New Approach of Critical Theories of Eclecticism Theatre

Farideh Alizadeh, Ghulam-Sarwar Yousif and Mohd. Effendi

Abstract—Due to the fact that there was great attention to traditional taxonomies between 1981 and 2001 in Iran, many playwrights made every attempt to create an eclectic form by combining one or some elements in each form of theatre. The quality and quantity of this trend is an important issue in history and criticism of contemporary art of theatre. Having sufficient familiarity with the trend of eclecticism in Iranian art of theatre contributes to knowing contemporary art of theatre in Iran. In fact, this familiarity would be impossible or insufficient without knowing about the trend of eclecticism in Iran. The followings are some approaches for research: Gathering professors and requisite research documents, having access to analyzed and edited research documents, using research results and having certain outline for further investigation and reasoning. The researcher had collected and surveyed some of the important and published eclectic plays. Moreover, the researcher has studied the fact that how the traditional theatre and western theatre have combined together. The researcher has focused on the selections in eclectic theatres.

Keywords—Eclecticism Theatre, Traditional Taxonomies, Iran.

I. INTRODUCTION

The present article which is written about “New approach of Critical Theories of Eclecticism Theatre in Iran” contains a new section on Theatre Studies, especially the dramatic literature. However, it is noteworthy that the current study is the starting point in this field trying to be of use in spreading knowledge and intelligence about Eclectic Theatre. Therefore, conducting research on the Iranian eclectic theatre can be considered as a recent phenomenon as being involved with Iranian theatre is a current issue. After 1978 in Iran and especially when the universities were reopened, number of dramatic art students has been increases, especially in higher education institutes. Students have performed different plays and staged many plays.

In addition, they established drama institutes and art galleries and increased dramatic performances. In the same line and for the quality of Iranian young population and their experience based performances, different dramatic works were written and numerous plays were performed. Now it is necessary to study and criticize these sets of plays and dramas (of which written documents are available).

On the basis of taxonomy given by Farhad Nazerzadeh Kermani, the author has studied the contents and forms only. This means the author has combined the elements of contents and formal elements in different figures on the basis of special aesthetic theory and studied them in whole. The historical basis of present research is limited to the period between 1981 and 2001. It is noteworthy that limited researches have been done on this subject. The research objectives to investigate the Iranian contemporary theatre based on the said nine forms. Also, the relationships between modern dramatic works, forms, ceremonies and rites in Iranian Theatre based on a cohesive work. The role of fundamental conventions of ceremonies in elements of drama. Moreover, the present research aims to make universal the Iranian Theatre through study of eclectic theatrical forms in Iranian Theatre and using terminology of the World Theatre. The research is evaluated based on eclecticism theoretical form in the first phase and then some classifications and criteria are gained by reading these kinds of dramatic texts. For example, we can refer to "Kaboudan va Esfandiar" theatre which is an "eclectic" work in the first phase and notwithstanding its specific resource "Shahnameh (Epic poetry and legendary history of Iran by Firdausi)". After it is read, it is found that it has been created by piercing in imagination of mythical personalities; therefore, it is a valuable sample for New Approach of Critical Theories of Eclecticism Theatre in Iran.

II. METHODOLOGY OF RESEARCH

The methodology is quality, based on description and analysis parameters. The data collection is in literature review. Additional searches of the theatrical literature included searches of relevant databases and University libraries for research theses on nine forms throughout of theatrical forms in Iran.

III. RESULT AND DISCUSSION

Iranian theatrical forms have been considered in nine forms based on “formal elements” and “elements of content” with a glance to standards of theatrical forms of the world. Seven forms are based on traditional origins and the other two forms are modern.1- Ritual performances, 2-processional performances, quasitheatrical processions, 3-dramatic storytelling, performatory storytelling, theatrical storytelling, dramatic musical story telling narrative dances and narrative dances, 4- street outdoor performances and performances, 5-