Acting styles are divided into two main branches in dramatic arts. The First branch is according to emotional and thrills memory that was collected and edited by Constantin Stanislavsky. In another branch the Alienation of Bertolt Brecht is mentioned. The actor is the narrator of the role with acquired rule and overcoming thought on feeling. Exploring in other theories of acting, we witness the signs which tend to one of these two styles. This research by addressing theories and styles of acting, investigates the function of fixed and author comedian in a library and observational way. Contrast between Stanislavsky’s and Brecht’s acting styles in characterization and how to create a role for designing and performing the character of fixed and author comedian is evaluated. The kinds of theories and styles of acting are analyzed in chapter two which are divided to main branches. The definition of the Kinds of comedy, origin and characteristics are evaluated in chapter three. The function of fixed and author comedian is evaluated and contrasted with addressing world cinema fixed and author comedians with the acting styles perspective in chapter four. Comedian actors’ methods and manners is evaluated with the introduction of various types of comedy character in Iranian cinema in chapter five. Therefore studding and searching in the theories of acting and observing works, the manner of function of fixed and author comedians with who

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