

<b>Brecht in Theatre</b>	<b>Moein-Ol-Boka in Shabih'khani</b>
Constantly studies theatre in relation to science in order to consciously use in performances	Studied religious narratives to use in new performances
Found and edited appropriate plays	Collected and edited manuscripts both technically and theatrically
Used different literary sources to form plays (novels, previous plays, folktales, and so on)	Used all or parts of old manuscripts to form new texts
Supervised writers' groups to coordinate plays with performances	Collaborated with his contemporary Shabih'nevisees
Searched for new performing forms from classic or new plays	Experimented with new forms of Shabih'nevisi developing the humorous Shabih while improving the older Shabih'nevisi
Edited texts and added new parts	Edited texts and refrained from using exceeding dialogue
Modernized plays and interpreted human relations based on the time period	Recorded Shabih'nevisees by signing and dating them and added socio-political subtexts to his texts.

Organized his troupe and chose plays based on the time and location of the performances	Organized performances (chose proper Majles appropriate to time and location of performances)
Studied the socio-political situations of characters and educated his troupe on sociology	Added clear physical features to mythical characters in order to simplify them for the audiences
Avoided the study of the lives of playwrights and focused on the play's world in order to create a detached performance	Emphasized on theatricality rather than religious accuracy
Used imagination to produce dramatic effects and avoided realism in order to convey inner meaning	Demonstrated an especial approach towards illusion and fantasy as opposed to historical facts and intelligently introduced conventions to enhance suspension of disbelief.
Created a performance repertoire and reproduced old plays	Planed repertoires and prepared posters

Table 3: *Dramaturgical duties attributed to Brecht and Moein-Ol-Boka*