sup> Hanna Rozkydana, interview by Volodymyr Chubar, Lutsk, Volyn region, Ukraine, July 24, 2016.
- <sup>14</sup> Nadiia Sheremeta, interview by Anastasiia Sheremeta, Hirky, Liubeshiv district, Volyn region, Ukraine, August 4, 2020.
- <sup>15</sup> Iryna Skubii, “Goods for the Smallest Citizens: Consumption, Spaces, and the Material World of Toys in Early Soviet Ukraine,” *Childhood in the Past* 14, No. 1 (January 2, 2021), 56.
- <sup>16</sup> Nataliia V. Shklyaiieva et al., *Culture and everyday life of the population of Western Polissia and the western part of Volyn in folk prose* (Lutsk: Teren, 2020), 345–353.
- <sup>17</sup> Zinaida Budniak, interview by Liliia Hlushchenko, Olyka, Kivertsi district, Volyn region, Ukraine, May 10, 2012.
- <sup>18</sup> Ibid.
- <sup>19</sup> Oleksandr S. Naiden, *Ukrainian folk toy: History. Semantics. Imaginative originality. Functional features* (Kyiv: ArtEk, 1999), 45.
- <sup>20</sup> Nadiia Sheremeta, interview by Anastasiia Sheremeta, Hirky, Liubeshiv district, Volyn region, Ukraine, August 4, 2020.
- <sup>21</sup> Nataliia V. Shklyaiieva et al., *Culture and everyday life of the population of Western Polissia and the western part of Volyn in folk prose* (Lutsk: Teren, 2020), 348.
- <sup>22</sup> Ibid., 350.
- <sup>23</sup> Hryhori V. Okhrimenko, Mykhailo M. Kuchynko, and Nataliia V. Kubytska, *Development of ceramic production in Volyn (archaeological, ethnographic, artistic aspects)* (Lutsk: Volynska oblasna drukarnia, 2003), 15.
- <sup>24</sup> Zinaida Budniak, interview by Liliia Hlushchenko, Olyka, Kivertsi district, Volyn region, Ukraine, May 10, 2012.
- <sup>25</sup> Oleksandr S. Naiden, *Ukrainian folk toy: History. Semantics. Imaginative originality. Functional features* (Kyiv: ArtEk, 1999), 32.
- <sup>26</sup> Feoktista Hontar, interview by Alina Voievoda, Zhuravychi, Kivertsi district, Volyn region, Ukraine, May 27, 2016.
- <sup>27</sup> Oksana Pashkevych, interview by Andrii Pashkevych, Zabolottia, Ratno district, Volyn region, Ukraine, August 3, 2017.
- <sup>28</sup> Liubov Poberezhna, interview by Daryna Poberezhna, Verkhly, Kamin-Kashyrsk district, Volyn region, Ukraine, June 18, 2019.
- <sup>29</sup> Oleksandr S. Naiden, *Ukrainian folk toy: History. Semantics. Imaginative originality. Functional features* (Kyiv: ArtEk, 1999), 53.
- <sup>30</sup> Hanna Rozkydana, interview by Volodymyr Chubar, Lutsk, Volyn region, Ukraine, July 24, 2016.
- <sup>31</sup> Halyna Holiuk and Volodymyr Holiuk, interview by Olha Holiuk, Kovel, Volyn region, Ukraine, August 8, 2018.
- <sup>32</sup> Anastasiia Romakh, interview by Sofiiia Danylevych, Shkroby, Stara Vyzhva district, Volyn region, Ukraine, July 2, 2020.
- <sup>33</sup> Nina Sakhan, interview by Mykola Valchuk, Boratyn, Lutsk district, Volyn region, Ukraine, August 25, 2017.
- <sup>34</sup> Hanna Nypa, interview by Nina Dunets, Ploske, Shatsk district, Volyn region, Ukraine, August 6, 2017.
- <sup>35</sup> Sofiiia Derevianchuk, interview by Bohdana Mosii-chuk, Holoby, Kovel district, Volyn region, May 12, Ukraine, 2019.
- <sup>36</sup> Hanna Rozkydana, interview by Volodymyr Chubar, Lutsk, Volyn region, Ukraine, July 24, 2016.
- <sup>37</sup> Klavdiia Samoshuk, interview by Volodymyr Hituliar, Lutsk, Volyn region, Ukraine, June 20, 2020.
- <sup>38</sup> Sally Crawford, “The Archaeology of Play Things: Theorising a Toy Stage in the ‘Biography’ of Objects,” *Childhood in the Past* 2, No. 1 (2009), 56.
- <sup>39</sup> Elena O. Smirnova, “Character Toys as Psychological Tools,” *International Journal of Early Years Education* 19, No. 1 (March 2011), 38.
- <sup>40</sup> Teerawan Teerapong, Proetphan Daensilp, and Benjamin Weinstein, “Mindfulness practice experiences of individuals with a high connectedness with nature,” *Humanities, Arts and Social Sciences Studies* 21, No. 3 (2021), 574.
- <sup>41</sup> Argyris Fassoulas, Rossie Jean-Pierre, and Haris Procopiou, “Children, Play, and Learning Tasks: From North African Clay Toys to Neolithic Figurines,” *Ethnoarchaeology* 12, No. 1 (January 2, 2020), 37.
- <sup>42</sup> Nataliia V. Skliarenko et al., “From Waste to Usefulness: Packaging Design as a By-Product,” *International Journal of Design & Nature and Ecodynamics* 16, No. 5 (October 29, 2021), 492–93.
- <sup>43</sup> Robert L. Underwood, “The Communicative Power of Product Packaging: Creating Brand Identity via Lived and Mediated Experience,” *Journal of Marketing Theory and Practice* 11, No. 1 (January 2003), 62–63.
- <sup>44</sup> Zazie Bowen, “Play on the Mother-Ground: Children’s Games in Rural Odisha,” *South Asian History and Culture* 6, No. 3 (April 17, 2015), 330.

<sup>45</sup> Brenna Hassinger-Das et al., "More than Just Fun: A Place for Games in Playful Learning / Más Que Diversión: El Lugar de Los Juegos Reglados En El Aprendizaje Lúdico," *Infancia y Aprendizaje* 40, No. 2 (March 27, 2017), 192.

<sup>46</sup> Nataliia Skliarenko and Olga Romaniuk, "Visual Communications in Learning Environment: Design of Dynamical Communications," *Humanities Science Current Issues* 3, No. 36 (2021), 19–20.

<sup>47</sup> *Ibid.*, 20.

<sup>48</sup> Peter Blatchford, Rosemary Creeser, and Ann Mooney, "Playground games and playtime: the children's view," *Educational Research* 32, No. 3 (1990), 164–170.

<sup>49</sup> Avşar Gürpınar, Artemis Yagou, and Şebnem Timur Öğüt, "Tactics of Cultural Adaptation: Design and Production Characteristics of Toys in Istanbul," *The Design Journal* 19, No. 3 (May 3, 2016), 452.

<sup>50</sup> *The masters of the Ukrainian doll-motanka joined the international competition for Europe Day*, Ukrinform, accessed June 12, 2023, <https://www.ukrinform.ua/rubric-diaspora/3241540-majstrini-ukrainskoi-lalki-motanki-dolucilisa-do-miznarodnogo-konkursu-do-dna-evropi.html>.

<sup>51</sup> *Participants of the social project created dolls-motanki*, Department of Social Services for Families, Children and Youth of Lutsk City Council, accessed June 12, 2023, <https://www.lutskrada.gov.ua/publications/uchasnytsi-sotsialnoho-proiektu-stvoriuvaly-lialky-motanky>.

<sup>52</sup> Leandro Miletto Tonetto et al., "Designing Toys and Play Activities for the Development of Social Skills in Childhood," *The Design Journal* 23, No. 2 (January 30, 2020), 217.

**Natalija SKLIARENKO, Natalija ŠKLIJEVA, Larysa PYLYPIUK**

*Lucko nacionalinis technikos universitetas, Luckas, Ukraina*

## UKRAINIEČIŲ LIAUDIES ŽAIDIMAI IR ŽAISLAI: INTEGRAVIMO Į ŠIUOLAIKINĘ VIZUALIĄ KULTŪRĄ LYGIAI

### Santrauka

Straipsnyje nagrinėjamos galimybės integruoti ukrainiečių liaudies žaidimų ir žaislų kūrimo patirtį į šiuolaikinę vizualinę kultūrą. Nagrinėjami etnokultūrinio modelio meninis vaizdas, forma, natūralios medžiagos ir žaidimo sąveikos principai, sintezuoti į vientisą struktūrą. Tyrimas paremtas Ukrainos ir Vakarų Lenkijos teritorijos folkloro medžiaga ir menine liaudies dirbinių analize. Tyrimo rezultatas – Ukrainos liaudies žaislų ir Vakarų Lenkijos gyventojų žaidimų klasifikacija, organizuota kaip holistinė daugialypė vaizdinė ir komunikacinė liaudies žaidimų ir žaislų sąveikos sistema. Įrodyta, kad etnokultūrinio modelio integravimas į šiuolaikinę vizualinę kultūrą vykdomas trimis lygmenimis: dalykiniu, aplinkos ir sociokultūriniu. Studijoje pateikti teoriniai vizualaus ir komunikacinio modernaus gyvenimo pagrindai, mokymosi ir poilsio aplinkos teorija, gebanti natūraliai pritraukti vaiką prie gilių tautinės kultūros tradicijų.

Nubrėžti integracijos lygiai glaudžiai susiję su šiuolaikinėmis ekodizaino, etnodizaino, meno terapijos praktikomis, kurios veikia kaip strateginis pagrindas šiuolaikinės vizualinės kultūros formavimuisi ir yra nukreiptos į darnų visuomenės vystymąsi.

**Reikšminiai žodžiai:** etnokultūrinė sąmonė, etnokultūrinis modelis, liaudies tradicija, žaidimas, Ukrainos liaudies žaislas, vizuali-komunikacinė aplinka.

Gauta 2023-04-30

Parengta spaudai 2023-06-12



---

Nataliia SKLIARENKO

Associate Professor, PhD of Art Sciences, Doctoral Student of Kyiv National University of Technologies and Design. She is Member of Designer's Union of Ukraine. She worked on the Design department of Lutsk National Technical University as the Associate Professor since 2000 and has led the Design department since 2019. Her research interests cover dynamic visual communications, methods of creative design-thinking and design of educational space, an old art of Volyn and Volyn Polissia (the coauthor of some collective monographs and simultaneously their graphic designer).

ORCID ID: <https://orcid.org/0000-0001-9188-1947>.

E-mail: [skliarenko.nv@knutd.edu.ua](mailto:skliarenko.nv@knutd.edu.ua)

---

Nataliia SHKLIATIEVA

Associate Professor, PhD of Philological Sciences, Department of Foreign and Ukrainian Philology, Lutsk National Technical University. She has been working as an Associate Professor at Lutsk National University since 2005, the author of monographs and articles on Ukrainian folklore and ethnography. Sphere of main activity – folklore and ethnography, folk prose of Western Polissia and Western Volyn.

ORCID ID: <https://orcid.org/0000-0003-1324-8841>.

E-mail: [natalka.lntu@gmail.com](mailto:natalka.lntu@gmail.com)

---

Larysa PYLYPIUK

Associate Professor, PhD of Philological Sciences, Department of Foreign and Ukrainian Philology, Lutsk National Technical University. She has been working as an Associate Professor at Lutsk National University since 2004, the coauthor of some collective monographs and author of articles on theoretical aspects of works of art. The sphere of scientific interests is Literature and its aspects.

ORCID ID: <https://orcid.org/0000-0003-4270-3236>.

E-mail: [lara.doc.18@gmail.com](mailto:lara.doc.18@gmail.com)