

■

---

## Abstract

■

---

## **A Study on Monologue Structure Based on Ferdinand de Saussure's "sheer language" Context**

**Amin Heidari**

M.A. in theatre directing Art University of Tehran

### **Abstract**

We all know monologue as a form of speech given by one dramatic character. The author is to expand this interpretation by applying the concept of sheer language which has been educed of Ferdinand de Saussure's thoughts. Sausure knows the concept of sheer language as the human being's whole power and forces to present meaning. In this paper "speech" and "parole" are assumed as a systematic set of words. The only difference is that "speech" is essentially verbal. The author is to survey the possibility of monologue being regardless of speech, based on other forms of parole presentation. Body language is one of our further facilities in this way. Especially, those visual words that thanks to virtual space development and thus easy applications have become conventional and conceptualized realities for users. Based on this approach, the author has also modified monologue definition by using Oxford, Longman and Merriam Webster dictionaries.

**key words:** Monologue, Language, Verbal-Written, Visual-Written, Speech, Parole, Body Language

## The Effects of Theatre Artistic Activities on learning Life skills in Adolescence in Bushehr

**Javad Jamiri**

MA of education

**Dr .Ezzat Deyreh**

Faculty member of Islamic azad university boushehr branch

### Abstract

The purpose of this study is to evaluate the effectiveness of theater training on learning life skills in adolescence in Bushehr.

Due to the nature of the research study was a pilot or experimental. Samples were 40 young people who visited art and culture complex and selected between all.

20 patients in experimental group and 20 patients are in the control group. Next, the two Groups using Soran life skills, pre- test was given. The group, for the eight group sessions was trained for theater art.

Finally, the two groups Peg Test Performed Meanwhile, at the end of training, both in terms of the relative attitude questionnaire developed by the researchers to Learn were performed.

The findings showed: an analysis and comparison of information obtained pre-test - post-test training Theater, Life Skills subscales increases analysis skills test Soran life, the survey results indicated that self-learning skills, empathy and effective communication, critical thinking, problem solving and relationships between groups was not significant, but the results of research, education, theater the decision-making skills, taking charge of, self-esteem, management, stress management, these skills will enhance effective .

**Keywords:** : Theatre - Life Skills - teens - play a role

## **Dramatic Form in Siyah-Bazi (An Iranian Merry-mode Play)**

---

**Maryam Nemat Tavousi**

Assistant Professor at Iranian Cultural Heritage and Tourism Research Center

---

### **Abstract**

Dramatic performance has existed in Iran throughout history. Siyah-Bazi is the only survival of those Iranian dramatic performances that mainly aimed to create a playful and funny interaction with its audiences. It once reached its peak but soon has been marginalized. The main reason for its misfortune may be relied upon unrevealed aspects of the play. Audiences go theatre with a given horizontal expectations, and dramatic form is surely one of these expectations. Since every dramatic form interacts with its audiences based on a specific function, this research attempted to identify the dramatic form in Siyah-Bazi. Thus it focused upon plot, character and function in comedy, farce and Siyah-Bazi to extract similarities. The end results indicate that Siyah-Bazi can be considered an Iranian farce, in terms of dramatic form.

**Key words:** Dramatic Form, Correcting laughter, Destructive laughter, Horizontal expectation in theatre.

## **Mono Attitude Approach to Formation Threads and Holding Women's Exhilarating Views at Ghajar Era**

**Dr.Mahmoud Azizi**

Professor, Music and Dramatic Arts Faculty, Fine Arts Faculty, Tehran University

**Kazem Shahbazi**

Instructors of Universities of Soore, Cinema, Theater, Art & architecture

**Asal Asri Maleki**

Master's Degree student in the field of Dram Literature, Soore University

### **Abstract**

The current paper analyzes the sociology of three fashions of woman exhibitions at the Ghajar Dynasty, the discussed genres or fashions compose of Critic, traditional & Socio-critic exhibitions (luscious men) and social exhibition (lack of economic security), while two or three cases of exhibitions over each group are represented and evaluated, the mono attitude approach means governance of men, to study the social status of women at the time of man dominant society received more exploration, thus the women exhibition is reviewed in view point of man dominant concept by Pierre Bourdie .

The present paper focused on descriptive-analytical paper, while the required information is collected by library methodology, Women liberated from burdens imposed by society, therefore they resorted to variety of challenges, one of them is conduction of exhibition under woman focused dominance in order to represent their issues and challenges, exhibition of concealed complexes which were manifested by men dominant social prejudices emerged as the implications of that era, thus exploration of those woman exhibitions is counted as one of effective methodology to find the roots of men dominant influences over the women.

**Key words:** : Mono Attitude Approach; Threads; Holding; Women's Exhilarating Views; Ghajar.

## Historical Recognition from the Perspective of the People of Lorestan Theater Studies (Relying on Handwritten Native Lorestan fifty plays in the last fifty years).

**Mohammad Aref**

PHD, Assistant professor of Islamic azad University, Arak branch. Iran

### Abstract

This article attempts to re-analytical and cognitive origins fifty plays are implemented, by local playwrights Province during the past fifty years, from the perspective of anthropology's performance. Lorestan Province proximity to Kurdistan, Chahar Mahal and Bakhtiari, Khuzestan, Ilam, Hamedan, Kermanshah, Isfahan, central Najd plateau of ancient history and civilization in the history of Iran. Accordingly it is expected that the local authority for the comprehensive study of the rituals of traditional performing arts is ancient. The findings show that since 1327 native Lorestan plays written by playwrights and performed by the natives. One of the plays as "Narook" by Morteza Jazayeri in other cities of Khorramshahr in 1327 has been performed. This paper has attempted to collect fifty plays the handwritten native Lorestan from 1327 to 1387 (fifty years) and analyze them from their dramatic scenes such as anthropology and literature. Finally, the authors considered the use of indigenous culture and civilizations based on customs, beliefs, worthy and scrutinize the evil Lor. Method of setting the paper documents (fifty plays native) is descriptive-analytic method of analysis "content analysis".

**Key words:** Lor ethnos, playwright, Lorestan, Zagros, Ethnology, Anthropology, Culture.

## The Maturation and Transformation of Persian Theater

**Mehrdad Rayani-Makhsous**

Ph.D. principal lecturer at Azad University – Central Tehran Branch, Tehran, Iran

### Abstract

The present situation of Persian theater, based on current events and contemporary situations in terms of guidance, planning and mechanisms governing theater production, is evolving and transforming. This article is written and arranged based on statistical perspective of the Persian theatre performances and Iran theatre management system. The main question in this article is "How and why Persian theater, in terms of management and production systems, are changing and moving towards private theatre and what effects are influential in this change?" Undoubtedly, in this article a number of reasons and aspects of change are answered, the extent of this move explained, and also an analysis about the way of Persian artists and the flow of Persian theatre have, will be provided in this study.

- With reports from the office of planning of the coroner's Performing Arts Ministry of Culture and Islamic Guidance of Iran.

**Key words:** Persian theater, Contemporary private theatre in Persian, Early private theatre in Persian, Persian theatre economy

## **Deciphering a Paradise (Crystallization of Classical and Modern Yoga in Grotowski's theatre)**

**Atefeh Hossieni**

M.A in Theater Directing ,Art Faculty ,Tarbiat Modarres University ,Tehran,Iran

**Dr.Mahdi Hamed Saghaian**

Assistant professor ,Art Faculty ,Tarbiat Modarres University ,Tehran,Iran

### **Abstract**

Jerzy Grotowski, one of the activists of the twentieth century actor training, with the launch of the second experimental theater, devoted himself to the study area of theatre. Grotowski has used classical and modern concept of Yoga in the field of training actors and producing dramatic work. In this article, the concepts which stem from Grotowski's point of view, have been classified this way: Drama as transcendence of the self, the breaking strength of theatre, the process of donation and discipline, purification of the soul that leads to training the holly actors. Individual vision which emerges from concentration Yoga, poverty and satiety in which rejecting the usual theatre full of shortcomings and accepting the poor theatre has emerged from. This article with descriptive-analysis way has attempt to demonstrate that how Grotowski in the process of training actors and also performing scene dramas has benefited from teaching Yoga. Also in this article, there is an attempt to answer this paradox why he has criticized the use Yoga. As a consequence of this study, it is said that by comparison the classical and modern Yoga with Grotowski's opinion about acting and theatre and also studying details of existing paradox on Grotowski's use of Yoga in acting we reach to this point that the quote "Yoga is inappropriate for an actor ; is a coating that encompasses the reality of Gerotovski,s theater.

**Keywords:** Jerzy Grotowski, labarotory theatre, poor theatre, classical Yoga, modern Yoga.