

**A Study of Identity Components in Mir-e Nowruzi Play
According to Mikhail Bakhtin's Theory**

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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.