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### **MOTANKA DOLLS FROM THE PEREYASLAV REGION: TRADITIONAL FEATURES AND PECULIARITIES**

*The article, based on the analysis of scientific sources, examines the historical origins of rag dolls and their significance in the education of the younger generation. Playing with rag dolls is characterised by the initial form of children's cognition of the world. In the process of interaction with such a doll, the child learned about the environment and became involved in the life of adults. Due to their design features, iconography, and decorative design, rag dolls were an element of assimilation of family, territorial, and general Ukrainian traditions gained through the experience of many previous generations.*

*The purpose of the article is to analyse scientific sources and field research to identify the characteristic features of the motanka doll as a means of educating children based on the study of scientific and stock documentation of the collection of motanka dolls from Pereyaslav region, which are the property of the stock collection of the NHER «Pereyaslav», and to introduce them into scientific circulation.*

*The article describes the collection of toys that has been formed since 2009. The motanka dolls were made (in the amount of 7 units) by order of the researchers of the NHER «Pereyaslav» from a resident of the village of Vinnyntsi, Pereiaslav-Khmelnitskyi district, Kyiv region, born in 1948, for display in the museum. Based on the materials of the scientific and collection documentation, their design features can be traced. Two dolls are anthropomorphic figures (children in swaddling clothes). They are made by winding a woman's handkerchief into a scroll and tying it in the necessary places. The other five are anthropomorphic figures (women) made by winding them into a scroll without using a needle. Each of them has a head covered with a headscarf, a pelvis wrapped in a rag in the form of a skirt, an apron in front, and a pelvis girded with a red belt. The dolls have no arms or legs, their faces are featureless and blank. All of the toys are made of synthetic and natural fabrics and*

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**Keywords:** motanka doll, Pereyaslav region, folk toy, amusement, children.

### **ХАТНІ ЛЯЛЬКИ-МОТАНКИ ПЕРЕЯСЛАВЩИНИ: ТРАДИЦІЙНІ РИСИ ТА ОСОБЛИВОСТІ**

У статті на основі аналізу наукових джерел розглянуто історичні витоки ляльок-мотанок та їхнього значення у вихованні підростаючого покоління. Гра з хатніми ляльками-мотанками характеризується початковою формою пізнання світу дітей. У процесі взаємодії дитини з такою лялькою відбувалося пізнання навколишнього середовища, прилучення дитини до життя дорослих. Ляльки-мотанки з тканини за своїми конструктивними особливостями, іконографією, декоративним оформленням були для дитини елементом засвоєння родинних, територіальних і загальних українських традицій, здобутих досвідом багатьох попередніх поколінь.

Мета статті полягає в аналізі наукових джерел і польових досліджень у виявленні характерних особливостей хатньої іграшки – ляльки-мотанки як засобу виховання дітей на основі вивчення науково-фондової документації колекції хатніх ляльок-мотанок Переяславищини, які є надбанням фондового зібрання НІЕЗ «Переяслав».

Подано описи колекції іграшок, яка формувалася з 2009 р. Ляльки-мотанки виготовлені (у кількості 7 одиниць) на замовлення наукових співробітників НІЕЗ «Переяслав» у жительки села Вінинці Переяслав-Хмельницького району Київської області 1948 року народження для експонування у музеї. За матеріалами науково-фондової документації простежуються їхні конструктивні особливості. Дві ляльки – це антропоморфні постаті (діти у сповитку). Виготовлені способом намотування у сувій та зав'язуванням у

необхідних місцях жіночої хустинки. П'ять інших – антропоморфні постаті (жіночі), виготовлені способом намотування у сувій без використання голки. У кожній виділяється голова, запнута хусткою, стан обмотаний ганчіркою у вигляді спідниці, спереду – фартух, стан підперезаний червоним поясом. Рук і ніг забавки не мають, обличчя без рис, пусте. Усі забавки виготовлені з синтетичної та натуральної тканини, різні за розміром. Їх розмір залежить від величини шматка тканини, з якого змотана іграшка.

З'ясовано, що на Переяславищині хатніх ляльок-забавок у дівчат було до 20 штук. Усі у вигляді антропоморфних фігур дівчат, молодиць, бабусь, немовлят у сповитку. Ляльок дівчаток і молодиць мотали з клаптиків виношеної тканини, а голову загинали хусткою з ганчірки під бороду – старших жінок – мам, та бабусь загинали за потилицю. Дуже рідко, але були винятки, що на обличчі могли нашити хрестики, або намазати сажею очі, ніс, губи. Кожна з намотаних ляльок обов'язково мала своє ім'я. Схожих між собою мотанок не було, хоча всі виконані однаково, технікою намотування. Фігурки відрізнялися за розміром, матеріалом виготовлення. Кожна змотана лялька була унікальна і неповторна, яка несла у собі теплоту, любов, родинні зв'язки, продовження роду.

**Ключові слова:** хатня лялька-мотанка, Переяславищина, народна іграшка, забавки, діти.

**Problem statement.** Toys play an important role in raising children. Since the birth of a child, adults have been using them as a means to help calm the baby. Interacting with a toy, a child learns about the environment, gains social experience, develops his or her mental and personal development, and develops independence and creativity. Toys help a child develop physically: their motor skills, fine motor skills, and coordination of movements.

A folk toy is a form of artistic creativity of the people that combines the diversity of the people's culture. It is a carrier of social and cultural information and a means of educating children, and is part of the toy culture of the Ukrainian people. It is also popularly called *tsyatka*, *doll*, *tsyatsyanka*, *winnings*, *fun*. Along with carols, fairy tales, proverbs, and dumas, it is an invaluable national treasure (taken from Wikipedia).

Over time, with the change of epochs, children's toys become different. The world of children's toys, which reflects the moral values and culture of a particular historical period, changes with generations of people. The famous folk toy rag doll has

been a favorite pastime for girls for a long time and remains so today. Motanka dolls are home-made toys for children's amusement. The name «rag doll» comes from the word «to wind». It is made of fabric - a knotted doll.

Researcher of folk toys O. Tarasova proves that the doll originally appeared as an attribute of a rite, and later it became a talisman doll. Only after that did the doll become a children's toy [12]. It is believed that in ancient times motanka dolls served as sacred amulets (taken from Wikipedia).

The general appearance of a motanka doll is an anthropomorphic figure, usually female or child, made of pieces of fabric, sometimes with the addition of natural materials (corn cob, hay, tree leaves, straw, etc.). There were no similar dolls, although they were all made using the winding technique and differed in size and material. Thus, each wound doll is unique and inimitable, carrying love, family ties between generations, and procreation.

It is a pity that such dolls are easily lost, as the passage of time does not allow them to be preserved for a long time. Today's recreated motanka dolls allow us to convey their warmth, gentleness, and positive energy. They have a psychotherapeutic effect and are used to relieve anxiety, tension, and stress. Today, rag dolls are used for rehabilitation of children who suffered from the traumatic effects of war. They also help to heal the souls of soldiers on the front line, the wounded, and people who have lost their loved ones and homes.

When choosing toys for their children, we can observe the ambiguous attitude of modern parents towards folk dolls. Some of them consider rag dolls to be old-fashioned and ugly, because they are mostly made of fabric that may have already been used. They prefer dolls of the same type, made of questionable materials (plastic, plastics, chemical fibers, isomers, etc.). Such toys are often of poor quality in environmental and educational terms. Most of them are made in China. They are bright, modern, and at the same time not environmentally friendly and often have an

unpleasant odor. Modern parents are trying to buy a lot of toys for their children, preferring figures of obscure foreign cartoon characters with a dubious reputation. The benefits of such toys are quite ambiguous. It is unfortunate to state that foreign-made children's toys are replacing folk toys, including the rag doll. Thus, the national educational connection with the heritage of our ancestors is being lost in the upbringing of the younger generations.

At the present stage, the study of motanka dolls is a difficult issue precisely because they have been completely pushed out of everyday life and are not used at all for the amusement of modern children. The generations that played with such dolls in childhood have passed away. So now they are trying to recreate them based on the testimonies of old-timers and historical sources. The only places to find old handmade dolls are in some private collections and museums. Of considerable value are the preserved images of original folk dolls and sketches of them made in the early twentieth century. There are photographs of folk dolls taken in 1915-1918, not of authentic, homemade ones, but of costumed ones made for exhibition or sale. They are stored in the funds of the Scientific and Methodological Center for the Organization, Development and Production of Teaching Tools of the Ministry of Education and Science of Ukraine [1].

Therefore, the issue of recording, systematizing, processing, and preserving information about the manufacture and use of ancient toys - motanka dolls of Pereyaslavshchyna – for the purpose of their reproduction, popularization, and use is relevant today.

According to O. Naiden's research, in different regions of Ukraine, dolls had their own figurative and constructive type, depending on natural conditions, ancient beliefs and traditions that have been developing for thousands of years. This conclusion was made by the ethnographer on the basis of the collected handmade dolls during the

1860s and 1870s in the villages of Cherkasy, Poltava, Kyiv, Kharkiv, Chernihiv, and Ivano-Frankivsk regions. [7, с. 7–8].

**Analysis of research and publications.** Many scholars, historians, ethnologists, and folklorists have generally touched upon the study of folk toys, such as rag dolls. Among them is M. Hrushevsky, a priest from Subotiv, the first collector and researcher of folk toys who studied the toy in the context of studying the child in the customs and beliefs of the Ukrainian people. In 1904, he published his work «Children's Fun and Games of All Kinds. Collected in the Chernihiv region of the Kyiv province». The author of the work gathered a whole collection of rag dolls that could be used not only to amuse children, but also to be part of a rite. His collection is kept in the M. Hrushevsky Museum in Kyiv [4].

The most famous researcher of dolls in Ukraine, scientist O. Naiden, thanks to his expeditionary work, made a significant contribution to the fundamental study of the motanka doll. In the book «Ukrainian Folk Doll» the author reveals the beauty of an authentic motanka doll. He collected a collection of dolls' figures, which is located in the Toy Museum in Kyiv [8].

The researcher L. Gerus considers the Ukrainian folk toy as a cultural phenomenon and a type of decorative and applied art, finds out its origins, outlines the principles of artistic expression, and defines narrowly local and general ethnic features [2, p. 64].

Information sources are also the memories of respondents collected by the author during field research in the Pereyaslav region.

**The purpose of the article** is to analyze scientific sources and field research to identify the characteristic features of the rag doll as a means of educating children based on the study of scientific and stock documentation of the collection of rag dolls of Pereyaslav region, which are the property of the stock collection of the NHER «Pereyaslav» and their introduction into scientific circulation.

**Summary of the main material.** The existence of cloth dolls in ancient times is confirmed by a discovery in Egypt. The Roman stuffed rag doll has survived thanks to the Egyptian arid climate. The doll looks like the base of a rag doll. This object has arms and legs, and its peculiarity is a bead on the neck, which indicates that it belongs to the female image. Dolls were mostly made in the image of women because of the cult of the Mother Progenitor, who gave birth to the heavens and the earth. Also, the bead may indicate that the doll was dressed, but only the base has been preserved. The Roman doll is now in the British Museum [3].

Researcher of folk toys O. Naiden believes: «A doll is a thing that a person created and creates for his or her own needs. At the initial stage, it acted as a ritual attribute. The doll, being humanoid, served as a ritual intermediary between man and nature. Its functions changed all the time – from a sacrifice, a fertility deity, a symbol of marriage, a household and family symbol, a children's toy, and an ethno-national symbol [8].

The motanka dolls created by folk artists for children today are not just fun. They contribute to the national education of the younger generation: to love their land, language, culture, family, customs, and traditions. This traditional peasant doll has become not just a toy or even a doll [8].

I. Serdiuk, studying childhood and childhood in the eighteenth century, provides the following information: «From the age of three, the girl had dolls made of fabric and natural materials that prepared her for motherhood» [11, pp. 350–360].

Researcher O. Kis claims that the doll was associated exclusively with women. Only women made them, gave them to girls, and depicted only girls. The doll played the role of a kind of practical training, it had to be taken care of, carried around all the time, and not lost. Since children were born in the family almost every year, and adults had to work, it is logical that at an early age, games with a doll were replaced by the same games with a baby [10].

In 2009, during an expedition to the village of Vinnyntsi, Pereiaslav-Khmelnytskyi district, Kyiv region, a local resident of the village, E. Mostova, born in 1948, provided information about the dolls she used to play with as a child. According to the respondent, her grandmother used to make dolls for her amusement from household materials: hay, straw, cheese threads, tow, hemp wicker from old maternity clothes, and handkerchiefs. «At first, only my grandmother made dolls, and later, when I grew up, I made them for myself and my friends. When I got married, had two boys, and they didn't need dolls, I used to make them for the neighborhood girls. I still remember how they are made». She could quickly make a small scroll out of the straw or hay that covered the floor, consisting of a sheaf of hay and a small perevesla, resembling the figure of a woman tied with a belt and a cloth scarf tied behind her head. This doll amused the child for a very long time. The child would peer into the tied handkerchief and look for a face for a long time. The haystack consisted of a large number of haystacks, and the child, in the lower part of the doll, as if in the legs, picked through each haystack, which was different in size and thickness, clearly examining them. When the doll no longer aroused the child's interest, it could be unwound or simply burned in a furnace.

The most interesting toys that the respondent remembered were dolls made of fabric. She had about 20 of them. These were rag dolls in the form of anthropomorphic figures of babies in swaddling clothes; girls with rags tied around their heads, imitating beard scarves; and old women tied behind the back of their heads. Each of them had a name. «I still remember my rag dolls. My favorite was a doll named Nadia. She was slender and beautiful, dressed in a red skirt. I didn't like a doll named Lida at all, she was rough, fat, her «face» was very big, her clothes were not bright, pale, yellowish. I did not like her. I could have taken it somewhere and left it. I liked to go to the garden with my doll Vera, imitating her, and go to the gardens. I used to pick ears of grain with her. Oksanka was a baby doll in diapers, whom I would put to bed, rock, and sing

songs. I also liked to play with all the others». All of the dolls were different in size, depending on the size of the piece of cloth from which the toy was wound. They were made by winding them into a scroll without using a needle. The head was tied with a headscarf, the waist was wrapped with a rag in the form of a skirt, an apron was worn in front, and the waist was girded with a red belt. These toys also had no arms or legs, and the face was featureless, blank, because it was believed that something negative could be absorbed into the doll through the facial features. The evil eye was always feared in the village. There were rare cases when crosses could be sewn on the doll's face, or soot could be smeared on the eyes, nose, and lips. [5]. Many scholars agree that the eyes of a doll are a kind of «door» between the real and the other world.

Most often, the toys were kept on the stove, which was always the children's place in the house, or on a stone in a basket, or in a knot of a handkerchief. As a girl grew older, the motanka could be kept in a chest for the amusement of her children [5].

In the stock collection of the National Historical and Ethnographic Reserve «Pereiaslav» the inventory group of the main fabric fund contains 7 units of motanka dolls made by the respondent Yelyzaveta Mostova as she was taught by her grandmother, a native of the village of Vinnyntsi born in 1902. The dolls were made for display in the museum in 2009.

Motanka doll, inventory No. T-11615 (1-5) is an anthropomorphic figure (female) with a distinguished head, waist, and hips. The face is imitated by the light tone of the linen fabric. The head is tied with a scarf under the beard or behind the nape of the neck. She is wearing a skirt and apron. There are red belts around her waist. The dolls are made of cloth by winding it into a scroll and tying it in certain places. The name motanka doll comes from this method of making.

Handmade. Material of manufacture: natural and synthetic fabrics. Dimensions of the tallest doll: height – 33 cm; width – 21 cm; the shortest doll height: 19 cm; width – 11 cm. Some of the fabrics were used. The doll was not in use [9].

Motanka doll – Inventory No. 11616 (1-2) is an anthropomorphic figure (a child in swaddling clothes) made by winding a woman's handkerchief into a scroll and tying it in the necessary places. One of the dolls is wrapped in a white scarf with red ornaments, the other in a blue scarf.

Handmade. Material of manufacture: women's headdress – chintz scarf. The dimensions of both dolls: height – 24 cm; width – 8 cm. The fabrics were not used [9].

As a local resident of the village of Vinnyntsi, Pereiaslav-Khmelnyskyi district, O. Demianenko, born in 1949, notes. «I remember motanka dolls in the form of female figures. These were figures of girls wound from brightly colored rags and tied with a handkerchief under their beards. The figures of grandmothers had darker-colored clothes with a scarf tied behind the back of their heads. There were also motanka dolls in swaddling clothes, most often woven from scraps of white cloth. I remember a doll, I had one, which had a male figure, made of hemp wicker with almost uncombed fescue. It was based on a cross, with a clearly distinguishable torso, arms, legs, head, and a blank face, with a waist tied with a belt (white thread)» [6].

If a child was capricious, did not like something, or was hungry, a doll called a «kukla» was made to amuse him or her. A «kukla» toy is a toy close to an edible one. To make such a toy, a woman would use a small piece of gauze, or a worn out liquid cloth, in the middle of which she would put a piece of chewed bread. She wrapped the bread from all sides, formed a ball like a head, and wrapped it tightly with a thread. Such a motanka doll was used for babies as a toy and a pacifier. They would put the «doll» in the child's mouth, and the child would calm down by sucking bread out of it [6].

Women always remembered their babies and saved rags to make motanky. They made their own toys with their own hands on any day of the week, as needed, regardless of the time of day. Each woman, while making a motanka doll, put positive energy and gentle, kind thoughts into it [5].

Such toys were made by winding fabric. No needles were used to connect it. Clothing parts were attached to the loom with threads. The doll's head and torso were one piece. The basis was a rag scroll (doll's body), which was divided in half: a skirt, apron, and belt were tied to the waist with threads, and the head was imitated with a scarf in the upper part.

These simple motanka dolls played a key role in upbringing and laid the foundation for every child's future. Playing with a doll made by a mother, grandmother, or older sister was the beginning of a child's mastery of practical life and knowledge of the world around them. Playing with a rag doll, a child, in a situation free from coercion and constraints, learned responsibility, self-control and self-regulation. They would act out interesting scenes with it, imitating the role of a mother or grandmother: putting the rag doll to bed, feeding it, giving various instructive orders, learning to be polite, attentive, and friendly. It is fun and useful to play with rag dolls in the family circle, precisely because a relaxed play situation helps the child to relax, calm down, feel comfortable and safe. There are no boundaries in playing with such dolls, so the child could switch, change the game and thus develop during the game itself.

**Conclusions.** Thus, based on the analysis of scientific literature, the historical origins of the motanka doll have been revealed. Throughout its existence, the doll has changed its purpose from a ritual attribute, a talisman, to a child's amusement. In the course of its existence, it became the main element of the game, during which the child developed, learned about the world, imitated, and acquired social experience. At the same time, the doll served as a memory of the acquired skills of the people, which were passed down from generation to generation.

Thanks to the respondents and the scientific and fund documentation of the collection of recreated motanka dolls of Pereyaslav region, which are stored in the funds of the NHER «Pereyaslav», we argue that motanka dolls made for play are

similar in their design features to dolls from other regions of Ukraine. They are not large, without arms and legs, with a hollow face, and were created by winding fabric into a scroll without the help of a needle. Thus, an attempt has been made to introduce into scientific circulation a collection of recreated motanka dolls of Pereyaslavshchyna, which have great cultural value and require further study.

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