

The Theater of Bernard Mary Coltes

Roghayeh Zoghi¹

Instructor, Central Tehran Payame Noor University, Tehran, Iran.

Mehdi Heidari²

Associate Professor, Islamic Azad University, Central Branch, Tehran, Iran.

Abstract

Theater is undoubtedly the mirror of society; hence the involvement of social factors in the world of theater is inevitable. Over time and with the rise of public and social awareness, theater became the scene of political presence. After the 1960s, with the emergence of new criticism, and in dealing with the category of literature, there was a gradual change in the structure of political theater, and it criticized society and even fought against it. The theater of Bernard Marie Colts, in the 1960s, was very unique, because is presented social events in an illustrated way and tried to reconstruct or make events real. The existing political and social conditions were not conducive to expressing all the facts, so he used a trick to express his opinion without being censored. His trick was to disrupt the (structural-conceptual) properties of the sentences, and the sentences took on other aspects. These aspects are reflected in the concept of Colts' plays and are both meaningful and purposeful. In general, Colts' theatre is directly related to politics and is a kind of critical theater in which criticism is made in the name of an uncertain opposition. Consequently, Colts' style expresses a critique of provable truth, which is acceptable when it demands confirmation and gives objectivity to what is acceptable.

Keywords: Colts, society, political theater, debate, discourse conflicts.

¹ - zoghizoghi@yahoo.com

² - meh.heydari@yahoo.com