A Study of Identity Components in Mir-e Nowrouzi Play  
According to Mikhail Bakhtin’s Theory

Khosro Sina (Corresponding Author)  
Academic Committee Member of Kurdistan Studies Institute, University of Kurdistan,  
Sanandaj, Iran

Mehdi Moradi  
MA in Dramatic Literature, Soore University, Tehran, Iran

Abstract  
This study is an attempt to explore and analyze Mire-Nowrouzi play as a form of  
resistance based on Mikhail Bakhtin’s concept of Carnival. For this purpose, in  
addition to explaining Bakhtin’s ideas about the construction of the concept of  
carnival and referring to such concepts as polyphony, laughter, the grotesque  
body, and action philosophy the formation and representation of these concepts  
in Mire-Nowrouzi were investigated. The results of the study showed that these  
concepts have a significant role in giving identity to this social and political play  
and it can be considered as a form of carnival with both social and political  
functions. Each actor-audience in the play can influence or be influenced by  
other characters simultaneously. It means that everyone can hear the voices of  
others, and each character, inevitably, forms other characters. In the play of  
Mire-Nowrouzi, participants are seen as a whole with the ability to resist and  
change their and other’s status. This influence is interpreted based on Bakhtin’s  
concepts.

Keywords: Bakhtin; Carnival; Political Action; Mire-Nowrouzi; Street theatre.