Abstract:
Since in post-revolution years the inclination toward traditional forms (types of traditional theater) has increased, some of playwrights have tried to create, by integrating one or more elements in each theater form, their own eclectic form. Quality and quantity of this process is a noteworthy subject in the history and critique of contemporary theatre literature.
This study mainly focuses on how plot expression is originated from eclecticism of two different forms, namely Iranian traditional theater form and Western theater one. According to morphology theory of Iranian theater the ninth form, i.e. "eclectic theater", was chosen and analyzed in Iranian plays. The form and content of eclectic plays of 1981-2001, above all, are analyzed; then, after the selection of a considerable number of such works, the concept of "researching criticism" of eclectic form in Iranian theater literature is paid attention to.
What, in fact, have motivated us to do research into the eclectic plays were the formal and content elements in Iranian theater forms, especially eclectic one; it is, of course, followed by "researching criticism".
Eclectic form is an innovation which has provided us with the possibility of progressing and moving forward in the realm of play-writing in Iran, author holds. Being familiar with eclecticism, too, helps the contemporary theater literature in Iran.

Keyword(s): RESEARCHING CRITICISM, ECLECTIC THEATER, FORMAL ELEMENT, CONTENT ELEMENT