

Review on the International Bakhtin Conference
“Street Theatre vs Theatre of Military Actions”
(16–18 October 2019, Moscow)
and Collection of Scientific Proceedings 2020¹

Elena Semenova

*Street theater is not an ordinary theater,
But the Dream Theater, leading you through life.*

V. Polunin



Conference poster

Abstract

The article gives an review of the International Bakhtin Conference “Street Theatre vs Theatre of Military Actions” held in Moscow on October 16–18, 2019 and review of Collection of scientific proceedings which includes materials of the Conference Plenary Session on the Development and Transformation of Modern Theatre, Entertainment Forms and Theatrical Art; Conference All-Russian (with international participation) Seminar “Carnival and Game Potential of Personality in the Digital Age”; Conference International Round Table “Relevance of M.M. Bakhtin's ideas in the modern information society”. The Conference was devoted to the understanding of carnival and playful potential of science, culture, theater art through the prism of the philosopher's works. The author believes that the themes of carnival and revolution, carnival and politics, discussed at this conference, were just an occasion to come to the understanding and articulation of the idea of the peacekeeping mission of street theater in the modern information world. The author believes that such, at first glance, almost ritual walk through such memory machine as conference and collection of scientific proceedings, gives an opportunity not to interrupt the continuity in the research tradition, prevents to be closed in own narrow-pedantic approaches to Bakhtin

KEYWORDS: Bakhtin, conference, street theatre, act, carnival, actor, collection of scientific works of Bakhtin conference.

From 16 to 18 October 2019 in Moscow was held a three-day International Bakhtin conference “*Street Theatre VS Theatre of Military Actions*”, dedicated to the celebration of the Year of Theatre in Russia and dedicated to the comprehension of the carnival playful potential of science, culture, theater through the prism of works by M.M. Bakhtin.

The founder of the conference was the oldest research institution in the system of the Russian Academy of Education (RAE) engaged in fundamental and applied research on issues of art and aesthetic education, artistic talent — a scientific institute of FSBSI

"Institute of Art Education and Cultural Studies of RAE". The Institute traces its history back to the opening in 1929 of the Experimental Station of Art Education of the Narkompros of the RSFSR, which was later transformed into the Central House of Art Services for Children (CDHOD). Co-founder of the conference — Street Theater *"Theatre-EX"* (art. dir. Yury Berladin) (Photo 4). Since 2017 the theater has been cooperating with the Institute as an innovative platform where various educational, cultural and scientific projects are implemented. From 2017 to 2019 the theatre has been working with the Institute as an innovation platform for various educational, cultural and scientific projects. Theatre-Ex was a co-organizer and partner of many events jointly organized with the Institute, including a regional scientific-practical seminar *"Street Theatre VS Theatre of Military Actions"* (July 2–4, 2017; June 10–12, 2018, the Village "Krest", Tver Region), as well as a number of Bakhtin International Roundtables (2017–2019).

We can say that this conference, held on the eve of the 125th anniversary of M.M. Bakhtin's birth (November 17, 2020), made its modest contribution to the attempts to rethink the scale of influence of the great explorer's legacy on the scientific and artistic world. The conference organizers, on the one hand, are a scientific institute which theoretically researches questions of creativity, art, artistic talent, – on the other hand, the representative of street theatrical subculture, collective, whose search has been going on for many years in the field of Bakhtin's concepts verification in practical work of street theatre actors.

It seems that at this conference one of the historically recurring trends was voiced: the slippage of the "carnival utopia" mystery by Bakhtin, according to which, in the carnival world, a person gets a special degree of freedom, acquiring a specific knowledge of the world.

The reports of the conference dealt with the theme of manifestation of the carnival human spirit, which «is neither a "political" and not a "revolutionary" strategy (Semenova, 2017: 325).

The problem associated with the difficulty of realizing the carnival origin in art and science, described by M.M. Bakhtin, was discovered in its entirety already in the second half of the 60s in the scientific and artistic environment. According to the memories of I.P. Uvarova, a theatre artist, editor of "KUKART" magazine, theater and art historian, the inspiration of Bakhtin's vision of carnival culture among the domestic intelligentsia was so great that "*the artists painted group portraits on the carnival theme, depicted themselves and their friends in their studio, at the feast and in masks*". However, despite great efforts, the carnival "fun [...] did not work" (Uvarova, 2012).

In one of his articles, D. Sheppard makes a kind of "diagnosis" of the scientific reflexions of the carnival concept of M.M. Bakhtin, which took shape by the 90s of 20th Century. D. Sheppard notes that despite the qualitative level of Bakhtin's book, which was an undeniable bestseller, it had little effect in the quantitative ratio of scientific literature on the subject of carnival and carnivalization. Notions that were innovative for the scientific world, such as "the carnival inversion of hierarchies", "merry relativity", and "menippean satire", were used mainly to "describe the main occupation of the opposition-minded part of Soviet writers: a more or less obvious challenge to authorities and authoritarian structures" (Sheppard, 2002).

On the one hand, there is an interest in the carnival aesthetics of street theatre in Russia today. In the framework of the All-Russian theatrical marathon of the STD RF under the aegis of the Year of Theatre, this year in Sochi there was a procession of street theatres, organized by the Russian Union of Street Theatres and Artists (RUSTA), created in November 2018. Participants in the street procession carried banners with the inscription "*Carnival*", "*Year of the Street Theatre*". In particular, a plaque with the inscription "*Mikhail Bakhtin is alive*" was held by Anna Shishkina, artistic director of the theater "*Mr. Peugeot's Traveling Dolls*". This is an absolute evidence of the desire of the Union members to pay timely attention to the urgent need to see the potential of carnival culture in the street theater.

On the other hand, there is still a problem that has arisen due to Russia's joining FECC

(Federation of European Carnival Cities), which leads to the orientation towards European aesthetics, to the loss of identity of Russian street theatre.

One can see something in common in the peacekeeping view of Bakhtin's legacy present at this conference and at 16th International Bakhtin Conference "*Bakhtin in the Post-Revolutionary Era*" held in Shanghai from September 6 to 10, 2017, where, as S.A. Dubrovskaya notes, "revolutionary" Bakhtin in the post-revolutionary epoch was perceived first of all as an opportunity to talk not so much about "Bakhtin and revolution", but within the limits of comprehending the revolutionary meaning of Russian thinker's ideas for the second half of the 20–21th Centuries (Dubrovskaya, 2018: 180). At the Conference "*Street Theatre VS Theatre of Military Actions*", the themes of carnival and revolution, carnival and politics were just an occasion to approach the peacekeeping mission of street theatre in today's information society.

Perhaps, because of that very Bakhtin's adventurism the idea to turn to Bakhtin's works from the perspective of street theatre research and name interested a wide variety of people from science, culture, art and education. The conference was supported by such organizations as NP "*Cultural and Educational Center 'Bulgakov House'*", Central Scientific Library of the Union of Theatre Workers of the Russian Federation, MANO "*Night Wolves*", which in 2017 was one of the partners of the International Round Table "*The Problem of Chronotope in Modern Scientific Studies*" organized by The Federal State Budgetary Scientific Institution "Institute of Art Education and Cultural Studies of the Russian Academy of Education" (April 19–20, 2017, Moscow).

The Conference was attended by leading psychologists, philologists, sociologists, art historians, cultural scientists, bakhtinologists from Russian cities (Moscow, St. Petersburg, Togliatti, Yekaterinburg, Omsk, Orel), near and far abroad (Kostanaya, Kiev, New Mexico, Bucharest, London, Beer Sheva, Minsk, Wassenaar, Zvishavane), representatives of street and drama theater, public organizations.

The Conference included a plenary session on the problems of development and

transformation of modern theatre, entertainment forms and theatrical art; All-Russian (with international participation) seminar *“Carnival and playful potential of personality in the digital age”*; International round table *“Relevance of M.M. Bakhtin's ideas in the modern information society”*.

On the first day of the conference (October 16) in the *“Sexton”* bike center of the motorcycle club *“Night Wolves”* a plenary session of the conference participants was held. The participants were met in the spirit of the bike center. A giant fish from rusty iron and a skull invited guests to the hall (Photo 1).



Photo 1.

The proposed topics for discussion were: «bread and circuses: the problems of modern theatrical political discourse; mass media and modern “theater of cruelty”, the mission of street theater in the era of information warfare; experimental forms of modern performative practices; philosophy of act by M.M. Bakhtin's in the theory and practice of modern theater and theater education; theater in Internet communications.

It was proposed to address the problems of contemporary theatrical political discourse; to reflect on the mission of street theatre in the digital world; to get acquainted with experimental forms of modern performative practices; to pay attention to the importance of M.M. Bakhtin's ideas about the philosophy of act in the theory and practice of contemporary theatre and theatrical education. The problem was raised because Bakhtin's works give many reasons to either oversimplify the concept of carnival culture or unnecessarily expand, complicate, politicize it or apply the carnival model as a tracing-

paper to the theatrical one.

It was suggested that an in-depth study of M.M. Bakhtin's concepts would help eliminate terminological inaccuracies and misunderstandings, as well as fill the conceptual gaps that have arisen, among other things, due to an unreasonable broad interpretation of Bakhtin's term "carnivalization" and identification of carnival and spectacle, carnival and street theater, carnival and revolution. The latter theme, *"Carnival and Revolution"*, is a widely discussed and controversial one in the international Bakhtin science. This theme concerned K. Hirschkop, C. Humphrey, M. Gardiner, M. Bristol, B. Groys, P. Stellibras, A. White and others. C. Emerson believes that the "aspects of Bakhtin's art" are particularly popular in Europe, where carnival can be interpreted as "a permanent revolution and [...] as a battlefield" (Sheppard, 2002; Emerson, 1993).



Conference program and abstracts

Lyubov Savenkova (Photo 1a), Corresponding Member of the Russian Academy of Education, Doctor of Pedagogical Sciences, Chief Researcher, Head of the Laboratory of Literature and Theatre of the FSBSI *"Institute of Art Education and Cultural Studies of RAE"*, addressed the Conference participants with a greeting. Lyubov Savenkova drew attention to the long-term cooperation of the Institute of Art Education and Cultural Studies of the RAE with the NP *"Theatre-EX"*, as well as with the staff of the MANO "Night Southern Semiotic Review (12) 2020

Wolves”, which once again supported the initiative of the Bakhtin Conference.



Photo 1a.



Photo 2.

Elena Semenova, the initiator of the Conference, Deputy Chairman of the Conference Organizing Committee, greeted the conference guests and expressed her gratitude to the *“Theatre-EX”* staff for their support of this initiative (Photo 2).

The president of motorcycle club *“Night Wolves”* Alexander Zaldastanov (Photo 3) made a welcoming speech, thanking for the next opportunity to participate in the Bakhtin conference and conduct a dialogue with representatives of academic science and street theater, which is not limited to the theme of street theater and carnival.



Photo 3.



Photo 4.

The plenary began with a global, highly topical theme on the ethical issues of act and its philosophy in today's world. The plenary session was opened with the report *“Scientometry vs Academic label: modern Russian model and experience of foreign countries*

— *humanities and social sciences (by the example of research activities of some universities in Russia, UK, USA)*". This report was made by Grigory Konson (Photo 5), head of the department of general humanities and social disciplines, professor at the Institute of Modern Art, chief researcher at the Institute of Film and Television, professor at the Russian State Social University, Doctor of Art studies. The speaker noted the shortcomings and pluses of modern Russian science development. On the one hand, the use of scientometric tools has a positive impact on Russian science, on the other hand, it also leveled it down in many ways, leading to the inclusion of high-quality articles of Russian authors in foreign "*predatory, garbage magazines*" (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii "Ulichnyj teatr protiv teatra voennyh dejstvij" (16-18 oktyabrya, Moskva, 2019: 23-24, 66-67).



Photo 5.



Photo 6.

The theme "philosophy of act in the modern world" was also reflected in the report "*Theatre of spatial development vs Theater of Military Actions*" by Alexey Waits (Photo 6), Chairman of the Expert Council of the Center for Spatial Development "*Volga-Expert*", member of the Commission on patriotic and spiritual and moral education of children and youth of the Council under the President of the Russian Federation. The speaker suggested that "*today the theater can return us to group interaction in society, and from there to ensemble with its social dynamics of spontaneity*" (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16-18 oktyabrya, Moskva, 2019: 25, 67), to the space of meaning.

education were devoted to the reports of Yury Berladin and Elena Semenova, Dick McCaw.

PhD (of Pedagogical Sciences) Elena Semenova in her presentation about the verification of M.M. Bakhtin's concepts in laboratory work with street theatre actors in the conditions of the simposium *"The Creator of Laughter"* shared her own results of verification of such concepts Bakhtin with actors of street theatre (Photo 7, 7a). The speaker gave arguments in favor of the effectiveness of the attempt to reanimate the creative potential of the actor's personality by addressing the phenomenon of Russian mummers, folklore theater, street theatre (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16-18 oktyabrya, Moskva, 2019: 25, 67, 68).

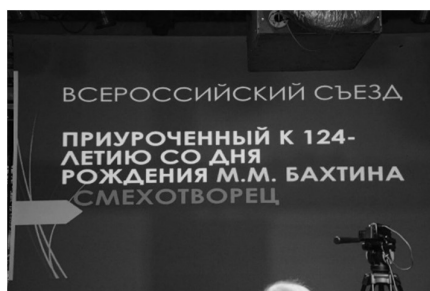


Photo 7.

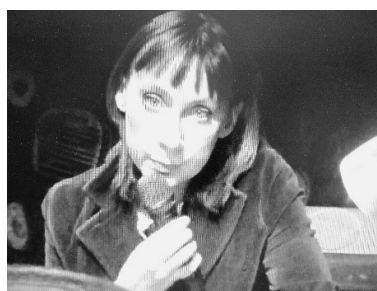


Photo 7a.

Holloway University London faculty member of drama, theater and dance Dick McCaw presented his book *"Bakhtin and theater: Dialogues with Stanislavsky, Meyerhold and Grotowsky"*, published in 2016 (Photo 8). This book is the first fundamental research devoted to the analysis of the potential of Bakhtin's theories and ideas in the theatrical theory and practice (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16-18 oktyabrya, Moskva, 2019: 25-26, 68).



Photo 8.

The theme *“Bread and circuses: The Problems of Contemporary Theatrical Political Discourse”* was presented by Vladimir Sobkin, Alexander Gref, Elena Slonimskaya, Daria Penskaya, Leonid Nikolaenko, Advice Viriri.

In his speech, *“Traditional Parsley Theatre and Political Statement”* artistic director of the theater *“Brodyachij Vertep”* [Roaming Creche] A. Gref and theater actress E.A. Slonimskaya (photo 9) introduced the conference participants to the specifics of laughter in Petrushka theater. Speakers drew attention to the fact that, on the one hand, Petrushka is apolitical, on the other hand, its “intuitive freedom puts it in the ranks of the indestructible oppositioners” (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16–18 oktyabrya, Moskva, 2019: 27, 69).



Photo 9.



Photo 10.



Photo 11.

In the report of PhD (of Philosophy) L.G. Nikolaenko (photo 10), *“Social and Political Senses of the Modern Carnival”* it sounded a widely discussed, acute topic related to the consideration of the carnival in the rigid dual opposition of a serious struggle. The speaker proposed to pay attention to the carnival, the basis of which is “class opposition between “tops and bottoms”, defining carnivalization as a social protest, which makes it difficult to “implement real democratic ideas” (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 28, 70). From our point of view, the emerging line of the speaker's reflections on the false identification of contemporary political processes with the categories of carnival culture deserves attention.

The report “Social Responsibility of Theatre and Modern Practices” by Olga Staina (Photo 11), Associate Professor of the Department of Sociocultural Development of the Ekaterinburg Academy of Modern Art, was devoted to experimental forms of modern performative practices and street theatre, where topical issues were voiced: *“What is meant by social theatre”* and *“Applied theatre”* (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16–18 oktyabrya, Moskva, 2019: 30, 72).

Vladimir Sobkin, Doctor of Psychological Sciences, Professor, Academician of the Russian Academy of Education, Head of the Centre of Sociology of Education, *Institute of Educational Management of the Russian Academy of Education* made a speech *“The place of mass media in theatricalization of mass behavior”* (Photo 12). The speaker noted that it

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is no accident that the participants of the conference were presented with collections of scientific articles published under the name of the Public Academy of Aesthetics and Free Arts, whose president for many years was Yuri Borev. Since he had a collection dedicated to the 125th anniversary of Osip Mandelshtam, V. Sobkin quoted lines from Mandelstam's poem *"For the thundering valor of ages to come....."*:

Take me into the night, where the Yenisei flows

And the pines reach to the stars,

For by blood I'm no wolf

And only an equal can kill me.

The speaker noted that for Mandelshtam, as well as for Bakhtin, it is not so much the moral law that is important, but the ethical law, that outside of the moral categories it is pointless to discuss an act and chronotop, which is a value-oriented space filled with meaning (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16–18 oktyabrya, Moskva, 2019: 26, 68–69). V. Sobkin from the same positions turned to the understanding of dramatic and street theater, asking not idle question: *"Where in the street theater is the hanger? Where does it start?"*.



Photo 12.



Photo 13.



Photo 14.

The report *“Some actual catalysts of carnival coups in the practice of modern European Street Theatre”* was presented at the Conference by Anna Shishkina (Matushka Medouz) (Photo 13), artistic director of the theater *“Mr. Peugeot’s Traveling Puppets”* (St. Petersburg). In the process of showing the photo and video presentation, the reporter introduced the conference participants to various forms of street theatre, including the works of the Slovenian theatre *“Ljud”*, the French Theatre *“CaQuette”*, the Russian Theatre *“Mr. Peugeot’s Traveling Dolls”*, etc.

Maria Plaksina, director and artistic director of the street theatre *“SoLu”* (St. Petersburg), presented her festival of street art *“Snail”* in St. Petersburg (photo 14).

In his poster presentation *“Dialogic subversion: political theater discourse of the carnival during demonstrations in Zimbabwe”* A. Viriri presents the view of the carnival as a subversive force that violates social hierarchies. The carnival act was seen as a liberation strategy by the example of former President Robert Mugabe (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii *“Ulichnyj teatr protiv teatra voennyh dejstvij”* (16–18 oktyabrya, Moskva, 2019: 28, 70).

In his poster presentation *“Metalanguage of street and square theater as one of the ways of professional socialization of students-directors”* Andrey Pavlov analyzed the process of increasing interest to street and square theater in Russia.

Anna Komarova in her report *“The moral aspect of M.M. Bakhtin’s act philosophy”* touched upon the pedagogical side of the problem of searching for meanings, heroes and

ideals by the younger generation. As an example of the modern embodiment of the philosophy of act set out in the works of M.M. Bakhtin, the theatrical, spectacular activity of the motorcycle club "*Night Wolves*" was given (Photo 15).

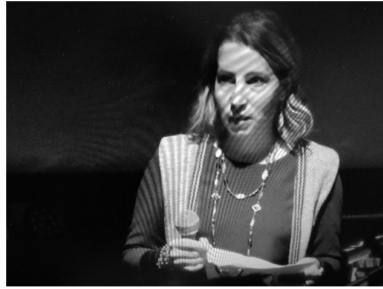


Photo 15.



Photo 16.

President of Motorcycle club "*Night Wolves*" Alexander Zaldastanov showed and commented on excerpts from his film. The final part of the day included a spectacular program. A tour of the Bike Center was organized, which was conducted by the leader of the motorcycle club "*Night Wolves*" A. Zaldastanov.

Fragments from New Year's fairy tales were presented to the participants of the conference on the theatrical, street platform of the Bike Center (Photo 16).

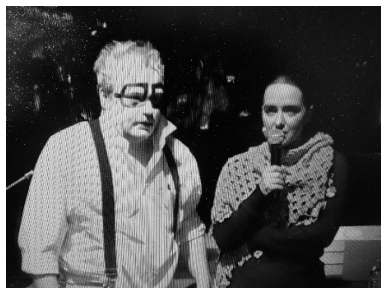


Photo 17.



Photo 18.

The Street Theatre "*Theatre-EX*" presented two documentaries from its archive (the film "*Freedom of stuffy streets*" and "*Night channel*", directed by Anna Mikhailova and Pavel Popov) (Photo 17, 18). The conference ended with the demonstration of street

performance of *"Theatre-EX"* (Photo 19).



Photo 19.

The second day (October 17) of the conference was held in the warm, cozy atmosphere of the Central Scientific Library of the Union of Theatre Workers of the Russian Federation, which is conducive to analysis and discussion. There were two events on this day: All-Russian (with international participation) seminar *"Carnival and playful potential of personality in the digital age"* and the first day of the International round table *"Relevance of M. Bakhtin's ideas in the modern information society"*. Such issues were discussed as the carnival archetype of the artist in the digital age; the impact of information and communication technologies for the identification of the carnival-playful potential of the personality and the development of artistic talent; the role of generative computer arts in the professional and creative development of personality; children and youth Internet addiction: risks, predictions, solutions; problems of digital inequality of children and adults.

In welcoming speech of PhD (of Cultural Studies) Lyudmila Sidorenko, Deputy Director for Public Relations of the Central Scientific Library of the Union of Theatre Workers of the Russian Federation, introduced the Conference participants with the history of the library, its unique collections (Photo 20).



Photo 20.



Photo 21.

Presentations on artistic, creative development of personality in the context of M.M. Bakhtin's ideas were made by the staff of the Institute of Art Education and Cultural Studies of the RAE. The seminar was opened with the report of Lyubov Savenkova, the Institute's Chief Researcher, Corresponding Member of the RAE, Doctor of Pedagogical Sciences, *"The polyphony of culture in the world and education"*, which revealed the problems of art education and aesthetic education of children and youth from the perspective of M.M. Bakhtin and B.P. Yusov's ideas (Photo 21). Elena Komandysenko, Doctor of Pedagogical Sciences, Professor, Chief Researcher of the Institute, in her report "Event communications as a mechanism of general cultural development of personality" through the Bakhtin categories "event" and "co-existence" disclosed the concept of "event communications", emphasizing their significance for the value and meaning orientations of modern teenagers and youth (Photo 22).



Photo 22.



Photo 23.

Elena N. Pirazeva, an employee of the Laboratory of Music and Fine Arts of the Institute

of Chemical and Chemical Engineering of the Russian Academy of Sciences, Candidate of Art Sciences, analyzed the carnival of “Hymns” by the famous composer of electronic music Karlheinz Stockhausen (Photo 23).

Senior researcher of the Institute of Literature and Theatre Laboratory of the Institute, PhD (of Pedagogical Sciences) E.A. Semenova, focused in her presentation *“Carnival potential of personality in norm and pathology”* attention on the opportunities that the ideas of M.M. Bakhtin give for understanding the nature of artistic talent and the carnival potential of the person in the norm and pathology, turning to the consideration of such boundary diagnoses as bulimia, anorexia, hebephrenia and hysteria.

The topic of the report of PhD (of Philosophy), Associate Professor of the Department of Philosophy of KSU named after A. Baitursynov, Yury Bondarenko “Media in the world of colliding chronotopes” in many ways overlapped with the topic of the report V. Sobkin. Bondarenko also touched upon the topic of chronotope, media and carnivalism, noting that the myth is then associated with the decarnivalization of culture, when the boundaries are erased, so it becomes unclear what to turn over carnival. In such a situation, a chronotope problem arises when different viewpoints, guesswork, arguments and space-time of values are faced. A collision of chronotopes is observed. This increases theatricality, staging and dramatization. The boundaries between reasoning and hypothesis are erased. Coexistence, rather than cohabitation, is a fact of creating the being (Photo 24).



Photo 24.



Photo 25.

In their report «Theatre and the Spectator: public interest to art on the example of public opinion polls in Ukraine» Olga Khristoforova and Konstantin Lyashev (Ukrainian Humanitarian Fund, Kyiv), paid attention to the fact that the street theatre is not waiting for the spectator to come to it. He himself comes to it. According to the speakers, such a theater is interesting as a deconstructive practice and can serve as an informational localization (cultural agenda) (Photo 25).

Besides listening to scientific reports, the participants of the seminar got acquainted with the activity of the creative laboratory, folklore theater “Okrutniki”, which is engaged in reconstruction of the Russian traditional mummer’s play.

In his video presentation of S. Trausan-Matu's addressed one of the frequently discussed topics — playful, communicative possibilities of artificial intelligence, asking topical questions about whether we can talk about carnival in a social network, taking into account that for Bakhtin the priority in carnival is its corporal embodiment? Can “online carnivals” completely replace “face to face” carnivals? (Photo 26).



Photo 26.



Photo 27.

In the video presentation by Miriam N. Torres and Debasmita Roychowdhury (New Mexico, USA) *“Didital revolution’s’ un-expected drawbacks: critical media literacy through the prism of Bakhtin’s dialogic democratic communications”* Bakhtin's theoretical positions were considered in constitutive defining quality of a person, as antidote to the banditry of digital communications (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18

oktyabrya, Moskva, 2019: 47, 86) (Photo 27).

The same day the two-day International Bakhtin Round Table started its work. The speakers Valeria Usacheva and Valentina Lomanovich focused their attention on the works of the outstanding pianist M.V. Yudina, a close friend of M.M. Bakhtin (Photo 28). Senior Researcher of the Laboratory of Music and Fine Arts of the Institute of Art Education and Cultural Studies of the Russian Academy of Education, PhD (of Pedagogical Sciences), composer V.O. Usacheva focused attention on the peculiarities of understanding the act of M.V. Yudina, which create difficulties for the possibility to follow in the music *“advice of Maria V. Yudina, who answered the question about how to live and what to do now: ‘Nothing. Humbly play Beethoven and Bach’”* (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 39). In the second part of her report V.O. Usacheva brilliantly demonstrated how it is to play “as Yudina” — with great confidence and strength, playing L. van Beethoven’s Sonata No. 31.

Teacher, musician V. Lomanovich (Wassenaar, the Netherlands) considered in her report the Nevelsky Bakhtin circle and its influence on the peculiarities of musical interpretation of works by I.S. Bach by Maria Yudina, elegantly accompanying her report by playing the piano (Photo 29).



Photo 28.



Photo 29.

Doctor of Philosophy Leyla Pechko in her report about the models of the world and expressiveness of being in M.M. Bakhtin's aesthetic vision addressed the significance of local models of the world of M.M. Bakhtin, which allow to see models of human aesthetic activity.



Photo 30.



Photo 31.

The third day of the conference was held in the Cultural and Educational Centre “*Bulgakov House*”. Bakhtin and Bulgakov had a special attitude towards cats. Ironically, the collage, which I.P. Uvarova-Daniel and Yu.M. Daniel gave to M.M. Bakhtin, turned out to be, and at this time is stored in the museum of M.A. Bulgakov in Kiev. Probably, it is no coincidence that at this round table there was a meeting of the heads of two theaters – the “*Russian style*” named after Bakhtin theater and the museum-theater “*Bulgakov House*”. Nicolay Golubev (photo 30), Director of the Museum, addressed the conference participants with a welcoming speech, drawing their attention to the fact that both Bulgakov and Bakhtin, despite a serious illness, tried to conduct a dialogue in the Big Time, and that it is possible to study the heritage of Bakhtin and Bulgakov only through dialogue, which in the context of the theater-museum “*Bulgakov House*” acquires mystical coloring (Photo 30).

The round table was attended by a delegation from the city of Orel, where M.M. Bakhtin was born (V.I. Simonenko, N.A. Merkuryeva, A.Yu. Titov, N.A. Chistyukhin). Chief director, artistic director of the Orel Municipal Drama Theatre “*Russian Style*” named after M.M. Bakhtin V.I. Simonenko (Photo 31) made a report «Carnival thinking at the point of dramatic integration: the director's concept of the staging idea and solution of the play

based on N. Erdman's play «Suicide». The lecturer raised “the question of the apparent dialogical conflict between theoretical reflections on the structural beginning of the play by Nicholas Erdman and its stage embodiment in the context of M.M. Bakhtin's theory of carnival” (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 43).

The speakers addressed the issues of philosophy of language, analysis of literary works, poetry and drama. Candidate of Pedagogical Sciences, Associate Member of the Psychological Institute of the Russian Academy of Education Esfir Gutkina (Photo 32), presented the report «The problem of lyrical plot in the perspective of M.M. Bakhtin's aesthetics», addressing the poorly developed theme – the theory of lyrical creativity of M.M. Bakhtin. According to E.I. Gutkina, this theory «makes it possible to interpret the lyrical plot as one of the aspects of the dialogue going on in the process of lyrical creativity between the poet and his hero» (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 41).



Photo 32.



Photo 33.

Doctor of Philosophy, researcher and translator of the works of M.M. Bakhtin (in English and Hebrew) Sergey Sandler (photo 33), addressed in his online report to the early ethics and aesthetics of Bakhtin, which, in his opinion, “influenced his later philosophy of language”, proving that “Bakhtin's early philosophy required a radical

revision of some of the most ancient and persistent postulates of language philosophy” (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 2019: 43).

Sergey Bykov (Photo 34), Doctor of Psychology, Professor of the Department of Psychology Management Faculty of Psychology of Samara Humanitarian Academy, branch in Togliatti, in his online report *“The formula of 'non-alibi in being' by Mikhail Bakhtin in the philosophy of oberiuty literature”* revealed the similarity between Bakhtin's aesthetic philosophy and the philosophy of literature of OBERIU collective (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii «Ulichnyj teatr protiv teatra voennyh dejstvij» (16-18 oktyabrya, Moskva, 2019: 43).



Photo 34.



Photo 35.



Photo 36.



Photo 37.

Russian language and literature; Candidate of Philology, Associate Professor Nataly Merkur'yeva devoted her report to the analysis of the works of M.M. Prishvin, in which the architectonics of responsibility M.M. Bakhtin is present (Photo 35).

Head of the Orel Municipal Scientific and Educational Center named after M. M. Bakhtin, head of the research laboratory *"Bakhtin methodological seminar"* of OGIK, Professor of the Department of directing and acting skills of the Orel State Institute of Culture, PhD (of Pedagogical Sciences), Associate Professor, Chairman of the Orel Regional Department of the Interregional educational public organization *"Association of Orthodox scientists"* Alexander Titov shared his perspectives and plans in connection with the planned opening of the research Bakhtin center in Orel, emphasizing in his speech the religious aspect of M.M. Bakhtin's works (Photo 36). Candidate of Pedagogical Sciences, member of the research Laboratory *"Bakhtin Methodological Seminar"*, Professor of the Orel state Institute of Culture Igor Chistyukhin (Photo 37) in his report *"Carnival Deprivation of Moral Immunity: To the Question of M.M. Bakhtin's Religious Apostasy"* refers to the term *"Deprivation"*, which, in the speaker's opinion, allows to understand the mechanism of ambivalence as a certain balance of high and low moral origins of human nature (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii "Ulichnyj teatr protiv teatra voennyh dejstvij" (16–18 oktyabrya, Moskva, 2019: 46).

Doctor of Philosophy, Professor of the All-Russian State Institute of Cinematography named after S. Gerasimov, Chief Researcher of the State Institute of Art Studies Nikolay Khrenov (Photo 38) made a report "Theatre of the 20st Century is coming out of crisis or rehabilitation of archaic forms of communication». The speaker noted that «emerging and gaining momentum in the first decades of the twentieth century artistic renaissance splits culture into two directions: a more elitist art, which crumbles, appearing in symbolism, art Nouveau, futurism, akmeism and other artistic currents (this art sacrificed mass recognition), and the mass art, which is expressed in new types of art, especially in cinema» (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii "Ulichnyj teatr protiv teatra voennyh dejstvij" (16–18 oktyabrya, Moskva,

2019: 28–29). The researcher has formulated six strategies for the theater in the 20st Century, the sixth of which is associated with the birth of “propaganda, agitation theatre, which would replicate the ideological attitudes corresponding to the new power” (Materialy mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii “Ulichnyj teatr protiv teatra voennyh dejstvij” (16–18 oktyabrya, Moskva, 2019: 29).



Photo 38.



Photo 39. (P. Shuman and I. Uvarova).

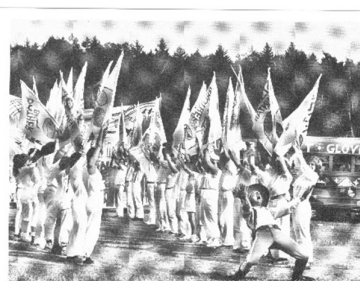


Photo 40.

The Conference ended with a show of photo materials from the personal archive of Irina Pavlovna Uvarova (Photo 39) about Peter Schumann and his legendary street theater «Bread and Puppet» (Photo 40). The presentation was prepared by E.A. Semenova. The discussion at the round table was attended by Yu. Bondarenko, V.V. Lomanovich; E. Semenova (moderator), T. Skvortsova, A.Yu. Zaretskaya (photo 44); E.N. Likhanova, L.G. Nikolaenko; Yu. Berladin, N.L. Vasiliev, A.E. Gref.

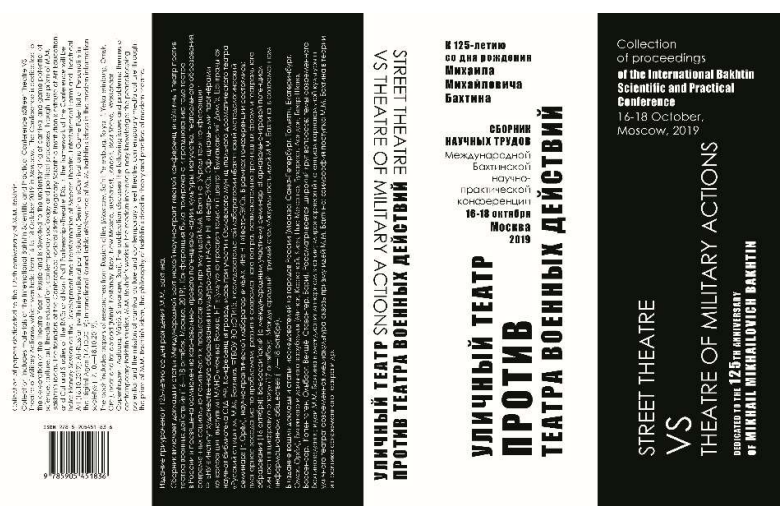


Photo 42

The collection of scientific works of this Conference includes papers by researchers from Russia, Kazakhstan, Ukraine, Belarus, USA, Norway, Denmark, Sweden, Netherlands, Israel, Great Britain, Romania, and Italy (Photo 42). The topics discussed in the collection cover a wide range of issues. These are the themes of modern Bakhtin researches; the importance of Bakhtin's works in the modern interdisciplinary knowledge; the peacekeeping potential of carnival culture; the problems of modern media culture through the prism of Bakhtin's ideas; the mission of modern street theater; the philosophy of act by M.M. Bakhtin in the theory and practice of modern street and drama theater, theater education, etc.

The first chapter immerses the reader in Bakhtin's theoretical topics (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoj konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 18–64). The authors consider the possibilities of Bakhtin's methodology in studying the history of literature, rhetoric, historisation of modernity and actualization of history (A. Gemze); in understanding contemporary art (J. Lundquist) and media culture (memes) (G. Larsen). In the intermedial perspective interprets such Bakhtin concepts as “statement”, “genre” or “laughter”, which, according to researchers, can be defined as some “transmedia”

aspects of Bakhtin's work, which may thus bring closer the novel, the “polyphonic form” and the carnival of culture and literature (J. Bruhn). The possibilities of Bakhtin's understanding of intonation in humanities are considered (N. Andersen) and application of Bakhtin's ideas in health care and medicine (H. Thune). The article considers “models of the world” and expressiveness of being in Bakhtin's aesthetic vision, significance of Bakhtin's world local models (L. Pechko). Bakhtin's ideas are analyzed in didactic understanding of artistic and tectonic nature of art development (E. Rotmirova). The authors consider the problems of art education and aesthetic education of children and youth through a comparative analysis of the ideas of M.M. Bakhtin and B.P. Yusov (L. Savenkova). The minuses of the development of modern Russian science are noted, in which the use of scientometric tools level out Russian research (G. Konson). Through the prism of Bakhtin's ideas, the “digital revolution” is criticized, in which the dialogue communication is limited (M.N. Torres, D. Roychowdhury).

The second chapter is devoted to the actual topics of Bakhtin (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 65–115). The article by V. Lomonovich is devoted to the Nevel' phenomenon and its influence on the art of interpretation of I.S. Bach's musical texts. The article is devoted to the outstanding piano player M.V. Yudina. E.I. Goutkina considers the problem of lyrical plot poorly studied in bakhtinology from the perspective of M.M. Bakhtin's aesthetics. S. Sandler refers to Bakhtin's early ethics and aesthetics that influenced his later philosophy of language. S. Bykov compares Bakhtin's formula for «non-alibi in being» with the philosophy of Oberiu literature. N. Merkuryeva's article analyzes the work of M.M. Prishvin through the prism of Bakhtin's architectonics of responsibility.

The third chapter focuses on the polyphonic, carnival and dialogic potential of drama and theatre in the context of Bakhtin's views (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020:116–226). These issues are

discussed with the readers by the theorists and practitioners of theatre and Bakhtin researchers from Russia, Italy and Great Britain (D. McCaw, O. Galchuk, S. Petrilli, A. Ponzio, Yu. Berladin, E. Semenova, V. Simonenko, A. Titov).

The fourth chapter introduces the archetypical (carnival, play) beginning of the theatrical culture, cinematographic potential of the theatre and its modifications of the 21st Century (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 227–297). The authors pay attention to the inherited theatrical and playful traditions and forms, the social function of the theatre, as well as to the interest of various layers of society to it. The section deals with the etymology of the theatre, the precedents of the theatre rehabilitation through carnival forms, which are multiple repeated in the history (N. Khrenov), participative forms of spectacle (O. Staina), and analyzes the interest to the theatre of modern audience (K.K. Lyashev, O. Khristophorova). The chapter includes articles by philosophers, sociologists, psychologists, in which acutely social problems of theatrical discourse, the role of the media in the world of colliding chronotopes (Yu. Bondarenko). The articles also discuss the problem of deformation and distortion of understanding of the function of the carnival, identifying it with socio-political processes, class enmity, and so on. (L. Nikolaenko).

The fifth chapter includes articles and reports, which reveal the peace-making potential of carnival culture and street theatre (I. Uvarova, E. Korenyak, Ya. Grushetskiy, G. Pavlenko, E. Semenova, A. Titov (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 298–340).

The sixth chapter focuses on the carnival and playful potential of a creative person (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 341–390). Electronic music of the 20st Century (E. Piryazeva), artificial intelligence and

its carnival and communicative potential (S. Trausan-Matu) are considered from the position of carnivalization. Attention is paid to the carnival potential of the person in norm and pathology (E. Semenova), opportunities for its productive realization in the era of digital technologies (M.N. Torres). In existential key, the importance of such practices as performance and happenings in the formation of human consciousness is considered (G. Tulchinsky).

The seventh chapter included V. Vorobyov's review on the collection of materials of the International Round table dedicated to Bakhtin (22 May, 2018, Orel); Titov's review on the All-Russian Round Table (17 April 2019, Orel); review of Bakhtin Conference «Street Theater VS Theatre of Military Actions» by E. Semenova (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020:391–430). Program of All-Russian Round Table (17 April 2019, Orel) included in annex (Ulichnyj teatr protiv teatra voennyh dejstvij. Sbornik nauchnyh trudov Mezhdunarodnoj Bahtinskoj nauchno-prakticheskoy konferencii (16–18 oktyabrya, Moskva, 2019), 2020: 431–440).

It seems that this conference has become a platform for constructive, democratic dialogue, during which it was possible to eliminate many terminological inaccuracies arising from vulgarization and unreasonable broad interpretation and simplification of Bakhtin's concepts; to clarify etymological moments, archetypical, authentic, mimicry elements of the Russian Street Theatre.

We would like to believe that such a format as a Conference and a Collection of materials on its results will contribute to a more intensive restoration of memory on Bakhtin, which, unfortunately, is an element artificial and therefore subject to the influence of “chaos and decay” (M. Mamardashvili).

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About the Author

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PhD (of Pedagogical Sciences), Senior Researcher of the Laboratory of Literature and Theater of the FSBSI «Institute of Art Education and Cultural Studies of the RAE» (Moscow, Russia). Author of scientific papers about clownery, carnival culture, street theater. She was starred in the play and document films, in television programs: *"Treasure"* (2007), *"Plus One"* (2007), *"Death in Eyeglasses or Our Chekhov"*, (2010), *"Clown in the Clownery"* (2017) and others. Since 2003 she is an actress of NP "Theatre-EX" under the artistic direction of Yury Beradin. Since 2008 together with Yu. Berladin creates cultural-educational center *"Village Theatre"* to find alternative ways of forming the carnival culture of modern youth. She developed and tested the author's technique for actors and Directors *"Humor vs Irony"*, aimed at the formation of the carnival world-feeling. Initiator and organizer of International Round tables devoted to the study of M.M. Bakhtin's legacy (2017, Moscow; 2018–2019 Orel, Moscow); seminars, clusters on the study of the potential of carnival culture in the professions of actor and director (2016–2018). Editor-compiler of publications dedicated to Bakhtin's legacy (2017, 2018, 2019, 2020). In 2019, she initiated the All-Russian Symposium *"SMEKHOTVORETS"* [The Creator

of Laughter], dedicated to the 124th anniversary of M.M. Bakhtin (September 11–17, 2019) in the Village of Krest and the International Bakhtin Conference «*Street Theatre vs Theatre of Military Actions*» (October 16–18, 2019, Moscow). The main works of E.A. Semenova are available at the link: <https://independent.academia.edu/semenovae>. E-mail: semenova05@list.ru