

This diploma work is describing the today's relation of the marionette to a child. It supposes that every relation is based upon meeting, contact, coming together, communication and empathy. And that is why the today's child does not mostly have a close relation to the marionette which was popular with the children many ten years ago. The child is deprived of a play with a marionette because it has little opportunity to play with it. It has not been given the appropriate space to playing with common objects, materials, marionettes. If the child's imagination enables to revive the object and the child acts with it in such a way that the object revives by the "life" of its own, the result of this change is that the object receives a term - the marionette. This psychic man's need to revive the material causes that the marionette has been surviving for thousands of years.

The author believes that if the marionette theatre is played with the children, the rich tradition of marionette play will not cease. With respect to her specification of the marionettes she is referring to a wide offer of marionettes as creative artefacts that the children can create themselves and that they are able to revive. After the author's experiences from the direction and dramaturgy of several marionette performances with the children she is exactly describing what this process of dramatic education represents and the reasons for why and how to try it. This work is bringing the solution in bringing near the marionette to a child and the way how - by using a marionette - to bring the child near to itself, to the others and to the cultural roots it comes from.