An Overview of the Most Important Theaters in Eastern Countries

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Abstract
In theatre, motion plays a role more important than dialogue, it is a factor for the globalization of the show. Where the language of the actors is not understandable, motion and gesture draw the audience to the general atmosphere of the show. The audience comes to the theater to see, they will be satisfied by reading or listening a radio play if they are only looking for the word. But, he has other expectations from the scene, that’s where the motion, allusions and references show their dominant role. The reader of a paly illustrates the scene even by reading the book; he imagines the space, reactions and moods of the characters. In plays full of movement, the audience are focused because they reach to the conclusion by seeing the actions of the characters and it will externalize the play atmosphere. Dialogue is like a piece of food for the audience, explaining the most detailed things and sometimes public insult to the intelligence of the audience. We should accept that today’s theater needs to direct the audience to see and think more; allow him to explore the cause personally, and sometimes their perceptions vary with the audience in the hall.

Keywords: Eastern theatre, Japan, China, India, Iran

Introduction
Motion gives dimension to the play, that's what breaks down with the dialogue most of the time. Motion theater reinforces the visual power of the audience, enhances their analysis power and induces them that they are also involved to complete the theme of the work. The final interpretation of the play is by them, no one imposes anything on them; even in the plays full of dramatic gestures where the audience face with a dumb space due to the lack of familiarity with the culture of allusions, the motion is again the winner because motion motivate and smooth the audience’s emotions along with other factors such as music, lighting, decor and etc. But if this dumb space is covered with words, the result is nothing than bore for the audience. If there is a curiosity to know, it would be due to the changes in the actor's voice, face or mimic, unless the uniformity will cause the audience to escape.

A play full of words is a mere literature and tedious, while motion is eloquent and require no translation, it is clear by itself.

Such subjective cases bout the superiority of motion to dialogue and little understanding in the course of "styles and methods of performance" with great men such as Antonin Artaud, Grotowski, Brook and others pumped me to do an extensive research on the role of motion in the Western and Eastern theater.

Eastern Theatre
There are fundamental differences between the Eastern and Western visions. This difference of vision has had a significant impact on the genesis and development of drama or theatre or the lack of it in the nation of the East and West.

Eastern human has introversion tendency, whereas extraversion is considered as the characteristic of Western human.
Different nations in their historical eras have always prominent spokesmen that familiarity with their views reveals the insights of their followers. For example, the ancient Greeks believed in several gods and held different rituals for their worship, they attributed human traits to their gods and thought that the gods are in continuous fight with each other like humans (Iliad and the Odyssey, and Homer are the abstract of such belief.)

During the same period in ancient Persia, Zoroaster, the Iranian prophet, linked the world and the creatures with Ahura Mazdean and introduced him in a continuous challenge with Ahrimm.

Oormazd good creatures were those praised themselves with good deeds, good thoughts and good speech, and separate themselves from any antiseptic by self-control.

Buddha expressed his five orders or conduct, one of which, quoting Durant, was refrain from dancing, singing, music, and watching a battle.

If the battle is considered as a part of drama and the refraining order of the followers is measured to hold the battle, then the differences will be emerged.

Buddha, as the spokesman for the Eastern vision, says that resolving the difficulties of life is achievable without God. In his view, the goal of human efforts is to find an answer to the problem of life and it can be done without resorting to "objective hand".

When the Indian philosophy is studied, it can be found that "the characteristic of Indian thought is that the outside world has been given more attention than the world inside the human being. Search in Iranian and Indian mysticism and Sufism represents the difference the vision of the East and West. What is the main principle of mysticism? We cannot understand the reality through our senses.

With such differences in the vision of the East and West, we can clearly see the differences in the performance of these nations. West plays have processed structures. Because they are firstly considered as a literary work, while play in the East has not such prefabricated structure. The standard values are different in visions of the East and the West.

In China and many regions of the East, plays are only simple narrative framework which should be completed by the creativity of the actor; the more the plays provide the possibility of continuous creativity in the performance and play, they will be more valuable. This feature can be also seen in Iranian traditional plays. Thus, its purpose is executive not literary. They did not have a significant value except on the scene. The plays are usually re-extended during the performance and free action of the actors, that it is likely to make the third text.

Japanese theater

Counting, classifying and describing multiple forms of drama can be offered for a Japanese enthusiast is a great job.

A brief study on the formation of this art in Japan and presence, even not so regular, in the theaters of this land reminds the plan a paleontologist uses to track the evolution of various living organisms: the great periods of history can be resembled to geological eras during which different types of art were born, developed, declined or fixed and continued their intentions in the new forms of drama. They have been also survived by transforming into other types and coexistence with their unchangeable predecessors.

At first, still unformed seed of art was imported from the outside, from the vast land of China, to this archipelago and cultivated in a prone and fertile region, the eighth-century Japan. After a long period of latent growth during which the seeds were fed and spread by the island culture of Japan. Since 14th century, they started a strong self-expression and at this stage traces of their foreign roots can be discovered only through a very in-depth study. It is from here that Neo, Joruri and Kabuki, the three types of classical Japanese theater, in turn, began to flourish.
After 1868, we saw a new invasion, Japan discovered the Western plays: Shakespeare, naturalistic theater, opera, western music, music hall, cinema, radio and television. Again, as the eighth century, the imported techniques were analyzed, reconstructed and coordinated with national culture and adopt Japanese nature. Sometimes giants arise from the crossing and mixing of foreign species with native species that quickly set aside, but new forms are also born that became such Japanese that forget their European predecessor.

Dramatic arts, by viewing their historical perspective in Japan, generally follow the same rules that have established their growth in all great civilizations. However, the originality and novelty of this country is to incorporate and preserve any mature dramatic type in a continuous tradition in addition to continually exploiting new ways. While incomplete or failed forms of performances often remain in popular or local traditions. Religious or non-religious ceremonies similarly have survived in dances, mimes and nearly theaters until our era and they are living witnesses illustrated the written records.

Drama in Japan stems from mythical dance of a goddess called Uzume that stands against a cave of which the Sun Goddess (Amaterasu) come out of the abyss, shows off and illuminate the earth. Undoubtedly, the fertility of land was the purpose of this event and the root of fertility are the other lands to start the play.

Dance and the use of face provide the foundation of play in Japan. Japan is one of the countries in which the respect for traditions is important and the observance of traditional customs is an important part of everyday life. Before 1868 and the beginning of the influence of the West culture in this country, the Japanese had three notable traditional dramas including (neo), (Ben Rako) and (Kabuki) and performing some rituals with dance and music was common among people. Neo is the oldest one of these three views; a play was formed in the late 14th century in an aristocratic and amusing manner.

Research on the roots of play in any of the Asian countries together with contemplation in the tradition of the past, referring to the origins and tracking how the different species of play were flourished led us to the conclusion that this is the Gods dancing everywhere. Based on true stories that have created myths, the Gods have taught people the latent meaning of pantomime and religious magic drama by dance.

Performance art has deep roots in myths. This is how Ourma Dance arises in Japan, mythical land of sun myths: He dances very bold and perhaps insolent. Because shook the hearts of all the gods by his strange laughter, a passionate dance which later Kagoras became this way. These are initial religious dances, the dances of gods of nature (dancing and singing of Kamis).

Numerous Shinto gods that gave the world prosperity.

Japan’s history, like other countries in the Southeast Asian countries, begins with myths. This means that history and myth were integral for a very long time in this country.

The basic condition for the creation of theatre at any degree of complexity is having leisure time and the director shall have the opportunity to develop artistic skills and the audience have the opportunity to pay attention to the play.

Rice culture has provided the previous condition in Southeast Asia. In addition, the rice harvest had rituals and ceremonies; such as large public festival includes dancing and singing and story reading.

Across Southeast Asia, especially in the time of harvest, special performances were played in honor of rice spirit. Thus, the religion of animism should be the main source of many beliefs and arts in this region.
In eight centuries, three forms of paly: Jigaku, Bugaku and Sarugaku were of great popularity. All these performances were supported by the court. Jigaku that came to Japan apparently by Buddhism is a dance with a mask performed along to the music in religious festivals.

Today, every dance performed in the courtier music by traditional dancers inherited the privilege of this art from their ancestors is called Bugaku.

About a hundred and thirty years ago, luxury dances about Bugaku were imported from Korea and China to Japan. These dances were usually displayed in shrines and the imperial palace, in certain occasions, festivals and religious occasions. These dances performed particular ritual movements along with the music composed of flute, drums, lute and considered as ancient dances.

Including Kagura which means “the dance of God” and to respect the divinity of “Shinto”. Dancers are either young boys or more often, maidens with white clothes (living with them has been founded based on a Shamanic belief).

During the 8th century, numerous official missions were sent from Japan to China who brought large amounts of documents, artistic masterpieces and a variety of things. At the same time, a number of Chinese artists and artisans came to Japan to teach the secrets of their arts to the Japanese. Nara, the capital city of Japan archipelago at the time, entrusted to the school of the Emperor of China in which the civilization of Tangs was in full swing.

There were a number of musician and dancer among Chinese immigrants. They were a major contributor to the prevalence of classical Chinese music “Gagaku” and its special dance “Bugaku” in the Japanese court. It was considered as the complete example of an original art and a very elegant and sophisticated music later provided the theoretical basis of classical music of the future of Japan. Over the next centuries, the Court (Heian) (Kyoto) also benefited from it. Princes (Song) also taught these dances.

Bugaku performers are divided into two groups: “Right music dancers’ wearing green clothes basically dance with percussion instruments, and “Left music dancers” wearing red clothes dance with woodwind instruments. The rhythm of these dances is different, one calm and the other dynamic.

The clothes for imported dances were the clothes of Tang court restored carefully and the clothes of Heian court for Japanese dance.

Certainly, the Japanese incorporate these plays in their official ceremonies and rituals and sometimes given them a refinement aspect. But what is used from all the texts is that these plays have been an entertainment to the Heian court.

Bugaku is a kind of “GiYuDuGei” that is a ring of dancers putting large masks on their face during certain religious ceremonies. Bo means dance. The group of marchers was formed of Shishi (lion), Shishiku(cub) or Shidu (guide) in companion with Goku (nobleman), Congo (Guardian of Buddhism), Karora (bird), Konru (repulsive of evil spirit), Taei Koji (old man), Sui Ku - Joe (winedrinker), Rikishi (protective spirit of Buddhism), Baramon (Buddhist monk).

Bugaku is a symbolic dance and the most interesting part of the story. This dance had a significant effect on the development of new theater.

Chinese theatre

In China, dancing and singing has been common from ancient times as well as other countries and considered as the roots of many performing arts.

There are two main themes in traditional Chinese theater that one has a close relationship with literary written texts and the other is popular whose creators are unknown.
Dance plays particularly important role in Chinese theater. This art displays the feelings of people with a psychological exaggerate using a contractual and trimmed performance so that each movement has a special meaning.

Aside from the common folk plays and festivals, dancing and singing in China were hold on the one hand in Tatoism rituals and on the other hand in religious ceremony presided by the King, during the winter and summer thanks to the blessings of the sky and the earth. In Chinese philosophy, music and singing are considered an important cultural tool that value virtue and piety. Dance was added to these two cultural tools later in the reign of the Emperor "Choan" (23 century BC).

Dancing and singing at the beginning were represented as a kind of dramatic ballet with folk roots.

The characters are divided into four categories: Sheng, Tan, Qing and Chu that every category in the game has its rules, both in terms of music accompanied their entry and exit and in terms of playing and walking as well as the color and design ornaments and clothing.

**Indian theater**

In India, drama has a dual nature: Religion and atheism.

The distinction between these two is not always easy because the life of the Indian people in general is based on the religious customs, religious beliefs and traditional data. In addition, most of the information remained from the distant past have religious content, which naturally reinforces this perception. That is why almost all dramatic activities such as theatre have attachments with divinity, even in recent times.

The people of India like any other city have always paid special attention to the performing arts. They used every opportunity to celebrate. Examples of these situations include: religious festivals, birthdays, weddings, pilgrimage, weekend markets, exceptional festivals of all kinds, among which consecration ceremony king has a specific place.

Princes would not maintain backwards from the public in this respect so that they arrange sports fields at the front gate of their palace and hired professional wrestlers, kept fighting animals, employ expert trainers to hold them and also accept the itinerant theatrical groups and crowns who tirelessly go around the country in search of these magnificent performances in their court. Every prince has Ballet group and musicians in their court performing routinely for the harem. They also invited prominent guests for honor.

Plays that were performed on the occasion or on a regular basis were announced throughout the city by Blazer a week before. While, aristocrats and eminent people were watching dances and first class concerts in the court, the people had fun by looking at acrobat games, jugglers, dancers and singers.

India is one of the oldest land where the theater is mixed with beliefs and rituals. Panini (author of the seventh century BC. M. in India) has referred to two works in the field of playwriting technique, one written by Shilali and the other by Krishwashe. They indicate that there has been theater in India long before Greece.

Will Durant of this country noted that it is like the passionate and dramatic ceremony of the ancient Greek and Roman.

The emergence of theater among the Indians was combined with myths indicating the ancient roots of this phenomenon. The interpretation of theater and considering it as an ancient monument in the world has been mentioned in two quotes:
"Theatre is the source of the kings’ happiness, the peace of mind of unawares, like wealth for those who are living in richness; courage for the cowardly souls, encompasses various manifestations of life and embodied the degrees of tasks."

The source of all these activities is the useful teachings from the beginning, so this theatre is the source of teachings through feelings, emotions and movement forms. This theater is a sanctuary of life for those in the misery and burning by the internal fire. There is no job, knowledge, science, art and any form of activity and procedures not reflected in the theater. It must be understood that theater represents all actions of gods and demons, kings and peoples, prophets and holy words. Any independent issue in the world, either happy or sad, is called theater ....

According to a beautiful Indian legend, the origin of the theater is the celebration for victory of Lord Indra on demons. Both gods and demons took part in the ceremony and the actors show their struggle with various gestures.

When the demons realize that this drama will display their defeat, they revolt and united with smaller malevolent deities; and this situation has created such confusion in the actors that they were not able to move and speak anymore. It was then that the god Indra took his flag, came to the scene and destroyed the malevolent gods and demons conspiring to them, and then constructed a building later called theater. In order to protect the actors against the remaining demons, several gods protect this building and took the Indra’s flag as a sign of support for the actors.

**Iranian theatre**

Among various Iranian traditional dramas, one that perhaps is considered more than other by public and also recalled as a cultural-artistic heritage is Taazieh. Traditional performance "Taazieh" is of high respect and dignity among Iranians and even foreigners because of its antiquity and sanctity as well as dramatic values. This kind of play was successful to be survived due to its close relations with people and drawn the attention of all groups of society including artists, researchers, historians and theater critics and writers and the masses of the people from Safavid until now. Taazieh is not only related to the religious passion plays but also encompasses joy laughing plays. Before the prevalence in Safavid period, there have been earlier on. In fact, if we want to investigate the historical origins of the ritual-traditional performance, we must look at the mourning period of Siavash and the era of Kaykavus and Afrasiab. In this regard, Dr. Mansour Rastegar Fasaei writes: "Siavash, the son of Kaykavus, was killed under the command of Afrasiab by Garsiuz in the war between Iran and Turans, his head was separated from his body and a plant was grown as his blood poured on the earth.

Ancient Iran was the cradle of flourished civilization and super culture, the land of happiness and joy. Several national and cultural magnificent celebrations have been held in it. Generally, drama in ancient Iran had two certain faces. One is romantic plays with tragic and dramatic views, and the other is very harsh and critical plays with the themes of humor, irony and ridicule.

The example of the first kind of plays is the death of Siavash and the second kind are the plays that Herodotus referred to as Magaphonia which is a red even in the Persian calendar relating to the murder of usurper Gyvmatay (fake Bardia).

Other kinds of these plays are Koos Barneshin in the December and Mir Nowrozi in the first thirteen days of March. There have been great celebrations in ancient Iran, including the celebration of the centenary.

Iranians sun worshipers displayed the event "The Passions of Mitra" during their religious rituals. Some of the actors in this drama put masks on their faces and went on a platform that the followers of Mithraic built for religious prayers.
In the anniversary of Siavash, the people of Bukhara showed the scene of his martyrdom during the funeral. They created the sculpture of Siavash and put it in a place, then carried on their shoulders and walk away in the passages while moaning.

Bahram Beyzayi in the book "Drama in Iran" talked about this topic in detail. He wrote in his book: "The history of Bukhara written in the year 332 by Abubakr Muhammad ibn Jaafar Alnarshakhi in Arabic and then translated to Persian in the year 522 by Abu Nasr Ghobadi refers to the mourning of Siavash held by People, musicians and Qawwali dating back to three thousand years before his enterprise. The second sign of this ceremony is a wall painting near the city of Samarkand, which belong to the third century BC and was published in a book called "Archaeology in the Soviet Union". As it turns out, men and women have been torn and hit themselves in the head and chest. There is an Amari on the shoulder of people who carry it around and Siavash has lied in it."

Beyzayi then wrote: "The elegy on the Death of Siavash dates back to twelve or thirteen centuries before Narshakhi that partly confirmed three thousand years history of this tradition, and also implies that this ritual has been common elsewhere other than Bukhara. Aside from carrying Amari, Qawwali told the pathetic story of the life and death of Siavash while people crying. It is likely that they perform plays in this meantime, or a fake of Siavash played some sessions of his life."

Thus we see how historical roots of Taazieh dates back to three thousand years ago or more. In addition to the history of Taazieh, Ehsan Yarshater and Peter Chelkovski believe that "The Memorial of Zariran" is a sad epic remained from Sassanid era and based on an original work of the Parthian era. The historical roots of this traditional drama we have today existed before Islam. Over time and changes made in Taazieh by the monodists as well as historical and religious event of Ashura, this type of play was evolved in the Safavid era. The evolution of Taazieh (Shabihkhani) started from mourning for Siavash and epic legacy of Zariran and continued with the martyrdom of Imam Hussein (PBUH), the event of Ashura and tragic religious events of the Shiite Imams after the third century.

Conclusion

Motive components of performance – gesture, facial expressions, body positions, etc. - have been the subject of many discussions, but few researches have been done in this area.

Antonin Artaud dreams a pure language of theater in his mind which is completely free from the domination of verbal discourse; as it is observed in some of non-distorted mimes.

Brecht's theater reaches to the superiority of motions and gestures of the actor in the creation of a new non-literary character of theatre based on completely different principles and assumptions.

Walter Benjamin wrote in this regard: the epic theater is based on motions and gestures, or better saying epic theatre is the practical use of gestures and motions.

Arthur and the other directors - theorists turned to Eastern theatrical traditions in their search to find a stage flexible language (plastic). Explicit motive contracts in these traditions have made a sustainable and self-organized discourse possible that have considerable syntactic meaning. For example, the Dance Theatre of Katakaly in India has 800 Mudras or syntactic units (64 movements for hands and feet, 9 for head, 11 for sight and etc.) and a range of fixed meanings related to them.

Body movements as a medium of communication are a scientific subject called dynamics that is more or less contemporary with the study of spatial relationships. The leading researcher of this science is El Rey Berdoysil who is an anthropologist in principle. The main discovery of dynamics is that each culture chooses a quite limited number of motive units from a broad set of potential contents.
For example, it is claimed that 32 facial expressions out of 2000 are used in practically in American behavior. Berdoysil calls these distinct units that are more or less comparable to phonemes as the minimum unit of motion or Kineme.

Kinemes are combined and make more sophisticated units called motor morphemes (kinemorph), which can be classified in different groups acting as language morphemes and then create more complex components which can be compared with the words. Finally, "complex motor structures" are formed under the rule of "syntactic contracts", which has many features of sentence in the language.

Abbas Javanmard in "theater, identity and national play" says that: a theater that is based on the actions, behavior, allusions and common language of the majority of people in terms of executive practices (e.g. Katakaly, neo, Kabuki and Komod or Dell Arte) proposes the problems of the community due to its critical nature. This inevitable balance of the two sides (form and content) will be accompanied by the welcome of the audience and finally the excellence of play. This is the secret of the survival of all national theaters with different tastes and favors.

Artaud says: as long as we did not give back the specific language of theater to it, we cannot create a special power in it. We can create another language such as visual language of objects, movements, expressions and gestures beyond the auditory language of sounds; provided that their concepts and forms and composition are placed in the form of signs and then a kind of alphabet is obtained from the signs.

Craig Gordon in his book "On the Art of Theatre," says: movement is something like music; even I would like to go beyond and say that music is the creation of movement. We are proud that we have this power and we must understand the essence of the movement.

When we look good, we see that the theater of the world, including East and West, is nothing more than movement, the movements of human body.

Peter Brook says in this regard: something that always leads to fatigue and distraction in theater is word. We shouldn’t begin with the words, but rather from the body; a free body is the first step.

Arthur believes that: the Western Theatre should emulate the Eastern Theater and eliminate the words to preserve and strengthen the moods and references of music. Theatre must be metaphysical like real poetry the Eastern Theater.

But in the East (China, Japan and India), movement and dance have a leading role in theater. This art in China shows the emotions of the actors in a kind of psychological exaggeration with a much manicured executive contract, so that each movement has a special meaning.

Dance and the use of face provide the foundation of Japanese play. Japanese in their traditional theater ("neo", "Ben Rako" and Kabuki) come to people with dance and music.

One of the most important aspects of Indian theater is creating the language of gestures and movements. These gestures and movement which are called Mudra are in the first place the posture of hands representing a word, a person's thinking or action.

References