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## An Essay on the Necessity of Evaluating, Reflecting and Revising the Persian Term "Namayeshnameh" with Emphasis on New Discourses in Theater Studies and Dramatic Arts

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### Abstract

The Persian term "Namayeshnameh" meaning *the play*, is one of the key, frequent, and functional words in the knowledge field of theater studies, dramatic literature, and performing arts, which was created and coined instead of the foreign French word *la pièce* after the Iranian linguistic change and revisions by the First Academy for the Persian language founded on 1935. According to the new discourses on contemporary theater such as the theory of performance, the theater of cruelty, and post-dramatic theater, which emphasize the clear distinction between the two phenomena of the Theater and the Spectacle, this coined term, which is allied with the Persian word "namayesh" meaning spectacle, seems terminologically ineffective and inappropriate in expressing the scientific, epistemological or philosophical concepts in Persian language and will produce misunderstandings and misconceptions in scientific or philosophical discourses. Therefore, this reflective investigation, with a descriptive-analytical method and by using philosophical attitudes, while examining various aspects of "term" from the point of view of terminology and the foundations of philosophical-scientific language,

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has addressed the shortcomings of this word and also analyzed it with genealogy; Finally, taking into account the importance of revising the scientific and specialized terms, the alternative term "teatrenevesht" has been proposed.

**Keywords:** *Reviewing the term drama, new discourses in theater studies, the background of drama and theater, the term theater writing.*

### ***Extended Abstract***

#### **1. Introduction**

Genealogy, investigation, and revision of scientific terms that are added to the lexicon of a discourse or a knowledge field due to translations or cultural dialogues are self-evident and undoubtedly important. Even so, despite of expansion and development of teatrology and performing arts studies as knowledge fields, terminology, and term creation as an academic practice have received less attention in these fields.

In Persian, one of the most frequent and functional terms in dramatics and dramatic literature studies is the key term "Namayeshnameh" a synonym of the playscript in English, which seems to have been coined as a Persian equivalent to the foreign French word pièce between the second half of the 1930s and the second half of the 1940s based on the word formation rules and regulation of the First Academy for the Persian language, and the growing desire of independent artists and theorist of that period to create native specialized and updated terms and was welcomed by writers, researchers, translators and audiences of theater. In recent years, the expansion and development of studies and theorizations in the field of teatrology and dramatic literature, led to the rise of new theoretical discourses such as the theory of performance and other theories that will be discussed in this essay, this new coming term an unignorable terminological contradiction has occurred. by the proposition of these new discourses that emphasize on ontological distinction of "Theater" and "Spectacle" the term Namayeshnameh seems inefficient and problematic. If we believe in the undeniable duality of the phenomena of Spectacle and theater as a defensible academic or intellectual doctrine, it becomes necessary to revise the Persian alternative term

Namayeshnameh which is an ineffective translation for the words "pièce" and "play".

This research seeks to provide a possible definition of the theater text (play) based on linguistic theories and then reflects on the possibility of revision of the word Namayeshnameh and word formation strategies for any proposed alternative term.

It seems that term creation and revision in the translation of scientific terms will expand the realms of knowledge, improve the status of definitions and meanings, strengthen the relationship between researchers and researched fields, and increase accuracy and precision in dealing with researched subjects. Furthermore, such an attitude will attract the attention of the fields and foundations of theater studies, especially university theater to lexicology methods and the necessity of revising the theoretical foundations of knowledge under epistemological methods and is of considerable importance.

## **2. Literature Review**

Generally, not only in the modern age due to the spread of Western knowledge but also traditionally in the Persian literature, humanities, and philosophical investigations, we are facing with a wide range of neological, terminological, and word formation studies. Historically, Abu Bakr Rabi bin Ahmad Al-Khari, Abu Ali Sina, and Abu Rihan Biruni were among the pioneers of neology in the scientific language who created Persian equivalents for Arabic or Greek terms. But, officially, the establishment of Tehran University and Iranian Medical Academy in 1934, then First Academy for the Persian Language founded in 1935, and after the Islamic Revolution, the University Publishing Center, and finally the Persian Language and Literature Academy, the task of creating choosing words and terms have been in charge. Many academic studies in this field are concluded, Nevertheless in Persian theater studies such reflections are unprecedented.

## **3. Methodology**

This study is conducted with a descriptive-analytical method because of its subject matter and proportionality of the method. Desk research based on the data was collected in a library method by using the theoretical frameworks. The conclusions are trusted by rational discussions.

## **4. Results**

This study clearly shows that the created term Namayeshnameh, not

only is not efficient enough but also causes misconceptions and misunderstandings. Therefore based on some intellectual and academic arguments the new term Teatrnevesht is suggested.

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