

## Candidate 4 evidence

"Freedom of expression is the foundation of human rights, the source of humanity and the mother of truth"<sup>1</sup>

The power of theatre to ignite social change cannot be overstated<sup>2</sup>; despite this, it is often dismissed as mere entertainment. This belief, however, is incorrect as theatre holds the responsibility of conveying important messages to audiences and prompts reflection beyond the confines of the stage. From the civil rights<sup>3</sup> movement to contemporary issues like climate change<sup>4</sup> and LGBTQ+ rights<sup>5</sup>, theatre has played a role in amplifying voices and inspiring action. Nevertheless, it becomes easy to underestimate the power it holds to bring about social change when in a community that has freedom of expression and voice. So, when the freedom of expression is oppressed, is it right to assume that the very essence of theatre is also threatened?

As an Iranian woman who loves theatre and art, I've always struggled with the intricate relationship between freedom of speech and the artistic landscape in Iran. The unescapable censorship and societal constraints cast a shadow over practitioners, inhibiting their creativity and genuine expression. In a country where government mistreatment is

---

<sup>1</sup>Liu Xiaobo, December 10, 2010, Nobel Lecture at the Nobel ceremony <https://www.nobelprize.org/prizes/peace/2010/xiaobo/lecture/> [accessed 10<sup>th</sup> November 2023]

<sup>2</sup>Malcom Reed, 2024 Edvigo Academy, The Role of Theatre in Society, <https://edvigo.com/humanities/role-theater-society-look-power-performance/> [accessed 17<sup>th</sup> February 2024]

<sup>3</sup>Ms. Barbara Schaffer Bacon, August 28, 2013, Arts Practice, and the Civic Rights <https://blog.americansforthearts.org/2019/05/15/then-and-now-arts-practice-and-the-civic-rights-movement> [accessed 18<sup>th</sup> February 2024]

<sup>4</sup>Alessandra French, November 28, 2019, Posted in Arts, The Role of Theatre in Drawing Attention to Climate Change <https://theboar.org/2019/11/theatre-attention-climate-change/> [accessed 18<sup>th</sup> February 2024]

<sup>5</sup>Michael Billington, Tuesday 3<sup>rd</sup> April 2012, The Guardian <https://www.theguardian.com/stage/2012/apr/03/q-queer-theatre-modern-drama> [accessed 18<sup>th</sup> February 2024]

extensive, it is understandable why artists feel compelled to express their anger through their art. However, the persistent censorship and the ever-present risk of retaliation force artists to tread cautiously, navigating a fine line between self-censorship and the imperative to convey their truth.

Before the dominance of Islam, when Zoroastrianism<sup>6</sup> was the primary religion, Iran was renowned for its theatre<sup>7</sup>. However, with the emergence of the Iranian regime from the 1979 Revolution, which ousted Shah Mohammad Reza Pahlavi's monarchy and set up an Islamic Republic led by Ayatollah Ruhollah Khomeini, the landscape of Iranian theatre underwent notable change. During the revolution's aftermath, theatre practitioners turned to plays addressing political and social issues. Several revolutionary plays by Jean-Paul Sartre, Nazim Hikmet, and Bertolt Brecht were performed<sup>8</sup>. In Tehran's southern districts, street plays with sharp political overtones initially found a platform, however when Saeed Soltanpour<sup>9</sup>, playwright, and director of *Mr. Abbas Worker of Iran National*, performed this play as street theatre in Tehran after the 1979 revolution, he was arrested and executed<sup>10</sup>. The social crises following the revolution, including the Iran-Iraq War throughout 1980-1988 and the imposition of the mandatory Islamic hijab for women in March 1979, alongside

---

<sup>6</sup> “a religion that developed in ancient Iran, based on the idea that there is a continuous fight between a god who represents good and one who represents evil, Cambridge dictionary, [https://dictionary.cambridge.org/dictionary/english/zoroastrianism?q=Zoroastrianism#google\\_vignette](https://dictionary.cambridge.org/dictionary/english/zoroastrianism?q=Zoroastrianism#google_vignette) [accessed 18<sup>th</sup> February 2024]

<sup>7</sup> Nazanin Sahamizadeh, published 24<sup>th</sup> March 2022, page 1, New Iranian plays, [accessed 5<sup>th</sup> December 2023]

<sup>8</sup> Nazanin Sahamizadeh, published 24<sup>th</sup> March 2022, page 16, New Iranian plays, [accessed 5<sup>th</sup> December 2023]

<sup>9</sup> Name: Unknown, (n.d), Iran's Wall of Shame <https://journalismisnotacrime.com/en/wall/saeedsoltanpour/> [accessed 18<sup>th</sup> February 2024]

<sup>10</sup> Nazanin Sahamizadeh, published 24<sup>th</sup> March 2022, page 16, New Iranian plays [accessed 5<sup>th</sup> December 2023]

restrictions imposed by Islamic organisations, prompted many artists to flee the country. Notably, Abbas Nalbandian<sup>11</sup> and others tragically took their own lives due to the oppressive conditions that forced them out of theatre.

The Iranian regime has quite clearly affected and changed many systems in Iran however it still struggles to change the people, as represented most recently through the Women life freedom movement, a movement which was ignited due to the fury created when yet another young girl (Mahsa Amini) in Iran was murdered for not wearing a hijab on the 16<sup>th</sup> of September 2022<sup>12</sup>. Women all over Iran were seen on the streets, bravely burning their hijabs, cutting their hair in protest<sup>13</sup> and demanding gender equality from the government. Their courage brings about the question on whether, despite regulations, Iranian theatre practitioners may still be cleverly trying to get messages across about censored themes like politics, human rights, gender roles and even sexuality.

So, in a society where freedom of expression is oppressed, does the essence of theatre stand threatened, or does it hold the potential to defy censorship and ignite change? And if it does, how do Iranian practitioners navigate the delicate balance between self-censorship and the imperative to convey their truth in the face of such repressive societal constraints?

---

<sup>11</sup> Nazanin Sahamizadeh, published 24<sup>th</sup> March 2022, page 17, New Iranian plays [accessed 5<sup>th</sup> December 2023]

<sup>12</sup> Nassim Khadem and Olivia Ralph, September 16<sup>th</sup> 2023, <https://www.abc.net.au/news/2023-09-16/iran-mahsa-amini-anniversary-women-life-freedom-uprising-protest/102861220> [accessed 18<sup>th</sup> February 2024]

<sup>13</sup> Anna Kaplan, 23<sup>rd</sup> September 20 <https://www.abc.net.au/news/2023-09-16/iran-mahsa-amini-anniversary-women-life-freedom-uprising-protest/102861220> [accessed 18<sup>th</sup> February 2024]

Using Nadia Fall's *Welcome to Iran* (Theatre Royal Stratford East, 2020), *A Moment of Silence* by Mohammad Yaghoubi (Factory Theatre, Toronto, 2016) and *Isfahan Blues* by Torange Yeghiazaryan (Buriel Clay Theatre, San Francisco, 2015) one can consider the extent in which Iranian practitioners can express their voice through their creativity within these specific productions.

Nadia Fall's *Welcome to Iran* was Commissioned by Theatre Royal Stratford East and the National Theatre and was originally scheduled for launching at Theatre Royal Stratford East in April 2020, however the production was paused due to lockdown measures. As part of Lockdown Theatre, it was recorded by Bertie Carvel<sup>14</sup> who worked with Fall, actors, and sound designers to 'reflect the spirit of the original production, while using sound to engage a radio audience'.

*Welcome to Iran* follows the journey of Ava, played by Maimuna Memon, who is a dual-heritage British Iranian in her twenties that travels to Iran to connect with her family, after the death of her estranged Iranian father. During this trip she tries to learn more about her father and his past and throughout this process also learns more about the country and is swept into a world of raves and raids, all whilst negotiating family politics and the morality police. Fall's semi-autobiographical script is an "exploration of contemporary Iran, seen through the eyes of both residents and visitors."<sup>15</sup>

---

<sup>14</sup> BBC, Drama on 3: Welcome to Iran, Sunday, 23 May 2021  
<https://www.bbc.com/mediacentre/proginfo/2021/21/drama-on-3> [accessed 20<sup>th</sup> February 2024]

<sup>15</sup> Philip Fisher, Date: Unknown, British Theatre Guide <https://www.britishtheatreguide.info/reviews/lights-up-welc-19909> [accessed 20<sup>th</sup> February 2024]

Considering the themes prevalent throughout the story: politics, mental health, complex relationships; it is difficult to see how the play could pass censorship in Iran<sup>16</sup>, to the point where even Fall acknowledges this issue. This brings attention to the contrast between the creative freedoms enjoyed by practitioners in Britain, allowing them to explore controversial topics without fear of persecution compared to their counterparts in Iran who resonate with these injustices more, yet find their voices are silenced. Through her own experiences of the country, however, together with detailed interviews of those still living under the Regime, Fall tried to convey contemporary Iranian life in a way a UK audience may not have expected:

"When I went to Iran, I was not sure what I would find. As I met with everyday Iranians, from taxi drivers to baristas, from nail technicians to students, I was able to glimpse under the skin of this incredible country. With the play, I wanted to disrupt the illusions and pre-conceptions we tend to hold here in the West"<sup>17</sup>

With this greater creative freedom, Fall was able to explore the issue of police brutality through the lens of a police raid at an illegal party in Iran. She does this specifically through the character of Sadaf, one of Ava's family friends, in which she provides a first-hand account of growing up in Iran, particularly through her experiences at these illegal parties. Sadaf's casual mention of "handcuffs and beatings," replied with Moriah Borokey's - Sadaf's

---

<sup>16</sup> Robert Dex, May 28, 2019, The Standard <https://www.standard.co.uk/culture/theatre/nadia-fall-iran-play-theatre-royal-stratford-east-a4153246.html> [accessed 20<sup>th</sup> February 2024]

<sup>17</sup> Unknown, 19<sup>th</sup> Feb 2020, Stratford East <https://www.stratfordeast.com/news/welcome-to-iran-cast-announced> [accessed 20<sup>th</sup> February 2024]

cousin - grim reminder of "a hundred lashes if you get a cop with a bad mood," shows the harsh realities faced by individuals in what should be considered safe environments. Fall directed her actors to communicate a normalcy to the situation, by using an upbeat, mocking tone as they recounted their encounters with the police. The characters unbothered attitudes along with their sarcastic tones and laughter proved as a juxtaposition of combining disturbing events with light-hearted banter, showing the normalisation of police violence within their society, with their descriptions coming across as a coping mechanism to the audience. Fall was able to convey a powerful message that despite media portrayal, Iranians are ordinary people who like to enjoy their life in the same way as people in the west: "the difference between us here and them there is not great. it is about creating empathy"<sup>18</sup>. In her production, Fall wanted the audience to see the similar human nature between Iranians and people elsewhere, even under the weight of oppressive regimes. She expresses this sentiment, when saying, "People are people, first and foremost, with all their contradictions - love, death, oppression and resistance all coexist together."<sup>19</sup> However, it is important to realise that despite Fall's attempts to connect with the Iranian experience through the theme of police brutality, the openness in which she discusses this would not surpass censorship in Iran therefore, only individuals who have left Iran and have access to uncensored media would have the opportunity to watch and fully grasp the core messages of Fall's production.

---

<sup>18</sup> Sunday, 23 May 2021, BBC, Drama on 3: Welcome to Iran <https://www.bbc.com/mediacentre/proginfo/2021/21/drama-on-3> [accessed 20<sup>th</sup> February 2024]

<sup>19</sup>. Unknown, 19<sup>th</sup> Feb 2020, Stratford East <https://www.stratfordeast.com/news/welcome-to-iran-cast-announced> [accessed 20<sup>th</sup> February 2024]

Fall's strategic use of periodically presenting short monologues from the various individuals encountered by Ava, serves as an image for the changing dynamics within Iranian society: "I think of it as a kind of mood board of an experience of visiting Iran"<sup>20</sup>.

Fall was also able to cleverly incorporate the theme of mental health into her production through a scene where Ava unravels the truth about her father's death. When Ava's stepsister, Leila (played by Isabella Nefar) hands her a letter penned by their late father, intended for Ava's eyes only, it unveils a hidden aspect of their family's history — their father's struggles with mental health. However, Ava's stepbrother, Reza, (played by Nicholas Karimi), attempts to prevent her from reading the letter as he shouts in an angry and frustrated tone. His discomfort and shame on their father's mental health becomes clear during a moment of desperation to shield the family's secrets where his outburst ends in him snatching the letter and throwing it into flames.

Leila then curses her brother and takes it upon herself to tell Ava what the letter was - a suicide note, where she says: "the police said he fell, then they said he was pushed, but Ava he had the letter for you in his pocket. he jumped. Ava this was his suicide note" Nefar preformed this line with a nervous tone and hesitance by speaking with a slow pace which shed light on the challenges of discussing mental health openly in Iranian culture, as evidenced by the police's and Reza's reactions. The characters reactions and behaviours show the cultural taboo surrounding discussions of mental health within Iranian society, where such topics are often met with silence and avoidance. The stigma surrounding men

---

<sup>20</sup> Sunday, 23 May 2021, BBC, Drama on 3: Welcome to Iran, <https://www.bbc.com/mediacentre/proginfo/2021/21/drama-on-3> [accessed 20<sup>th</sup> February 2024]

and their emotions is particularly amplified in Iran where the misogynistic government impose the stereotype that men are stronger than women and therefore shouldn't deal with any mental issues. This theme is barely ever represented in theatre in Iran due to censorship from the government which further strengthens the cultural taboo.

The decision to subtly integrate mental health through the deliberate choice of monologues allowed for the essence of Iranian life to authentically be captured and offered an audience insight into Iranian societal norms: "In effect this turns the play into an audio collage which contains a patchwork quilt of voices and experiences."<sup>21</sup>

*A Moment of Silence* was written and directed by Mohammad Yaghoubi in Tehran, Iran, in December 2001. However, the English premiere was presented by Nowadays Theatre Company at the SummerWorks Performance Festival at the Factory Theatre Main-space in Toronto, Canada, on the 6<sup>th</sup> of August 2016<sup>22</sup>

It follows the character of Shiva (Sarah Marchand), who wakes up from a 'coma' after three years to a world transformed by the introduction of the Islamic regime. Her journey becomes a repeating cycle, with months of unconsciousness occurring over the span of a decade. Each time she wakes, she faces different challenges such as the war with Iraq, the killings of artists, and the changing dynamics within her family, as her periods of

---

<sup>21</sup> John Chapman, May 28<sup>th</sup> 2021 <https://2ndfrombottom.wordpress.com/2021/05/28/welcome-to-iran-online-review/> [accessed 20<sup>th</sup> February 2024]

<sup>22</sup> Unknown, Nowadays Theatre <https://www.nowadaystheatre.org/Shows/moment-silent-2016/> [accessed 20<sup>th</sup> February 2024]

unconsciousness become a metaphor for the detachment common in times of political distress.

Yaghoubi's directorial ability to stage a performance in Iran, despite the politically charged nature of the themes explored, highlights his talent and intelligence. Yaghoubi's direction was praised for its ability to address controversial issues that would typically face censorship: "Yaghoubi allows us a glimpse into the fear, isolation, and confusion of such restrictions in *A Moment of Silence*. It is a hauntingly insightful piece that left me wondering how Iran will recover from this collective silencing"<sup>23</sup>.

Yaghoubi's intentions are clear, as he consistently portrays the individual impacts of Iran's issues: "Moreover, it presents a family's life and how they lose hope and happiness over time. It shows how losing freedom of expression coincides with losing happiness and hope."<sup>24</sup> The difficulty in communicating controversial themes in Iran is a clear struggle that many directors, including Yaghoubi, face. In one of Yaghoubi's other plays, *Heart of Dog*, he mocked the mandatory dress code established by the Islamic government by making the men wear hijabs, which caused backlash from authorities: "Our performance was to run for thirty nights, but when the state censors saw men wearing a headscarf, on the eighth night, they warned us that the performance would be banned. I decided to have the cast remove

---

<sup>23</sup> Unknown, 2016 Nowadays Theatre <https://www.nowadaystheatre.org/Shows/moment-silent-2016/> [accessed 20<sup>th</sup> February 2024]

<sup>24</sup> Marjan Moosavi, 15<sup>th</sup> October 2016, The Theatre Times <https://thetheatretimes.com/interview-mohammad-yaghoubi-acclaimed-iranian-playwright/> [accessed 20<sup>th</sup> February 2024]

their scarves to save the show but even for eight days, it was an audacious way to ridicule mandatory veiling, and I'm very content about what I did."<sup>25</sup>.

Despite his success in portraying these themes in Iran to audiences, and cleverly avoiding censorship, Yaghoubi explained his excitement for being able to write outside of Iran and has discussed how the freedom of expression in Canada has given him a new sense of creativity: 'There is the privilege of writing without censorship, which is motivating me to write more.'<sup>26</sup>

Yaghoubi's direction, in collaboration with set designer Saeed Hasanlou, created a creative synergy that resulted in a design that effectively communicated themes of isolation and confinement. The minimalist approach to the set provided a canvas for conveying the psychological journey of the characters: 'The simple set, just a few white door frames and boxes against a black backdrop, made the story seem universal, even though it is so specifically located in both time and place.'<sup>27</sup> Hasanlou's design choice to create a contrast between the white door frames and the black backdrop symbolised the boundaries within Shiva's world, highlighting that sense of isolation from her surroundings. Yaghoubi and Hasanlou cleverly made use of boxes which emphasised the confinement and restriction experienced by the characters. By incorporating written stage directions, like 'a key turning

---

<sup>25</sup> Marjan Moosavi, 15<sup>th</sup> October 2016, The Theatre Times <https://thetheatretimes.com/interview-mohammad-yaghoubi-acclaimed-iranian-playwright/> [accessed 20<sup>th</sup> February 2024]

<sup>26</sup> Marjan Moosavi, 15<sup>th</sup> October 2016, The Theatre Times <https://thetheatretimes.com/interview-mohammad-yaghoubi-acclaimed-iranian-playwright/> [accessed 20<sup>th</sup> February 2024]

<sup>27</sup> Allison Gerson, 6<sup>th</sup> August 2016, Mooney On Theatre <https://www.mooneyontheatre.com/2016/08/06/a-moment-of-silence-nowadays-theatre-2016-summerworks-review/> [accessed 28<sup>th</sup> February 2024]

in a keyhole', projected onto one of the boxes, the production conveyed the threat present in Shiva's world, while also allowing room for audience interpretation: 'although we never actually see or hear bombing or violence, the threat and danger are cleverly conveyed through written stage directions projected onto one of the boxes.'<sup>28</sup>

Yaghaoubi also made a bold directorial choice to end the play with an audience participation element, where they were asked to stand and observe a moment of silence. This immediately invited deeper reflection and served as a moment of respect to people in Iran who have lost their lives in the fight for freedom of expression. However, in the context of a performance outside of Iran, such as in Canada, the interpretation and impact of this directorial choice may have differed. While the act of standing may have evoked contemplation, its impact on the Canadian audience was a concern for Yaghaoubi: 'I'm curious to see the Canadian audience's response when they're asked to stand up and be silent. In Iran, we were asking the audience to be political activists by standing and being silent. The very act of standing was transgressive, but here I'm not sure standing can be interpreted as such.'<sup>29</sup> In a society where freedom of expression is more accessible, the act of standing may not carry the same political significance as it does in a repressive regime like Iran. In such context, it became more performative than transgressive, yet Yaghaoubi believed the silence crucial for acknowledging the human experiences onstage, allowing

---

<sup>28</sup> Allison Gerson, 6<sup>th</sup> August 2016, Mooney On Theatre <https://www.mooneyontheatre.com/2016/08/06/a-moment-of-silence-nowadays-theatre-2016-summerworks-review/> [accessed 28<sup>th</sup> February 2024]

<sup>29</sup> Marjan Moosavi, 15<sup>th</sup> October 2016, The Theatre Times <https://thetheatretimes.com/interview-mohammad-yaghaoubi-acclaimed-iranian-playwright/> [accessed 20<sup>th</sup> February 2024]

audience members to connect more deeply with characters whose life experiences some 5600 miles away still had resonance.

*Isfahan Blues* by Torange Yeghiazarian was inspired by Duke Ellington Orchestra's historic 1963 tour to Iran and Vida Ghahremani who was a famous actress in Iran and Yeghiazarian's mother. It begins when Bella (Vida Ghahremani) meets Ray (L. Peter Callender), and a friendship is formed which makes them decide to travel together to Isfahan. The narrative unfolds through a dynamic interplay of past and present, as we follow the journeys of Bella and Ray. In the past, we witness the youthful optimism of Bella and Ray as they travel to Isfahan, while in the present, we see them reflecting on their memories and grappling with the repercussions of Bella's departure from Iran following the Islamic Revolution of 1979. This shifting perspective allows for an exploration of themes such as anger and isolation, as Bella confronts the challenges of navigating identity in a world of flux. Co-produced with Golden Thread Productions *Isfahan Blues* was staged in the Buriel Clay Theatre, San Francisco in May of 2015 and, in Yeghiazarian's words: "Contrary to today's political stalemate between the US and Iran, this production aims to shed light on a little-known historical moment when a uniquely American art form inspired generations of young Iranian musicians. I want to focus on Iranian and Iranian-American narratives, particularly women. Because I'm seriously annoyed by preconceived notions of Iranian women as oppressed. Similarly, I find a lot of misunderstanding and sheer ignorance about contemporary Iran. And so, I address that in my writing"<sup>30</sup>

---

<sup>30</sup> Torange Yeghiazarian, Date: Unknown [Writing | Homepage \(torangeyeghiazarian.com\)](https://www.torangeyeghiazarian.com) [accessed 28<sup>th</sup> February 2024]

Yeghiazarian introduces the issues that surround the Islamic Republic through a dialogue between Bella and Ray which crafts a commentary on the interplay of identity and censorship within the Islamic Republic. Through Bella's expression of anger towards Iran, Yeghiazarian sheds light on the emotional connection individuals maintain with their homeland despite political exile. In the dialogue Ray says 'do they still show your films in Iran? I thought they would be banned' in which Bella replies with "Are you crazy? of course they are banned. they wiped me off the history of cinema for thirty-five years and now suddenly they want to honour me?" Director Laura Hope intended to portray anger and sadness in this moment and therefore Ghahremani used an angry facial expression and emphasis on the words "wiped me off" using a loud volume to show her frustration with the regime. this moment explores the impact of censorship on people's lives, which looks to remove their contributions from the collective memory of society and the regime's attempt to co-opt Bella's legacy highlights the hypocrisy present in government-controlled censorship.

Despite the intelligence and bravery of practitioners in Iran, they are consistently burdened by the constraints of censorship, so obstructing their ability to express themselves freely compared to other practitioners around the world. The productions I have explored did indeed demonstrate the originality of Iranian practitioners, particularly Mohammad Yaghoubi's ability to employ symbolism of current social status' through strategic design elements and clever directions, allowing the opportunity to avoid censorship while still exploring their beliefs. The productions also highlighted how practitioners like Nadia Fall, who aren't Iranian and haven't directed productions within Iran, can explore issues with greater depth in more liberal western environments.

This contrast brings back the question on whether in the suppression of freedom of expression, the essence of theatre is threatened. Theatre undoubtedly faces a threat from censorship, as it creates a sense of fear which drives practitioners away from their craft, yet the courageous few who choose to confront these challenges can often push creative boundaries and provoke meaningful discourse beyond the stage itself.

So, can Iranian theatre practitioners still express their voice?

While these brave practitioners should be applauded for their courage to voice their beliefs through their art, it is inevitable that a dictatorship will always have the ultimate power of silence: "There is freedom of speech in Iran, but there's no freedom after you've spoken"<sup>31</sup>

---

<sup>31</sup> Shaparak Khorsandi, Date; Unknown <https://www.azquotes.com/quote/792668> [accessed 10<sup>th</sup> March 2024]

## Bibliography:

Bacon, B. August 28, 2013, Arts Practice, and the Civic Rights, [online] available from: <https://blog.americansforthearts.org/2019/05/15/then-and-now-arts-practice-and-the-civic-rights-movement> [accessed 18th February 2024]

Billington, M. Tuesday 3rd April 2012, The Guardian, [online] available from: <https://www.theguardian.com/stage/2012/apr/03/q-queer-theatre-modern-drama> [accessed 18th February 2024]

Chapman, J. May 28th 2021, , [online] available from: <https://2ndfrombottom.wordpress.com/2021/05/28/welcome-to-iran-online-review/> [accessed 20th February 2024]

Dex, R. May 28, 2019, The Standard, , [online] available from: <https://www.standard.co.uk/culture/theatre/nadia-fall-iran-play-theatre-royal-stratford-east-a4153246.html> [accessed 20th February 2024]

Fisher, P. (n.d), British Theatre Guide, , [online] available from: <https://www.britishtheatreguide.info/reviews/lights-up-welc-19909> [accessed 20th February 2024]

French, A. November 28, 2019, Posted in Arts, The Role of Theatre in Drawing Attention to Climate change, [online] available from: <https://theboar.org/2019/11/theatre-attention-climate-change/> [accessed 18th February 2024]

Gerson, A. 6th August 2016, Mooney On Theatre,[online] available from: <https://www.mooneyontheatre.com/2016/08/06/a-moment-of-silence-nowadays-theatre-2016-summerworks-review/> [accessed 28th February 2024]

Kaplan, A. 23<sup>rd</sup> September 20, , [online] available from: <https://www.abc.net.au/news/2023-09-16/iran-mahsa-amini-anniversary-women-life-freedom-uprising-protest/102861220> [accessed 18<sup>th</sup> February 2024]

Khadem, N. and Ralph, O. September 16<sup>th</sup> 2023, , [online] available from:  
<https://www.abc.net.au/news/2023-09-16/iran-mahsa-amini-anniversary-women-life-freedom-uprising-protest/102861220> [accessed 18<sup>th</sup> February 2024]

Khorsandi, S. (n.d), [online] available from: <https://www.azquotes.com/quote/792668>  
[accessed 10th March 2024]

Moosavi, M. 15th October 2016, The Theatre Times, [online] available from:  
<https://thetheatretimes.com/interview-mohammad-yaghoubi-acclaimed-iranian-playwright/>  
[accessed 20th February 2024]

Muslu, S. (n.d) Historyen, Life in Iran Before the Islamic Revolution, , [online] available  
from: <https://www.historyen.com/life-in-iran-before-the-islamic-revolution/> [accessed 18th  
February 2024]

Reed, M. 2024 Edvigo Academy, The Role of Theatre in Society, [online] available from:  
<https://edvigo.com/humanities/role-theater-society-look-power-performance/> [accessed 17th  
February 2024]

Sahamizadeh, N. published 24th March 2022, page 1, [book] New Iranian plays, [accessed  
5th December 2023]

Xiaobo. L, Nobel Lecture at the Nobel ceremony, Absentia, December 10, 2010, [online]  
available from: <https://www.nobelprize.org/prizes/peace/2010/xiaobo/lecture/> [accessed 10th  
November 2023]

Yeghiazarian, T. (n.d), [online] available from: <https://torangeyeghiazarian.com/writing/>  
[accessed 28th February 2024]

Name: Unknown, 19<sup>th</sup> Feb 2020, Stratford East, [online] available from:  
<https://www.stratfordeast.com/news/welcome-to-iran-cast-announced> [accessed 20<sup>th</sup>  
February 2024]

Name: Unknown, (2016), Nowadays Theatre, [online] available from:

<https://www.nowadaystheatre.org/Shows/moment-silent-2016/> [accessed 20<sup>th</sup> February 2024]

Name: Unknown BBC, Drama on 3: Welcome to Iran, Sunday, 23 May 2021, , [online] available from:

<https://www.bbc.com/mediacentre/proginfo/2021/21/drama-on-3> [accessed 20<sup>th</sup> February 2024]

Name: Unknown, (n.d) Iran's Wall of Shame, [online] available from:

<https://journalismisnotacrime.com/en/wall/saeedsoltanpour/> [accessed 18<sup>th</sup> February 2024]

“a religion that developed in ancient Iran, based on the idea that there is a continuous fight between a god who represents good and one who represents evil, Cambridge dictionary,

[https://dictionary.cambridge.org/dictionary/english/zoroastrianism?q=Zoroastrianism#google\\_vignette](https://dictionary.cambridge.org/dictionary/english/zoroastrianism?q=Zoroastrianism#google_vignette)[accessed 18<sup>th</sup> February 2024]

A note of thanks to \_\_\_\_\_ for providing me with access to the recorded production of *Welcome to Iran*.