

Meiningen in European Theater	Moein-Ol-Boka in Iranian Shabih'khani
Chose and casted actors based on their abilities and compatibility with the characters.	Searched for and recruited artists and musicicans based on competence and physical resemblance to the characters i.e. body, fascial features and voice.
Roles were in harmony with historical period portrayed.	Created harmony between Shabih'khans and the spiritual and mournful atmosphere of the characters.
Placed characters on a designed scene (instead of previous conventional gathering in the center of stage)	Placed characters in different places of stage and allowed freedom movement to actors.
Used stairs and ramps to provide actors with possibility of movement	Used the whole space of a Tekyeh (stage or platform, spaces around the stage or platform, auditorium, even balconies) to extend the performing space.
Transformed text-centered performance to theatrical and spectacular performances	Transformed a static mourning ritual into a dynamic and epic performance. He altered

resulting in audiences following not only the narrative but the spectacle.	familiar narratives for dramatic effects and added spectacle for audience engagement.
Attire and scene were historically compatible with the performing space.	Selected appropriate costumes for each character and provided suitable props.
Long rehearsal periods for a performance and the use of realistic props and costumes during rehearsals.	Long rehearsal periods (several weeks throughout the year and 3 months before the performance) and educated Shabih'khans (teaching music, tune, gesture, physical mood in different positions, swordsmanship, theatrical conflict, equestrianism) and used real objects during training
Use of realistic elements	Avoided realism and focused on theatricality; converting a historical performance to a symbolic and theatrical one

Table 2: *Task Completed by Georg II and Moein-Ol-Boka in Theater and Shabih'khani*