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## Eclecticism in Drama

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**Edition: 1**

This present book proposes Eclecticism and analyses a kind of Eclectic Theatre in Iran which finds based on Ta'ziyeh. In general, Eclecticism describes a combination of a variety of influences, mainly of elements from different historical styles in architecture, painting, the graphic and decorative arts, as well as music in a single work. Eclecticism as a theatrical form was developed particularly by two directors: Max Reinhart, and Yevgeny Vakhtangov. 'Orghast', 'Conference of the birds' and 'Mahabharata' by Peter Brook are some examples of eclectic theatre in the West. Eclectic Theatre is a kind of new theory in postmodern theatre studies which can be manifested in connection with theatre activities of Iran. Based on our research, Eclectic Theatre found in Iran with 'Iranian Kings Resurrection Opera' (Rastakhiz Salatin Iran Opera). This Opera is an early example by Yahya Arpanpour who reveals that Mirzadeh Eshghi merged western opera with Iranian theatre and brought out a new style of opera, and classified as Eclectic Theatre based on theatrical forms. In addition, 'Firdausi's memorial' which includes three stories from 'Shahnameh Firdausi' (the epic and legendary history of Iran by Firdausi). Moreover, some Iranian directors and playwrights have been derived from elements of Iranian traditional forms and merged them with western elements theatre. Therefore, they created new works of art which made based on their aesthetic principle. Subsequently, since the 1980s (AH 1360s) some Iranian dramatists have applied the 'form' and 'content' of Ta'ziyeh in their dramas. To name a few, for instance: Fath-Nameh Kalat in 1984, the cinematographic Mosaferan (Passengers) and the plays Parde-khane by Bahram Beyzaie in 1993 have taken from tragedy Ta'ziyeh. 'The Tragedy of Siavush' by Tahmoures in 2009 which dramatic structure involved with the elements of the 'Ta'ziyeh of Imam Hussain's Martyrdom'. Therewithal, Ghadamshad the Minstrel's Martyrdom-Playing in Tehran by in 2006 and Ashaghe (Story of Love) in 2007 by Mohamad Rahmanian are taken from subsequently tragedy and joyful Ta'ziyeh such as 'feminine Ta'ziyeh'. For the purpose of this study, the author will analyse some plays, based on Eclectic Theatre, as clear examples of Ta'ziyeh-influenced theatre as eclectic theatre in Iran. To this purpose, the author has made some classifications and criteria determined by watching plays, based on techniques and methods of Ta'ziyeh, and analysed those plays through eclecticism as an alternative form in postmodern theatre. This method has proved favourable for comparative studies on one part, while the Iranian theatrical forms have been more clear and researchable, on the other.

**Publication Date:** Jan 01 2016  
**ISBN/EAN13:** 1522899103 / 9781522899105  
**Page Count:** 124  
**Binding Type:** US Trade Paper  
**Trim Size:** 6" x 9"  
**Language:** English  
**Color:** Black and White  
**Related Categories:** Art / Film & Video

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Farideh Alizadeh received her BA (undergraduate) degree in 'Set Design' in 1988 and her MA in 'Theory of Art' in 2005 at the Faculty of Art & Architecture, Islamic Azad University of Tehran (IAUCTB). She worked as a 'scene and costume designer' between 1997 and 2006 in Tehran, Iran. In addition, she has been lecturer from 2005 to 2011 at the Faculty of Art & Architecture, (IAUCTB). She then graduated with her Ph.D degree in the field of 'Drama' from the Cultural Centre, University of Malaya (UM) in Malaysia in 2015. She worked for two years (2012-2014) as a candidate at the Bright Sparks of the University of Malaya. Since 2014, she is Research Assistant working with Assoc. Prof. Dr. Mohd Nasir Hashim at the UM. Her major interests modern theatre, include literatures, mixed modern and traditional studies (eclectic theatre) and Cultural Studies. As a creative writing, she published Eclecticism in Iranian Dramatic Art (1981-2001) in 2010 and Ta'ziyeh-influenced Theatre in 2015 as drama and academic books, and articles, too.

Associate Professor Dr. Mohd Nasir Hashim:

Self-taught in his early years, he unashamedly pestered trained musicians that he came in contact with. Today, Mohd Nasir Hashim specializes in Musicology, Music Composition, Music Technology, and Orchestration. At present, he is the principle investigator of several research projects which encompasses Malay Traditional Music and the "music" of Malay literature as found in the syair, gurindam and children folk songs. His years at the University of Southampton, UK (MMus in music composition, MPhil in music technology and PhD in Musicology) in 1995-2001 enabled him to learn and work with world renowned musicians and composers. He toured with Dave Brubeck, the accomplished jazz composer and his Big Band orchestra in UK and USA (1995). He also studied under the tutelage of Andrew Lloyd Webber in writing scores for musical broadways. As visiting conductor with the Bournemouth Symphony Orchestra, Edinburgh Orchestra and the BBC Symphony Orchestra (1996-1997). Nasir introduced Malay traditional songs and compositions of P. Ramlee in the form of arrangement for Western symphony orchestra, to the English audiences. At the University of Malaya. He teaches at the Cultural Centre. He has been the force behind the UM Symphony Orchestra: conducting, composing, arranging, in addition to producing over 180 orchestral scores.



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