

T.C.
KOCAELİ ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ

**BERTOLT BRECHT'S EPIC THEATER AND ITS EFFECT ON
CARYL CHURCHILL AS A REPRESENTATIVE OF
BRITISH DRAMA**

YÜKSEK LİSANS TEZİ

ZAFER ŞAFAK

ANA BİLİM DALI: BATI DİLLERİ VE EDEBİYATLARI
PROGRAMI : İNGİLİZ DİLİ VE EDEBİYATI

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DANIŞMAN : PROF. DR. METİN TOPRAK

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ÖZET

Bertolt Brecht tarafından 20. yüzyılın erken döneminde oluşturulan ve ilerleyen dönemlerde zirveye çıkan epik tiyatro, ilk kez Aristo tarafından ortaya atılan ve uzun çağlar boyunca devam edip gelen tiyatro geleneğine meydan okumuştur.

Epik tiyatroyu oluştururken Marksist görüşlerden ve diyalektik tarih anlayışından hareket eden Bertolt Brecht, epik oyunları aracılığıyla toplumsal ayrışmayı/aşağılamayı, ekonomik sömürüyü ve art niyetli siyasi yönlendirmeyi açığa çıkarmayı amaçlamıştır. Epik tiyatroyla dördüncü duvar diye adlandırılan, seyirciyle oyuncuyu ayıran hayali engeli ve bu tiyatronun yanılması bozmaya ve engellemeye çalışan Brecht, seyircisini eleştirel ve müdahaleci düşünmeye teşvik eder. Böylece O, insanın kaçınılmaz kaderi gibi mazeretlerle yüzyıllardır kandırılan seyirciyi uyaramaya çalışır. Brecht için üst yapının bir vasıtası olan sanat, toplum içerisindeki vuku bulan kötülükleri örtmek için kötüye kullanılmıştır. Epik tiyatroyla Brecht, tiyatro geleneğini ters yüz ederek onun amacını gizlemekten ifşa etmeye çevirmiştir. Brecht'in Almanya'da başlattığı ve başarıya ulaştırdığı epik tiyatro dünya'nın farklı yerlerinde de etkili olur ve sosyal, ekonomik ve politik koşulları müsait olan Britanya da, Brecht' in epik tiyatrosunu olumlu karşılayan ülkelerden bir tanesidir. Brecht'in yenilikçi sanatından hareket eden sosyalist feminist Caryl Churchill, sabit cinsiyet rolleri, ataerkil toplumsal yapı ve güç ilişkileri gibi temalara değinir ve cinsiyet ayrımı ve cinsel baskıyı bunlarla ilişkilendirdikten sonra sömürgeci söylemi ve ataerkil otoriteyi yapı sökülümüne uğratmak için eserlerinde Brecht'e özgü epik tiyatronun özelliklerinden faydalanır.

Bu tezin amacı öncelikle Brecht 'in *Cesaret Ana ve Çocukları* ve Churchill'in *Dokuzuncu Bulut* adlı eserlerinde epik tiyatro öğelerinin kullanımını göstermek ve epik tiyatro özelliklerinin iki eserde de haksız güç ilişkilerini ortaya çıkarmakta ve toplumsal değişimi başlatmakta ne derece etkili olduğunu ortaya koymaktır.

Anahtar Kelimeler: Epik Tiyatro, Dördüncü Duvar ve Yanılması, Müdahaleci Düşünme, Güç İlişkileri, Toplumsal Değişim

ABSTRACT

Epic theater, which is formed by Bertolt Brecht in the early 20th century and peaks in the following decades, challenges the persistent drama convention initiated first by Aristotle.

Bertolt Brecht, who is propelled by Marxist convictions and dialectical conception of history while shaping his epic theater, aims to expose social degradation, economic exploitation and political manipulation by means of epic plays. Brecht, who tries to thwart the illusion of the fourth wall through epic theater, encourages his audience into critical and interventionist thinking so that he can warn them who have been deceived for ages under the excuse of inevitability of human fate. For Brecht, art, which is a means of superstructure, has been manipulated to disguise the evils taking place in a society. Through epic theater, Brecht has reversed the drama tradition from disguise to disclosure. What Brecht has commenced and succeeded in Germany becomes influential in different parts of the world and Britain is one of these countries where the social, political and economic conditions are available to welcome Brecht's epic theater. Acting on Brecht's innovative art, socialist feminist Caryl Churchill deals with such themes as fixed gender roles, patriarchy and power relations and she employs Brechtian epic devices in her works to deconstruct colonialist discourse and patriarchal authority after having demonstrated their connections with sexist discriminations and oppression.

The objective of this thesis is to illustrate the use of epic devices in Brecht's *Mother Courage and Her Children* and Churchill's *Cloud Nine* and to point out how effective the epic features in both works to disclose the shortcomings of unjust power relations and to instigate the social change.

Key Words: Epic Theater, Illusion of the Fourth Wall, Interventionist Thinking, Power Relations, Social Change

1. INTRODUCTION: THEORETICAL PART

Bertolt Brecht and his epic works, which have given way to a political theater around the world and particularly in British Drama, represented by such figures as Howard Brenton, David Hare and Edward Bond. Among these playwrights Caryl Churchill, whose work is one of the subject matters of this thesis, still bear a pressing need for the 21st century circumstances and audience.

Bertolt Brecht, who has demonstrated his talent in Germany, has proved worldwide impact on theater particularly in British Drama. His epic theater, which was composed and supported largely by his amalgam of ideas and theoretical works, has stimulated a political theater that is interventionist in nature to break the invisible fourth wall of the stage. Brecht tried to create a theater which encourages problem solving engagement against the passive reception of Aristotelian theater what Brecht termed as 'illusionist theater'. Through the employment of devices of epic theater such as *gestus*, defamiliarization, *not-but* strategy and historicization, which are thoroughly explained in the following chapters, Brecht encouraged his audience that change or 'thinking otherwise' is possible. In doing so, Brecht achieved to protect his audience from 'trance' and he gained critically detached audience who see his plays and socioeconomic events of daily life with fresh aspects. For Brecht stage was an ideological forum of leftist causes through which he did not reproduce the given reality but uncovered it through formal devices such as discordant music, placards, asides and projected images. Through the application of these formal devices, Brecht channelizes audience anxiety from the inevitable catastrophes befallen on man to the intellectual curiosity to control and change them. To this end, epic theater becomes a non-emphatic acting which is didactic, analytic and propagandist for social change. Brecht, who exalts the art of drama through epic theater, does not let his theater promote conservative concerns and he does not allow his audience to leave the theater only with vague recollections of experience and faint expectations for the future. His aim is to subvert the taken-for-granted truths empowered by capitalist systems.

As opposed to European Drama in the 19th century molded significantly by such figures as Ibsen and Shaw, Brecht does not preach the commonplace at least for

the constitution of a well-made play. In *Mother Courage and Her Children*, which constitutes the first part of the thesis, Brecht demonstrates how Anna Fierling, who tries to beat the war by playing its game and only ends up being her own antagonist, and her wish for survival turns into a passion for gaining much out of the war, which in turn her desire fires back and she loses all her three sons. Brecht demonstrates how virtues and moral values are substituted with the ethics of war. Through *Mother Courage and Her Children* Brecht bridges the theme of war with the cruelty of capitalism by implying that war is omnipresent in capitalist societies in the form of combative and competitive circumstance

Epic theater, which Brecht adapted for his *Lehrstücke* (didactic-play), reflects his predisposition for narration and observation of events which in turn gave rise to a modern theater. The boundaries of epic theater include exemplification and discussion of human's mass activities such as war, struggle for opportunity, class warfare, historical events, and contemporary problems. The discussion of these subject matters is oriented towards the realization of the ultimate goal of epic theater; that is to break down the capitalist hegemony.

Epic theater, which includes such main devices as *gestus*, *verfremdungseffekt* and historicization, presents an analytic frame to examine society and the warfare of classes in it. Brecht developed epic theater out of his disdain of bourgeois theater which "emphasized the timelessness of its object...in such a way as to create universal situations that allow Man with a capital M to express himself" (quoted in Reinelt 1996:82). In bourgeois theater, contradictions are always tried to be softened and a superficial coherence is provided. Conditions are presented as if there was no possibility of an alternative occurrence. Developments are not demonstrated suddenly and haphazardly but they are rendered regularly and in a tempered way. In opposition to bourgeois theater which blurs the realities of social network, Brecht felt a pressing need to invent a dramaturgy to reveal what the perennial drama convention has hidden. He states this need by condemning conventional drama as barbaric. "Barbaric delights! We know that the barbarians have their art. Let us create another....Before one thing and another there hangs a curtain: Let us draw it up" (Brecht 1947:189).

Epic theater can be understood better by means of comprehending its supplementary devices specifically the V-effect. It is one of the most effective

devices which Brecht employs to ‘draw up the curtain’ of conventional theater to expose the intentions of the hidden ideologies.

Before the introduction of the term alienation into drama, Marx identified an economic alienation with which Brecht formed the basis of his theory of alienation. According to Marx, labourers produce materials and services that do not belong to them which, causes their exploitation and enslavement (Marx 2000:547). In addition to economic alienation identified by Marx, Ludwig Feuerbach evidenced another dimension of the term by pointing out the alienation in religious sphere. Feuerbach draws attention to religious alienation through which he hypothesises that “God is a human projection of a feeling of want which springs out estranged facets of human beings” (Feuerbach 2008:145).

Acting on this brief background, it can be asserted that the term had already been used in economic, religious and philosophical domains by various intellectuals before its use in the 20th century drama. In Brecht’s terminology, *Verfremdungseffekt* is one of the primary devices of epic theater which is mostly translated as ‘alienation’, ‘distinction’ or ‘defamiliarization’. Before all else, it must be stressed that trying to understand *Verfremdungseffekt* literally as alienation is a misleading and unhelpful attempt as Mumford argues that Brecht tries to encourage his spectators into keen observation and interventionist thinking instead of cooling down the critical faculties of his audience and keeping them wholly away from the play (Mumford 2009:60). In relation to different perceptions of alienation by various disciplines and its common use and undertones in modern societies, Nutku emphasizes the distinction of Brecht’s use of the term and its popular usage. Nutku indicates that in modern societies alienation is the loss of human values, whereas Brecht makes use of the same term to find out and highlight these lost values as his worldview posits that man is not an evident fact but a matter of examination (Ozdemir 2009:9).

In his *A Short Organum for the Theatre*, Brecht defines V-effect as follows “A representation that alienates is one of which allows us to recognize its subject matter, but at the same time makes it seem unfamiliar....[it is] only designed to free socially-conditioned phenomena from that stamp of familiarity which protects them against our grasp today” (Brecht 1947:192). In the same work, Brecht points out there has already been alienation effect in the former theater traditions such as the classical and

medieval theater. They alienate their characters through animal and human masks. Brecht also refers Asiatic theater which makes use of music and pantomime for the same effect (Brecht 1947:192). On this account, it can be asserted that alienation effect had already existed in theater long before it was introduced in the 20th century drama. Notwithstanding the acknowledgement of the use of alienation effect by the former traditions, Brecht argues that these old versions of alienation effect contribute to hypnotic undertones by strengthening the dominant ideology rather than disclose its shortcomings. According to Mumford, the true source of inspiration for Brecht was Chinese opera actor Mei Lanfang, whom Brecht witnessed in Moscow in 1935. In his performance, Mei Lanfang showed his demonstrational skills instead of disguising them and he did not embody the female character he is acting but only quote her (Mumford 2009:61).

In epic theater, the alienation effect principally challenges emotional manipulation of spectators and it rules that actors should not embody characters but demonstrate them through self-critique. Brecht knows that when spectators are pushed into passive reception through empathy, they cannot intervene into the course of actions and they would direct their attention into the characters by putting themselves in actor(s)' place which ultimately results in a feeling of relaxation or relief at the end of the play when the 'problem' is solved.

Blau points out the multi-faceted nature of alienation effect and defines it "alienation is a theory of art, a method of acting and a type of production" and then he maintains his argument that Brecht accepted Aristotle his scapegoat and attacked his conception of theater which resulted in Brecht's disposal of fundamental qualities of traditional drama such as rejection of suspense, pathos and dramatic continuity (Blau 1957:2). In addition to disposal of these elements, Brecht banished catharsis (purgation of feelings) which requires actor and audience identification. Before shifting the next aspect of the same subject matter, it would be illuminating to cite from Thomson and Sacks who argue that in an age of world of agree, V-effect becomes indispensable:

If, however, we continue to think, with Brecht, the world remains in need of change, if we see it as more in the grip of widespread complacency than universal goodness or inescapable banality, then it is apparent that the V-effect has more work than ever to do (Thomson and Sacks 2007:218-219).

Verfremdungseffekt has influenced numerous forms of art other than drama just as Brooker comments that Brecht's ideas are connected to poetry, fiction and film as well as the theater and he argues that alienation effect becomes a device in modern advertising, feature films and sitcoms, in which it loses all its artistic and political effect (Thomson and Sacks 2007:210-218). In relation to V-effect's losing its intrinsic value due to the Western-style market economies which tend to increase the popularity of its products, Mumford gives the example of a whisky advertisement employing alienation effect which replaces its brand 'history' with 'HERSTORY', thus, the advertisement fortified with feminist inclinations aims to increase the number of its customers. Mumford emphasizes that this kind of alienation used in advertisements "hardly fulfills the potential function Brecht intended, but simply serves the capitalist purpose of opening up a new market for whisky sales" (Mumford 2009:71). No wonder these kinds of utilization of V-effects, which are common in popular culture, are diametrically opposed Brecht's intention. Brecht indeed predicted that his theory of verfremdungseffekt would one day be degenerated into normalcy of bourgeois ethics. Knowing that V-effect will be divorced from its social purpose and reduced into entertainment, Brecht explains that:

You know, human nature knows how to adapt itself just as well as the rest of organic matter. Man is even capable of regarding atomic war as something normal, so why should he not be capable of dealing with an affair as small as the alienation effect so that he does not need to open his eyes. I can imagine that one day they will only be able to feel their old pleasure when the alienation effect is offered (Witt 1975:227-228).

Mumford points out genuine utilization of alienation effect today "lives on in forms like the caricatures sketches of politicians found in left-wing newspapers" (Mumford 2009:61).

In various forms of art, V-effect is used either by alienating the subject matter of the art in question or the devices which helps to form the product of this art. In other words, these art forms, which use alienation, do not hide the material and the technics with which the work of art is produced. Consequently, if a painter does not disguise the use of painting materials; if a poet makes it apparent that s/he has worked with words and their coherence, it can be claimed that they utilize alienation effect in their arts. The procedure and the final form of these arts resemble Brecht's disclosure of his theater as a man-made object, an artifact through projections and stage props.

Apart from advertisements, poetry and painting which use *verfremdungseffekt*, novels also include a kind of alienation effect. Feral highlights that the notion of foregrounding has strong affiliations with *verfremdungseffekt* and she refers to its functions in prose. Foregrounding- much like *verfremdungseffekt*- is “seeing objects out of their habitual context” and through its application “the world is rendered less familiar...objects[s] are obscured” and it is an act which increases the difficulty and the duration of perception. The goal of art is defined as “to render the object not as a fixed entity to be recognized.” Feral cites Victor Shklovsky, the Russian formalist, who exemplifies Tolstoy’s use of quasi-Brechtian technique, which Shklovsky designates the term ‘foregrounding’. He argues that “Tolstoi consists not in calling an object by its name, but in describing the object as if seeing it for the first time and treating each incident as if it were occurring for the first time (Feral 1987:464). This tendency in novels echoes Brecht’s commitment on stage for his *Lehrstücke* plays to make objects and incidents unfamiliar for the audience.

Another art form employing V-effect is the film industry, which is one of the variants of popular culture. Movies achieve a unique strength for the spectator-actor identification and movies are used for economic reasons and political propaganda as in the case of war films and box office records. Drawing lesson on this fact, Dziga Vertov, who was a Russian film director and movie theorist, claimed that “Film-drama is the opium of the people....down with bourgeois fairy-tales scenarios.... long live life as it is!” and “Three- four of the human race is stupefied by the opium of bourgeois film-dramas” (Vertov 1984:39-71). Vertov’s statements remind Marx’s statement about religion which affected Brecht to invent *verfremdungseffekt*. Through time directors have realized that bourgeois illusion becomes influential on screen and they consult to Brecht’s device to disrobe the illusion from its bourgeois ideology.

Avant-garde and Underground cinema undertake to reduce the illusion shown on the screen. Jah Uhde notes that Jean-Luc Godard is the first one on international level to employ alienation effect in his movies. Godard is directly influenced by Brecht’s *verfremdungseffekt* and modified it to the cinema (Uhde 1974:29). Godard’s use of episodic structure, inserted titles and other kinds of interruptions and the disassociation of actor from his role/character by introductions such as “This is Marina Janson” or “Juliette Janson” indicate the evidences of alienation effect in his

movies. In his movies, particularly in *Pierrot Le Fou* and *La Chinoise*, he employed distancing elements of dance, poetic and repetitive dialogues, songs and performance within performance, all of which call to mind the extensions or supplementary devices of Brecht's V-effect (Uhde 1974:44). It is also claimed that in Godard films, any kind of pathetic scene that includes violence and suspense which requires emotional reaction is decreased by different maneuvers such as the blood split on the screen may not seem real enough, violence is exaggerated or dramatic moments are deleted.

Brecht did not remain solely on stage in terms of his theory of alienation and he reflected his theory on his film *Kuhle Wampe* which was released in English as "*Who Owns the World ?*" The movie narrates the story of a German family which struggles to survive in dire conditions of unemployment and poverty. Throughout the movie, Brecht employs *gestus* and alienation effect to stress whatever befalls on the family is not a disaster but a compulsory result of the socio-economic conditions. Brecht's use of alienation in *Kuhle Wampe* can be aligned as follows: The son of the family takes off his watch before committing suicide as the watch is worthy of money but human life costs nothing. Searching job becomes a 'job' in its own rights since looking for a job starts and ends between fixed times. The daughter of the family is made to work behind the sign of mortality risk, which indicates that those who could find a job are the people who can risk their lives (Parkan 2004:76-77).

There are many other directors using alienation effect in their films including Bergman and Sjöman in Sweden, Straub and Herzog in Germany, Fellini, Antonioni and Passolini in Italy (Uhde 1974:29). After the Second half of the 20th century, the number of those who have experimented with alienation effect has drastically increased by means of developing film technologies and the appropriation of Brecht's legacy into the taste of popular culture (Uhde 1974:44). Although alienation effect has lost its *raison d'être* by means of these appropriations as in the whisky advertisement, Brecht's legacy has managed to endure for more than six decades. The reception of alienation effect by the movie audience resembles that of the theatrical audience and they do not at first like the devastation of their cinematic illusion. However, alienation effect in cinema has been accepted therefore more experiments have been tried since then.

After clarifying epic theater by focusing on one of its crucial devices *verfremdungseffekt* with its different undertones and uses by various disciplines and different forms of art and popular culture, it is worthwhile to glance at the reception of epic theater among different cultures and countries to form an inclusive basis for the study.

For the reception of epic theater, it must be stated that like almost every novelty it was first countered by resistance rather than welcome. The resistance may either arise from ideological oppositions or aesthetic basis which finds epic theater and its devices unacceptable. In terms of ideological oppositions which find epic theater an enemy, the most ardent reaction comes from bourgeois critics who try to pack Brecht and his dramaturgy into the narrow frames of formalism. The aim of bourgeois critics is to debilitate Brecht's works by robbing their ideological sensitivities. Reinelt argues that "Bourgeois critics have often tried to separate Marxist politics from epic aesthetics, treating the A-effect, social *gestus*, and other epic features as formalistic structures. It won't work" (Reinelt 1996:84). Bourgeois critics further condemn epic theater by arguing that "art becomes old rags in the hands of red bandits" (Erensoy 2009:3). On the aesthetic basis, epic theater was not first welcomed as it was at odds with dramatic theater which the audience was fond of seeing at that time. Although Herbert Blau, who saluted *Brecht's Mother Courage and Her Children*, by putting forward that it is "a distinctively European drama", declared that American audience first did not appreciate the play and he argues that "we disliked it, disliked it for the wrong reasons" (Blau 1957:3). The reason why the epic theater was 'disliked' was that it did not conform to audience perception of a well-made play which must engage them. The only scene Blau says American audience found appealing is Katrin's beating drum, most probably as it is dramatic and "this was what they wanted from the play. For the rest, it was a lot of talk" (Blau 1957:2). This is the initial reaction of American audience to Brecht's epic play in the mid 1950s. However the continual performance of epic plays on American stage and literary, aesthetic and academic discussions in journals, magazines and elsewhere demonstrate that epic theater proved itself among American audience. Belated acceptance of epic theater in USA may be not only due to the fact that Brecht –and his works- was émigré from a 'hostile' country whose political governance was accepted to be a threat to the political and economic realities of USA, but also his

understanding of dramatic taste and staging his aesthetics were quite different from that of an average American playgoer. Correspondingly, frustration of American audience caused by a failure of a habitual expectation for a taste of dramatic theater was softened. Reinelt claims that epic theater was “domesticated” (Reinelt 1996:5). This is because of the fact that United States is one of the leading capitalist super powers of the world and epic theater is both theoretically and practically against the exploitation and degradation caused by capitalism. This assertion may also be valid for Brecht’s movies and movie scripts in which Brecht employed epic elements and consequently they were first partially accepted.

Other than United States, in 1950s in Germany, the reception of epic theater was different between the West and East sections of the country. Volker states that “While Brecht has been reduced to pure entertainment in the West, his theater has become a party organ in the East” (Volker 1987:432). Although Brecht was hailed as a symbol of East Germany through his epic theater, he was suspected if he was really an adherent socialist according to the will of the rulers since his works were still critical of the political system. Now that East Germany shifted to Socialism and alleged to have worked out all its contradictions, writers were expected to produce works that affirm conditions rather than produce works that negate the existing situations (Erensoy 2009:5). In the aftermath of 1960s, when audience became satisfied with the large number of productions, critics, directors and actors’ lamentations coined an anonymous term known as ‘Brecht’s fatigue’ just as Howard Brenton from British stage highlights another aspect of the insufficiency of Brecht’s work to shed light into contemporary issues. In an interview Brenton declared that “Brecht’s plays are museum pieces....Brecht’s plays don’t work and are about the thirties and not about the seventies” (Itzin and Trussler 1975:14). In spite of the assertion of Brenton, who labels Brecht’s legacy ‘museum pieces’, Brecht’s dramaturgy has outlived many playwrights and theatrical traditions through modifications and adaptations which conform Brecht’s idea of constant change and revision of his works according to the requirements of the day. What’s more Brenton’s own works demonstrate strong affinities with that of Brecht.

Apart from the reception of epic theater in Europe and its controversial acceptance in the United States, Brecht legacy is also recognized and valued in Africa. Crow points out that the influence of Brecht in Africa “is not just a peripheral

supplement to his European after-life but can be seen as genuine point of intersection between North-South and East-West political and cultural axes” Adaptations of Brecht in Africa usually demonstrate that epic theater are used for “sociopolitical topicalities” and “satirical examination of matters such as problems of nation-state and its governance” (Crow 2009:191-204).

Aside from wide and discrete acceptance of epic theater among different countries, cultures and continents, Brecht’s dramaturgy is also embraced by school of thoughts or movements. Reinelt argues that feminist dramatists use Brechtian theory to bring out ideological implications of gender assumptions. Feminist playwrights use Brechtian theory to subvert the patriarchal representation of gender and sexual difference. Reinelt also points out that postmodernism has common points with Brechtian theory in that both Brechtian theory and postmodernism aim at “deconstructing the integrity of character and expose ideological assumptions” (Reinelt 1996:82-84). In her book Wright also argues Brecht’s postmodernism by focusing various qualities of epic theater such as “anti-narrative form, postures and process, deliberate decentered view of reality and attempt to undermine existing discourses” (Wright 1988:99).

It is pointed out that Brecht was influenced by a Chinese opera artist, which in broad terms indicates that Chinese visual arts have already the primordial evidences of epic theater. Aside from Far East, where one can trace the signs of epic tradition in original sense, epic theater was not first appreciated in Near East and Middle East particularly when one thinks socio-cultural and religious variables in these cultures. This inclination can be broaden to include the art of drama as well. Pekman indicates that in Europe, there was a proper milieu for the emergence and development of drama such as bourgeois capitalism and modernism which fostered realism that later paved the way for epic theater. In European drama the perception of ‘actorship’ based on identification dates back to the end of the Middle Ages the result of which gave rise to the demonstration of individual rather than group or ‘folk’. After the Industrialization and World War(s), individual becomes alienated both to himself and the society in which he lives. Therefore, individual could be identified through his job, gender and the social class he belongs to. This is one of the crucial points from which Brecht’s epic theater sprang. However, in Eastern cultures and to be more specific, in Turkish culture, there were not such problems. Up to the 19th century, it

is out of question to cite neither individualism as a movement nor variables constituting the individualism in our culture. The other significant rationale why there was no genuine realist theater, which later led to the rise of Brecht's dramaturgy as a reaction, is the religious belief which severely forbids creating life-like and dramatic images and activities. However, it is noteworthy to point out there are some affinities between our traditional theater and Brecht's epic theater. Almost all the shadow plays-known as *Karagöz*- included tongue twisters, lyrical poems-known as *ghazel*- and interruptions which were not expected to complete each part of the play. These plays were changeable and flexible just as epic theater is inclined to revision and alteration. Moreover, the audience of our traditional theater was not only aware what s/he sees was only a play but also s/he had the right to intervene into the play. Our traditional audience, like that of Brecht's, did not experience the illusion demonstrated on the stage, but only watched the narration of it. Although Turkish traditional drama shares affinities with Brecht's epic theater, it does not suggest the overthrow of the whole system for a new order. Our shadow plays – *Karagöz*-, high comedies –*Orta Oyunu*- and *Meddah* suggest audience to draw a moral from the story narrated. Thus, it conforms and maintains the average values of the society rather than overthrow it (Pekman 2012:24-27).

After having touched upon the reception of epic theater in Eastern culture and briefly delineated traditional Turkish theater in 19th century by focusing on its similarities with Brechtian dramaturgy, it is worthwhile to draw attention to such issues as when and how Brecht becomes influential in modern Turkish drama. Pekman puts forward that the first genuine examples of epic theater in Turkey began to be written and performed in the 1950s and 1960s. This period was marked by the formation of a new Constitution and increase in the search of workers' own rights through strikes and labor unions. All these dynamics nourished and led to the development of epic theater in modern Turkish theater. Epic tradition in Turkey was first ignited by Haldun Taner with the introduction of his works as *Gözlerimi Kaparım Vazifemi Yaparım* and *Keşanlı Ali Destanı*. These works gave the first contemporary examples of epic theater on Turkish stage with their emphasis on alienation effect (Pekman 2012:16-17). The flag of Epic tradition in Turkish drama, which is hoisted by Haldun Taner in the 1960s, has been waved by such major

playwrights as Yılmaz Onay and Ferhan Şensoy and many other minor practitioners since then.

Since the present study intends to carry out a comparative analysis between Brecht's epic theater and its reception in Britain by comparing and contrasting two major works, it is beneficial to look briefly at the impact and reception of epic theater specifically in Britain whose political climate in the 1970s and 1980s was very suitable.

Dramatic art and politics cannot be thought apart: Brecht's theories provide a theater of resistance and political performance for the younger generations in Britain. Britain is hospitable to Brecht's legacy and epic theater is available to the interests and the needs of British playwrights who are politically and socially committed. This assumption is particularly valid when the inclinations of these playwrights become obvious to persuade the audience by propagandizing their thoughts for social change. That is why there was a surge in epically structured plays in Britain and why Britain is one of the most ample and proficient places in terms of epic theater in the 1970s and 1980s. In the hands of British playwrights, who are mostly with leftist leanings, epic theater has not only become a spokesperson for the historical showdown between oppression and liberation but also it has stood out as a 'tour de force' for playwrights who have been annoyed with illusionist theater and who have aimed to unmask the hidden ideologies and prompt logical desire to erase the evils of the society by engendering resilience for change.

Caryl Churchill is one of those playwrights, who is socialist and feminist, engaging with the issues of sexuality, gender, class, social change, capitalism, socialism, colonialism and postcolonialism. Like Brecht, Churchill is a collaborative playwright who pillages old techniques and appropriates them for fresh perceptions. Acting on Brecht's legacy, Caryl Churchill examines gender behavior which have been formed and internalized under the effects of patriarchy and material conditions. What Brecht initiated under the banner of epic theater in Germany has repercussions in England through Caryl Churchill who reveals primarily the institutional mechanisms of racial, gender and colonial oppression. Churchill's theatrical development cannot be separated from Brecht's legacy and *Cloud Nine* owes a great deal to Brecht's epic theater. Employment of short and abundant scenes, songs, role reversals all echo the features of Brechtian theater. Open-endedness reminds Brecht's

inclination to defend the alternative patterns of actions as opposed to blind acceptance of what is laid down before the audience as inescapable ends. This explains Churchill's proximity to Brecht in experimentation and multi-faceted thought processes. Like Brecht, Churchill manages to thwart the audience expectations about structure, time, character, so that she could relate her political ideas to audience. Churchill, who exploits Brechtian techniques to the full, examines capitalism in relation to colonialism and sexism and she demonstrates that history is a so called truth-telling narrative and she invites the attention of the audience and critical thinking -much like Brecht did- to criticize the unexamined romanticism about past. In *Cloud Nine* Caryl Churchill, whose primary purpose is to give women a distinct history particularly seen in the second act of the play, attacks on the repressive nature of Victorian family and rigidity of prescribed gender roles. She hints that there are strong allegiances between colonial and sexual oppression and she examines such topics as women's liberation, sexual revolution, and gay liberation in an era where liberation of every kind was prevalent. Seen in this light *Cloud Nine* is a kind of manifesto on liberation, discourse of power, sexuality and gender.

Caryl Churchill's contribution to British Drama lies in her ability to show that identities and power relations are dictated by racial, patriarchal and imperialist ideologies which cannot be dealt with the exclusion of such issues as gender, sexuality and family. Through *Cloud Nine*, Churchill argues that racial and imperialist ideologies enforce their discourses for the maintenance of privileges of those who hold them. *Cloud Nine* displays that what was wrong in the 19th century in terms of family and gender has contemporary equivalents and it is a mistake to suppose that World today has transcended them.

Brecht was seriously playful in his works and in emulation of Brecht, Caryl Churchill displays the same tendency with an overreaching extension that her plays are provocatively playful. This playful quality of Churchill's plays has made her one of the most significant playwrights of political theater of the 1970s and 1980s.

It can be put forward that through epic theater and its devices, Bertolt Brecht casts doubts upon the very foundations of conventional theater, which has been treated only a form of entertainment, particularly in capitalist systems that obscure economic and socio-political realities and stimulate herd instinct. Brecht has

achieved to awake and set people in motion not to follow mob mentality. Brecht has achieved his objective: to urge people into thought and action, as he perfectly knows that people are able to think only when they have a sound reason to do so. What Bertolt Brecht tries to achieve in Germany in the early and mid 20th century has repercussions in British Drama particularly in the last quarter of the century; Caryl Churchill wrote plays which subtly echoed Brecht's dramatic concerns but with a quite different dimension. While Brecht employs devices of epic theater such as defamiliarization, historicizing, *not-but* strategy to expose the social, cultural conditions driven much by economic and political hegemony covered under the cloak of ostensible ever-present realities, Churchill attacks on the repressive norms of society and sexism from a feminist point of view through the emulation of Brechtian theater. In this way, Churchill has reinvigorated the British Drama by imitating Brecht and discovering innovative methods of producing plays in which she combines personal issues with political matters whereby she instructs audience through entertainment.

The objective of this thesis is to present a comparative analysis on epic theater through comparison and contrast between Bertolt Brecht's *Mother Courage and Her Children* and Caryl Churchill's *Cloud Nine*. It is also aimed to explore and examine epic theater in British Drama in terms of Caryl Churchill's *Cloud Nine* and demonstrate its similarities with Brecht's epic theater and display where Brechtian epic features do not comply with British Drama by pointing out the reasons for incongruities. In the following chapter of the thesis, some background information is given on such issues as Brecht's life, his political views and literary career as it is crucial for the formation of his views on his theories and dramatic works. The same section also accounts for the effect of Marxism on the playwright's worldview and dramatic aesthetics. Chapter three expounds on the issues of what the epic theater is and gives detailed information on Bertolt Brecht's masterpiece *Mother Courage and Her Children*. The same chapter analyzes Brecht's work under respective titles of epic features. The following section points out the reflections and reception of epic theater in British Drama with the focus of Caryl Churchill's life and the interpretation of *Cloud Nine* by means of epic devices with the same order of the former chapter. The same chapter includes how much Brechtian epic principles comply with Churchill's *Cloud Nine* and to what extent they are visible in her work.

The chapter will also discuss the reason for incongruities of Brechtian epic devices with that of Caryl Churchill. In the fifth chapter, which is the conclusion part of the thesis, an overall judgment regarding the thesis is presented.

2. LIFE OF A PRODIGY

2.1 Bertolt Brecht, His Political Views and Literary Career

As a devotee of dialectical thinking, Bertolt Brecht defies any easy biographical, monolithic introductions as he is accepted as a lover of constant change. Some even argue that there were “almost as many Brecht as there were people who knew him.” (Lyon 1980:205). While some people accept him as the most famous Marxist playwright, director and dramaturg of the Europe, some others opt for defining him as Germany’s political counterpart to Shakespeare (Mumford 209:1).

Bertolt Brecht is regarded one of the most prominent playwrights and theater directors of the last century. Bertolt Brecht, whose birth name was Eugen Bertolt Friedrich Brecht, was born on 10, February 1898 in Augsburg, Germany. His father Friedrich Brecht was a Catholic who was also working as a salesman for a paper factory. As for his mother, Sofie, she was a protestant. Brecht, who was distinctively intelligent in school, was brought up in a middle-class family (Galens and Spampinato1999:181). From his early childhood, Brecht took a strict classical education and he was profoundly educated on the Bible from his self-denying mother who is an archetypical figure who surfaces in several of Brecht’s works. His intellectual side outweighed any other faculty of Brecht and even in his teenage years, he worked for several newspapers. Approximately in 1927, he started engaging with Karl Marx's *Das Kapital* and until 1929, Brecht internalized the tenets of Communist ideology and he adhered his life writing politically committed plays counseling that Marxist principles would erase the inequalities and evils (McNabb 2009:13). From Marx, Brecht adapted the notion of superstructure in which art is a device, but he did not suggest over simplistic statements for his worldview; instead, he preferred to ‘invent’ a form of theatre suitable for his ideology. Brecht reacted to Hungarian philosopher and Marxist literary theoretician Georg Lukács (1885-1971), and he formed his aesthetic views about theater. Brecht rejected Georg Lukács endeavor to make a distinction between good realism and bad naturalism (Liukkonen and Pesone:2008).

Theoretical reflections of the late 1930s, during a period when realism was hotly debated in Marxist circles, further clarify his [Brecht’s] commitment to experimentation and his

understanding that realist art was a matter of political attitude rather than form. This is why he rejected the exclusive promotion of specific bourgeois realist forms by Georg Lukács.... (Mumford 2001:26).

Brecht regarded Balzac and Tolstoy's narrative form restricted. As a dramaturg, Brecht rejected Aristotle's concept of catharsis and plot as a linear form extending from beginning to an end without any curves (Luikkonen and Pesone:2008).

In his secondary school years, Brecht began writing poems and he managed to have some of them published until 1914. During these years, Brecht began to be interested in theater. Expecting to eschew military obligation and horrors of the war, he sought a career in science and medicine-by abdicating his interest in literature and art- so that he would not be enlisted in army. It did not work and he was drafted in army to the end of the war. During this period, Brecht, who worked as an orderly in the military hospital in his homeland, experienced first-hand knowledge about the horrifying nature of the war (Galens and Spampinato1999:181).

Brecht's childhood experience, early education and the grim encounters in military intensely prepared and formed Brecht's writing and his approach to war. He disavowed the morals of bourgeois of his generation, which was popular at that time. Brecht, who was brought up by parents whose sects were different, (Protestant and Catholic) developed a keen understanding of religion. Horrors of the war, which he experienced as an orderly in military, led Brecht champion the pacifist views in his works. Among them *Mother Courage and Her Children* is one of his masterpieces in which Brecht articulated his views about the catastrophes of war and the interrelationship between war and capitalism (Galens and Spampinato1999:181).

The actors Karl Valentin and Charlie Chaplin had an influence on Brecht's theatrical style in the way they focused more on body movements rather than facial expressions. The emphasis on body expressions revealing the socio-economic realities in which the character exists led Brecht develop his theatrical theories known as *gestus*. The other important figure who had an influence on Brecht was German playwright Karl Büchner who encouraged Brecht to move away from sentimentality so that he could force his audience into critical thinking (McNabb 2009:13).

Brecht started his career as a playwright virtually in 1922. In this year, his first work titled *Baal* comes out which celebrates life and revolves around sexuality. Paralleling with his dramaturgy and literary works including his poems and short

stories as well as plays, the antagonism he feels against war, which is sharpened through his experiences, stimulates him to associate himself with the principles of Communism; Brecht started engaging with communist organizations after the First World War. After having left his intermittent education in university, Brecht initiated a career in dramaturgy in Germany and by the year 1920, he devoted his energy in the production of his works. (Galens and Spampinato1999:181). During the span of thirteen years, which Brecht spent in exile, he continued to write and publish his works including short stories and poems. Brecht also managed to stage many of his own plays. In 1929, one of his most acclaimed work *Threepenny Opera* came out through the collaboration with Kurt Weill. Gradually, Brecht's plays became deeply political. His plays became an instrument to advocate his trust in Communism that it would eliminate the political and social evils and the economic problems of the world. In Germany, in the first years of the 1930s, National Socialist Party, which is commonly known as Nazis, held the office. As a result, Brecht and his works were found to be detrimental for his leftish leanings were in direct opposition to the principles of the Nazi Party; therefore, he fled to Denmark when the Nazis came into power in Germany in 1933; Brecht went into exile for the next fifteenth years (Galens and Spampinato1999:181). The long exile he experienced nourished his inclination for change and dialectical thought, which sharpened his ability in writing and practicing his experimental thoughts while staging his plays.

Brecht had to be constantly on the move. Ironically, the sources of instability in his life played a role in fostering its continuities, especially his passion for experimental learning, collaboration and fighting oppression. Faced with immense social upheaval, Brecht's consistent response was to celebrate and attempt to master change (Mumford 2009:2).

Brecht did not much stay in Denmark where he moved respectively to Sweden, Finland and finally the USA. Brecht continued to criticize the National Socialist and Fascist movements through his plays. Among them *Life of Galileo*, *Mother Courage and Her Children*, *The Good Person of Szechwan*, *The Resistible Rise of Arturo Ui*, *Caucasian Chalk Circle*, *Fear and Misery of the Third Reich*, are the most famous of his repertoire (McNabb 2009:13). Brecht persisted in writing in away from his homeland wandering between European countries and the United States. *The Threepenny Opera* was transformed into novel during this period and he maintained to produce several plays which were particularly critical of the Nazi rule and generally the political situation of the world. Among his works, the anti-war *Mother*

Courage and Her Children turned out to be one of his-best recognized and critically appreciated works (Galens and Spampinato1999:181-182).

In USA, Brecht and his family stayed in a house in Santa Monica, California. Brecht intended to dwell longer and he tried to stage his plays on Broadway for his livelihood. Brecht also tried his chance for Hollywood but he was not much welcomed because of his origin; as he was an émigré from a Communist country and his perception of art was diametrically opposed to the USA which is one of the representatives of capitalist economy, Brecht could neither get critical acclaim nor obtained economic success which might have solved the problems with the livelihood he needed. The only script that was partially accepted was *Hangmen Also Die* (1942) which was an anti-Nazi film. Hollywood never welcomed Brecht who wrote notes for more than fifty movies. Apart from *Kuhle Wampe*, which was released as *Who Owns the World*, Brecht sold no stories and wrote no screenplays.

His origin and political views became precarious during the cold war. In September 1947 in USA, Brecht was summoned before *the House of Un- American Activities Committee*, which was primarily led by Senator McCarthy to detect and punish those who were assumed to have affiliations with ideologies detrimental to the democratic unity of the state. He left America the day after testifying and he never returned (McNabb 2009:13). After almost 15 years of exile, Brecht came back to Germany in 1948. Upon being asked the reason why he returned, he jokingly said: "When they accused me of wanting to steal the Empire State Building, I thought it was high time to leave" (Liukkonen and Pesone: 2008).

When the Second World War ended, Germany was divided into two sections namely West and East. As the Nazi rule led the country into failure, the party dissolved and Brecht was invited to home. He resolved to stay in the communist East Germany as they recommended him a theater and funding. Brecht founded the *Berliner Ensemble*, which started in 1949. In the same year, Brecht wrote *The Days of Commune*, which is his last original play. (But *The Days of Commune* could not premier till 1957). He dedicated his energy to the management of the *Berliner Ensemble* and he worked as a stage manager for his theatre. After the foundation of his theater, Brecht kept on writing poetry and adapting other playwrights' works for his theater (Galens and Spampinato1999:182).

Brecht revolutionized the art of drama through his views on it. He aimed to make his theater a public forum for discussion rather than a place for illusions. He firmly reacted to the politically directed drama which was influential during the years when he was forming his literary career. He specifically criticized Konstantin Stanislavski and his realistic drama. In the first place, Brecht and Stanislavski did not accept the shallow spectacle, manipulated plots and exaggerated emotions of the 19th century's drama tradition, which was essential to melodramas. Later on, Brecht and Stanislavski's methods and perception of drama diverged.

Whereas Stanislavski hoped to so immerse the audience in the world of his plays that they too experienced what the characters experienced, Brecht took a didactic approach hoping to jar his audience into learning his message (McNabb 2009:17).

Brecht's aesthetic views on the art of drama arose from the political atmosphere of the era when world was at the threshold of a new war. To this end, Brecht developed epic theater to engage his audience attention with the social, economic and political realities of his day. Epic theater and his concept of *Verfremdungseffekt*, or V-Effekt, which centers on the idea of making strange, was his discovery and solution to break the hypnotizing nature of the drama of his day as it was conditioned to make people see the world from Hitler and his supporters' eyes.

Brecht expected his dramatic style would achieve his goal. His fundamental goal was to educate its audience by forcing them to view the action of the play critically, from a detached, "alienated" point of view rather than allowing them to become emotionally involved with the play performed on the stage (McNabb 2009:17).

Brecht not only disavows Stanislavski's method of absorbing the audience completely into the illusion depicted on the stage, but also did he react to the dominant theater movements such as Surrealism and the Theater of Cruelty, which was developed by Antonin Artaud. As a representative of the Theater of Cruelty, Artaud tried to affect his audience both psychologically and irrationally. Epic theater also diverged from the Theater of the Absurd, whose principal representatives were Beckett, Ionesco and Genet. These authors did not aim to put forward a thesis or tell a story but to present images of a decomposing world that has lost its central meaning. Brecht also rejected the centuries old dramatic construction developed by Aristotle. Brecht preferred cyclical form of events and parts rendered in curves instead of neat straight-line presentations which include exposition, rising action, climax, falling action and resolution. According to Brecht, this form lacked sufficiency to expose the realities of the contemporary world (McNabb 2009:17).

Even just to tackle the new areas of subject-matter, we need a new dramatic and theatrical form. Can we talk about money in iambic form?....Petroleum resists any division into five acts; today's catastrophes do not run in a straight line, but in the form of cyclical crises (Brecht 1938:395).

Brecht worked out an acting technique for his epic theater which he termed *gestus* including physical gestures or attitudes. The physicality, which is conveyed to the audience, exposes the intent or the personality of the character. The other strategy Brecht suggested to his actors was that an early rehearsal. In these rehearsals, Brecht advised several techniques to his actors, which differentiate the qualities of epic theater from that of the dramatic theater.

The actor should first change the dialogue from first to third person then secondly he should change the dialogue from present to past tense; and third he should read all stage directions aloud. The purpose of this procedure is to detach actor when s/he begins to use the lines written in the script during the actual performance. Brecht wanted actor to recognize the character in detail, exhibit the character's actions but not identify with the role (McNabb 2009:17).

Until the mid 1950s, the significance of Brecht's plays had been acknowledged and they became popular (Galens and Spampinato1999:182). His works have been translated into 42 languages and sold more than 70 volumes (Liukkonen and Pesone: 2008). Brecht died on August 14, 1956, in East Berlin, from a coronary thrombosis (Galens and Spampinato1999:182).

In the 21st century, it may be essential to ask if Brecht's plays and theoretical writings worth engagement when his Marxists thoughts and literary views on theater and life seem outmoded or obsolete for audience and playwrights. The assertion can be responded through Mumford's statement:

Brecht is still a beacon for political performance makers. It could have told a less flattering or even opposing tale. But in an age like ours, where capitalism threatens to suppress alternative social models, celebrating the insightful practice of a contestatory voice and his collaborators seems a timely and necessary strategy (Mumford 2009:2).

Although the dominant hegemony of capitalism has outlived and seemed- in appearance- to have failed his socialist experiment, Brecht, who is a champion of dialectical thinking and master of revision and change, has proved himself and his works invaluable both for audience and playwrights.

2.2 Marxism and Its Effect on Bertolt Brecht's Dramatic Aesthetics

The Marxist tradition is based on the criticism of capitalism and its institutions and it has generated a great bulk of legacy for disciplines including sociology, philosophy, economics and cultural and literary criticism (Habib 2005:527). As

Brecht was of the opinion that capitalism was at the heart of the social evils and inequalities, he believed that the art of drama, which would be molded by Marxist philosophy, could erase the perennial injustices, class struggle by revealing destructive mechanism of capitalist ideology.

Brecht was a committed Marxist (although famously never a member of the communist party) and believed that if Karl Marx's philosophy and social theory could be communicated to an audience, there was a possibility to end class warfare (Suleiman 2011:7).

Brecht's work and his large body of theoretical writings arose from the idea of historical materialism which is the driving force of Marxist theory for the explanation how the history occurs.

The centrality of the dialectical idea that contradictions are the source of change and progressive development was one of the key factors that drew Brecht to Marxism. Not surprisingly, given the strife-ridden and rapidly modernizing context in which Brecht lived, he had long been fascinated by contradiction, oppositions and flux. Marxism added a compelling explanation of the nature and causes of individual and social change, and a vision of progressive movement towards a classless society (Mumford 2009:20).

Basically, historical materialism hypothesis that the material and social conditions determine the consciousness of people who they are and who they will be. The assumption is diametrically opposed to Hegel's dialectical thought which puts forward that consciousness comes before existence. People have to collaborate in order to meet their needs and the collaboration leads a form of production. This mode of production is divided essentially into two significant components namely the forces of production (machinery and the labour power) and the relations of production (who does the labour and who owns the process and product). In the eighteenth century, the mode of production was based on agriculture and the ruling class was the landed gentry who was supported by the crown. The political superstructure, land, peasants, who provided the labour, were all controlled by the landed aristocracy supported by monarchy. In this context, the interrelationship between the landed aristocracy and the peasant labourers determined their respective consciousness.

Their material position determined their own consciousness, encouraging them to believe they had God-given rights to property and wealth and a paternal duty to provide the less fortunate with the means of survival. Peasants, in an exploited position and obliged to carry out largely manual labour, had a very different idea of who they were. So the causal chain looks something like this: I eat and drink – I work socially – I am of a certain social class – these material and social activities shape my thought, which in turn shapes my activities and my sense of who I am (Mumford 2009:75).

Through time, the productive forces developed as a result of Industrial Revolution and a new mode of production emerged which led to the collision between landed gentry and bourgeoisie who now held the new productive forces. The result was the replacement of the institution of agricultural feudalism with that of capitalism and the longstanding enmity between landed gentry and labour peasants was now transformed into an animosity between bourgeoisie and proletariat. As in agreement with the dialectical idea, these social and economic changes are progressive until transformation reaches a higher level when there would be neither dependence on subsistence nor on class rule; the result would be Higher Socialism (Mumford 2009:75).

Marx alludes to the history of class conflict from the ancient world to his own times: between slaves and freemen, patricians and plebeians, lords and serfs. The major class conflict in modern times is between the bourgeoisie and the proletariat or industrial working class. And, just as the capitalist mode of production superseded the feudal mode, so the capitalist mode will give way to socialism (Habib 2005:530).

Marx puts forward that in bourgeois society “capital is independent and has individuality, while the living person is dependent and has no individuality” The main objective of a communist society is to secure authentic freedom, real individuality and humanity, genuine democracy (Marx, Engels 1952:51).

Marx rejected former idealistic philosophies and he defends that previous systems can only be overthrown by a subtle combination of theory and practice instead of a pure philosophical speculations. In tune with this line of thought, Marx’s epitomizes his thought with the following expression: “The philosophers have only interpreted the world, in various ways; the point, however, is to change it” (Marx, Engels 1952: 95). This is the core idea, which drew Brecht into the Marxist philosophy. Acting on Marx’s proverbial expression, Brecht developed his views on drama which led to the emergence of his epic theater.

Brecht’s declaration in the mid-1930s, that his epic theater was for philosophers who ‘wished not just to explain the world but also to change it’, suggests that the cultivation of a revolutionary consciousness was his preferred mode of intervention (Mumford 2009:22).

In the era when Brecht was active, he was addressing mostly to the people who did not have the means of production but who could buy the labour power of other people (petit-bourgeoisie in Marxist discourse). They were most likely capitalists who caused the misery of people by approving and functioning in a capitalist system which socially degrades and economically exploits man.

Brecht's audience is predominantly petit-bourgeois, who has the potential to become capitalists. The petit-bourgeois believed they are neither being exploited nor exploiting and therefore they consent to the system rather than taking a stand against it...Brecht's compelling argument highlights that a good, honest person who pays taxes and looks out for others, is likely to fail in a capitalist society (Suleiman 2011:37).

Brecht believed that this ostensibly 'good honest person, who pays taxes and looks for others' deceives himself into an illusion and can only be awakened through a new kind of drama form instead of Aristotelian theater convention. Since the latter form incites empathy with characters and the events on the stage and appreciation of heroism, it is more likely to consent and contribute the existing system for those who admire these plays. On the other hand, Brecht believed that as long as the audience is free from trance that is the identification with the characters and the events on the stage, he could realize and reveal the way capitalism operates.

Aristotelian forms which induce empathy, sympathy, and a perception of heroism, all create the illusion of reality (in actuality, an ideological construct), but only when the audience is at a distance, when they feel no personal kinship with the characters, can the destructive mechanisms of capitalist ideology be exposed and resisted (Suleiman 2011:30).

To disclose the societies' casual network under capitalism, Brecht employed several strategies within the frame of his epic theater. Among these strategies, *Verfremdung*, which is mostly translated as alienation or defamiliarization, is the most obvious one seems to have sprung from Marxist influence.

The centrality of *Verfremdung* to Brecht's political aesthetic is also due to its relationship with Marx's ideas about *Verfremdung* ('alienation'). According to Marx, humans alienate themselves from the products of their intellectual, economic and social activity...Under capitalism, the labourer produces objects and services, including the machinery used by his fellow workers, that do not belong to him and which perpetuate an exploitative system that impoverishes him. Marx's revolutionary agenda was powered by his desire to combat humankind's forfeiture of control by promoting the creation of a classless society free from capitalist exploitation (Mumford 2009:62).

Marx enumerates the results of the division of labour power and he argues that the 'alienation' or the 'estrangement' is the third consequences of this division. Marx puts forward that:

His own deed becomes an alien power opposed to him, but the social power or multiplied productive force as determined by the division of labor appears to individuals, because their mutual cooperation is forced, as an alien force existing outside them which develops independently of their will (Habib 2005:531).

In exactly the same way, in any society where artists do not have the means of production, they are bound to be alienated from their art consequently their art become commodified and 'an alien force' to the artist. Thinking that man is not a helpless creature, Brecht formalized *verfremdungseffekt* to expose the socially-

conditioned phenomena camouflaged under the disguise of ‘eternal realities’ which must be embraced without criticism and intervention. As a result, defamiliarization functions as an instrument of Brecht’s political intervention into the corruptions of unjust systems tried to be conveyed under the cloak of normality and familiarity.

Brecht’s dramatic aesthetics arose mostly out of his anxiety of the atrocities of capitalism and his experience of fascism and dictatorship, which began to ravage Europe. He was particularly horrified by the threatening fact of “Hitler’s hypnotic theater in which the German public was encouraged to see the world only through the Führer’s eyes” (Mumford 2009:63). In such an atmosphere where people lived under dictatorship and capitalism who were alien to Marxism, Brecht acted out as an iconoclastic playwright undermining the traditional Aristotelian drama to awake people by means of the revitalizing power of his theater empowered by Marxist theory.

3. ENTERTAINING THE CHILDREN OF THE SCIENTIFIC AGE: EPIC THEATER AND *MOTHER COURAGE AND HER CHILDREN*

3.1 Brecht's Key Concerns of Epic Theater and *Mother Courage and Her Children*

Brecht knows that Aristotelian dramaturgy was out of date as it was not adequate for the revelation of the contemporary realities. Instead of a dramatic form depicted in Poetics, which was exalted by Aristotle, who ranked tragedy above the epic genre (Aristotle 1898:111), Brecht challenged Aristotle's supposition and preferred epic style by blending it with new instruments and modes to expose the social, economic and political atmosphere of the early and mid 20th century. Brecht not only changed the style of epic genre but also did he modify it thematically as he knew very well that his audience was quite different from that of Aristotle.

We are more and more disturbed to see how crudely and carelessly men's life together is represented and that not only in old works but also in contemporary ones constructed according to the old recipes. Our whole way of appreciation is starting to get out of date.... We and our forebears have a different relationship to what is being shown.... Our theater could give us by representation of men's life together, we have to think of ourselves as children of a scientific age. Our life as human beings in society is determined by the sciences to a quite new extent (Brecht 1947:182-183).

Originally, the term epic denotes a kind of literature and performance highlighting something grandeur about past events flavored mostly with heroism. As for its dramatic style, it includes dialogues depending on the act of showing and lyrical songs, which give precedence to author's feelings and thoughts. Brecht utilized both aspects of the epic genre that is the literary style and the dramatic mode. From the ancient Greek drama, Brecht made use of several elements one of which was the chorus he tailored for his 'learning plays.' Brecht's epic drama both emulates and subverts the epic tradition. While both traditions -ancient and modern- have common points in that they both narrate the past events in episodic style to educate and encourage its listeners to action, they have significant differences. While the former champions the aristocratic values, Brecht's version of epic drama tries to subvert dominant ideology as Brecht was deeply convinced that ruling class tries to represent its benefits as the benefit of the majority. Brecht has aimed to make his theater reveal the corruptions of the dominant ideology as he was inspired from Marx's ideas, which argue that the dominant ideology is the ideology of the

dominant class (Abercrombie and Turner 1978:1). From the mid 1920s to the later years of 1940s, Brecht chose the term epic for his theater, which he later preferred the term dialectical. The rising dominance of expressionism, pedagogical strategies of German Communist Party's effort to lay the foundations of a new society, the effect of journalistic technique and the technology of new mass media all contributed to the emergence of an epic theater, which bears documentary qualities about the causes and events of the complexities of the present day (Mumford 2009:77). In accordance with his Marxist thoughts, Brecht formed his dramatic aesthetics and he argued that one must be aware of one's social existence.

Without opinions and objectives one can represent nothing at all. Without knowledge one can show nothing; how could one know what would be worth knowing? Unless the actor is satisfied to be the parrot or the monkey he must master our period's knowledge of human social life by himself joining in the war of the classes....mankind's highest decision are in fact fought out on earth, not in the heavens; in the external world not inside people's head. Nobody can stand above the warring classes, for nobody can stand above the human race...(Brecht 1947:196).

Epic theater is composed of episodic structures that are self-contained. Brecht argues that each episode must be constructed in a way that audience can distinguish one individual section from another. Brecht stresses that "individual episodes have to be knotted in such a way that the knots are easily noticed" (Brecht 1947:201). In this way, audience does not let himself involved much in the plot and can have time to form his judgment. As a whole, the play has the characteristics of a *play within play* structure. This quality of epic theater stimulates the faculty of the problem solving engagement of the audience, which is diametrically opposed to the role of the audience who performs his duty through passive reception. Brecht employs interruptive songs, prologues, projected captions, narrators, epilogues to invite further social criticism.

One of the key elements of the epic theater is the notion of *gestus*. Basically, it means physical expression. As Brecht develops his dramatic aesthetics, the *gestus* becomes a device to communicate "socially encoded expressions" (Mumford 2009:53) loaded with verbal expression. "The realm of attitudes adopted by the characters towards one another is what we call the realm of *gest*. Physical attitude, tone of voice and facial expression are all determined by a social *gest*" (Brecht 1947:198). To exemplify the notion, it can be said that a servant who is crumpling his hat in his hand in a position, which he fixed his eyes to the ground before his

class superiors, is a kind of *gestus* communicating the socially determined manners and customs. *Gestus* can be either a conscious or subconscious of socialized body language. Brecht's engagement with gesticulation may arise from his antagonism against Stanislavski's psychological drama which thwarts body expressions and centralizes facial expression. As an antithesis of former drama conventions and Stanislavski's psychological drama, Brecht wanted his theater to render the idea that human behavior are not pre determined by mystical powers or fate but they are ideological constructions and they can be changed once they are recognized and criticized:

The 'historical conditions' must of course not be imagined (nor with they be so constructed) as the mysterious powers (in the background); on the contrary they are created and maintained by men (and will in due course be altered by them) (Brecht 1947: 190).

As Brecht is convinced with the validity and reliability of Marxism and dialectic materialism, he tries to give the idea that social and material conditions determine one's consciousness and by the employment of *gestus* in his plays, Brecht packs his ideas about the effect of social and material conditions on individual into *gestus* in a compact way.

The second device Brecht interposed into his epic theater is *Verfremdungseffekt*, which is mostly translated as alienation, distanciation or defamiliarization. Brecht explains *Verfremdung* as a kind of strategy aiming at disclosing phenomena which seems to be eternal under the disguise of familiarity. It is this familiarity which prevents audience from perceiving the intricacies of the contemporary world which they live in. Brecht argues "A representation that alienates is one which allows us to recognize its subject but at the same time makes it seem unfamiliar" (Brecht 1947:192). Brecht emphasizes that we are encountering the things which are too apparent for us to think thoroughly about. We must transform ourselves from passive acknowledgement about the things and the way they operate to a sense of wonder and inquisition. Brecht exemplifies Galileo when he got surprised to see the rotation of heavenly bodies as if he never knew it before, which enabled him to discover the rules about them. According to Brecht, through astonishment and shock, which is mingled with critical attitude, one can unravel the network of a society:

As Walter Benjamin stressed, the response to epic theater should be: "Things can happen this way, but they can also happen a quite different way" The strategy was to produce an

experience of curiosity, astonishment, and shock:, raising such questions as: "Is that the way things are? What produced this? It's terrible! How can we change things?" Such a critical and questioning attitude was also fostered by a "montage of images" and series of typical social tableaux that Brecht called "gests" He wanted his spectators to work through these examples, to participate in an active process of critical thought that would provide insights into the workings of society, and to see the need for and to implement radical social change. (quoted in Kellner: 4).

Bearing in mind the astonishment of Galileo, Brecht further elucidates the topic and appropriates it for his epic theater; "Here is the outlook, disconcerting but fruitful, which, the theater must provoke with its representations of human social life. It must amaze its public, and this can be achieved by a technique of alienating the familiar (Brecht 1947:192). Brecht's use of *verfremdungseffekt* is directed towards to reveal the fourth wall illusionism, which maintains bourgeoisie status quo. Brecht puts forward that dramatic theater forces audience to approach the play emphatically thereby diminishing spectators' faculty for exposing the shortcomings of the political structure.

Within the formal devices and interpretative strategies of epic theater, Brecht also employed the *not-but* strategy which allows other possibilities for interpretation. In accordance with this strategy, anything the actor finds in opposition to himself must be integrated into the performance. To achieve the desired effect, actors use third person and tense changes to ensure the *not-but* strategy. "I am doing this 'has become 'I did this' and now 'he did this' has got to become he did this when he might have done something else...." (Brecht 1947:195). Brecht was against the concealed audio-visual services, darkened auditorium and an invisible forth wall which manipulate actor into the close identification with character and as if the audience were not in the playhouse. Brecht believed that half-heightened curtains would help to expose the hypnotic and illusionist quality of the dramatic theater. Brecht criticizes the traditional theater as he suspects that daily life is remote from the representation of traditional theater and asks: "How much longer are our souls, leaving our 'mere' bodies under cover of the darkness, to plunge into those dreamlike figures up on the stage there to take part in the crescendos and climaxes which normal life denies us" (Brecht 1947:189).

Brecht employed another technique known as historicization or historicizing to encourage further critical thinking and conscious intervention. Brecht was inclined to use events and characters that are geographically removed from their origins so that audience could reflect rationally on the events. Historicizing, which is a significant

technique and component of defamiliarization, is a tool Brecht employed to investigate dominant ideology and discourse by means of staging a past event. Historicizing is mostly achieved by staging a contemporary event into a distant past and demonstrating the events as the products of causes and events. Historicizing lets audience realize the similarities and differences between past and present and it intimates the possibility of change. Since any phenomena is only peculiar to a specific point in history, it is not universal, eternal and it is subject to change particularly if it can be criticized by means of an adept theatrical devices such as historicizing:

If a character responds in a manner historically in keeping with his period, and would respond otherwise in other periods, does that mean that he is not simply “Everyman”? It is true that a man will respond differently according to his circumstances and his class; if he were living at another time, or in his youth or on the darker side of life, he would infallibly give a different response, though one still determined by the same factors and like anyone else’s response in that situation at that time (Brecht 1947:191).

As a whole, along with its formal and interpretative devices such as *verfremdungseffekt*, historicizing, *gestus* and Brecht’s encouragement of actors for acting techniques that they must maintain their critical distance from the character they enact and his counsels for questioning actor as a model for the spectator account for the epic theater which is in the form of analytic narrative. Through epic theater, Brecht forced his audience into critical thinking as he was well aware of the fact that people only think genuinely when they are forced. “Epic theater addresses itself to interested parties ‘who do not think unless they have a reason to’. “Brecht is constantly aware of the masses, whose conditioned use of the faculty of thought is surely covered by this formula” (Benjamin 16:1998). One thing must be particularly emphasized about Brecht’s epic theater: As Brecht embraced the dialectical conception of history and believed that the flux, movement and change are the essence of everything, his theory of epic theater was not a total entity or monolithic theory but it is open to change and development.

As for the play, *Mother Courage and Her Children*, like many of Brecht’s plays, echoes the features of epic tradition. Brecht, who was inspired by Marxist theory and its criticism of capitalism, expounds on the horrors of war triggered by the adherents of capitalism and their insatiable hunger for amassing greater wealth through the misery of innocent people. Brecht makes use of his epic theater and its subtle devices, which have been explained above, to sharpen his criticism and make

his message more effective for the spectator. *Mother Courage and Her Children* is one of the most renowned and performed plays of Bertolt Brecht.

Concerning the origin of the play, it must be noted that the source of *Mother Courage and Her Children* is not alien to German Literature since it is asserted that the source material have already existed in the form of a picaresque novel which narrates the adventures of a rogue in the middle of the Thirty Year's War. Leach claims that Grimmelshausen's seventeenth-century novels *The Adventures of Simplicius Simplicissimus* is the source material of Brecht's famous play. In addition to being the chronicles of the Thirty Year's War, both works include fragmentary episodes which stand for themselves and headings that sum up the episodes. Eisler argues that Brecht recognized the "topical, cultural and political value" of the novel as well as its potential "montage value" for his epic theater (Thomson and Sacks 2007:140-141). In this respect, Brecht achieved to integrate and form almost entirely a new piece of work which justifies the statements of famous essayist and literary critic Thomas Stearns Eliot about bad poet who imitates and good poet who produce 'something better' or 'something good.'

One of the surest tests of the superiority or ingenuity of a poet is the way in which a poet borrows. Immature poets imitate; mature poets steal; bad poets deface what they take and good poets make it into something better, or at least something different (Eliot 1920:114).

The play has come to be appreciated as a landmark of the 20th century not only through its potent condemnation of war and its assaults on capitalism but also by means of revolutionizing techniques employed by Bertolt Brecht within the frame of epic theater. Although the play was set in distant past, namely, when *the Thirty Years' War*¹ raged Europe between 1618 and 1648, *Mother Courage and Her*

¹ The term is claimed to have been coined by a 17th century historian named Samuel Pufendorf to describe the chain of clashes in his era. The Thirty Year's War was one of the worst wars which raged Europe between 1618 and 1648. The war mainly fought in Germany and other European countries. The exact reason why the war broke out and the fundamental purpose of those who resort to war cannot be reduced to into a single cause as the reasons are intricate. It is commonly held that the war broke out in the form of a civil war between Protestants and Catholics in the Holy Roman Empire which was a type of union of semi-autonomous states governed by kings and barons. Hostilities arised due to internal conflicts and balance for power which later turned into a general conflict involving France, Poland Sweden, Italy, Denmark and Spain. Gradually, the war turned from religious or sect disputes into a political struggle for more power between the states ruled by Holy Roman Emperor or Kaiser. The results of the war were famine, epidemics and massive destruction of the region where the war was fought. At the end of the war, *the Peace of Westphalia* was signed which led to the partition of the Holy Roman Empire. Catholicism and Protestantism were considered equal before the law and the map of Europe was redrawn. For more discussion of the subject see Geoffrey Parker's *The Thirty Years' War*.

Children was indeed written in direct response to Hitler's invasion of Poland in 1939. The action of the play takes place in twelve years that are represented by twelve scenes in the play. The play narrates the story of a woman who is torn between her maternal nature and her transactional side. Although Mother Courage's passion seems to protect her three children named Eilif, Swiss Cheese and Katrin, she loses them one by one as her passion for material pursuit, coming from the ravages of war, outweighs her maternal side. She loses Eilif as her attention is easily diverted to a transactional business over the price of a belt buckle and her child is recruited to army and consequently he is executed as he violates the rules of a short-timed peace. She loses her second child when she hesitates and haggles over the price of the ransom, which could rescue Swiss Cheese from execution. When the bargain prolongs due to Mother Courage's greed to 'save' her money, she loses her son: Swiss Cheese is shot to death as a consequence of the firing squad. Katrin, who is the mute daughter of Mother Courage, is shot to death while she is trying to alarm the uninformed townspeople for an approaching surprise attack. It is obvious that if Mother Courage had not left sensitive Katrin unaided and unobserved for gathering cheap supplies to sell, she would not have been dead. As Mother Courage is a cutthroat businesswoman, she cannot distinguish her aim to survive and keep the family together from the material opportunity and gain that war brings. Obviously, she let her greed put her material pursuit before her primary concern: to keep the family together. At end the play, she harnesses herself to her canteen cart to turn back to her 'significant' business and leaves the scenery in learning little of her grim experiences.

As a play of condemnation of war and capitalism, Bertolt Brecht's hatred of war is demonstrated through the deaths of Mother Courage's three children. The irrationality of war is best demonstrated through Eilif. When he raids a town, kills innocent peasants, and pillages their goods during the confusion of war, he is saluted as a hero. When he does exactly the same thing during a temporary truce between the two sides, he is arrested and sentenced to death. Eilif's rise and his descend into a miserable situation is used to exemplify the Brecht's profound conviction that war causes confused values even for those who are actively engaged with it. Through the meticulous depiction of his primary character and her obsession with benefitting from war, Brecht demonstrates that war is an incessant, perpetual commercial

opportunity. Although the play is set in the bleak atmosphere of Thirty Years' War, Brecht draws some parallels between the events of the seventeenth century and that of the twentieth century. Similarities between the two periods are related by means of Mother Courage's point of view:

Just as Mother Courage looks to the Thirty Years' War as a business arena, so too was World War II a commercial enterprise. The United States as well as Germany and other European countries, converted almost all their national infrastructure to service the war; industry became focused on turning out war goods at ever-increasing rates. In the United States, the federal government spent 370 billion dollar on World War II (Galens and Spampinato 1999:188).

Neither super powers of the modern world nor Mother Courage, who symbolizes a small scale entrepreneur, a petit bourgeois, resists the war; instead they are taken away with the temptation of greed to amass much wealth against the piling-up suffering of humanity. In both epochs, people cannot resist reaping the benefit of confusions and upheavals and they are adept at accommodating and using traumatic historical events. The loss of Mother Courage's three children should be interpreted as a dire warning that war eventually takes back what it first gives and nurtures.

Brecht's choice of time for his play is a telling one; Thirty Years' War reflects the idea that war is not an exception but a routine way of life for people. When the situation is applied into the 20th, it can be inferred that the routine life of capitalist society is nothing more than a constant war. When one considers the play's overall plot, it becomes obvious that Mother Courage has to sacrifice her children to accommodate the conditions, which are nurtured by war and insatiable appetite and dictates of capitalism. Mother Courage's attitude towards war demonstrates a contradiction as she both blesses war, for her livelihood depends on it, and curses it for it takes her children to their doom:

She praises war when her business is being flourished, describing war as "Nice way to get living." (Scene 7) but she curses war when she counts her losses, "War be damned." (Scene 7) Brecht represents Mother Courage as a social phenomenon which always flourishes during wartime (Suleiman 55: 2011).

In times of great upheavals, virtues and moral norms are first erased and then they are substituted with the ethics of war. Cook's singing the Song of Solomon to indicate how four virtuous characters suffer because of their good nature. Four characters in the song are Solomon, Ceaser, Socrates and Saint Martin all of whom equate with Mother Courage and her children and they all meet their dark fates out of their successive moral values such as wisdom, bravery, honesty and courage. The playwright indirectly posits that those who lose much in wartime are the people

bearing virtuous qualifications. “In the play, moral and social issues both merge into one another. The people in the play behave as required by the dictates of war. They cannot afford to be moralistic, so they tend to be amoral in order to survive” (Suleiman 62: 2007). Cook’s song functions as a foreshadowing effect for the macabre end of the three children and Mother Courage. Seen in this light, Katrin’s deafness symbolizes the inability of virtue in wartime to raise its voice against the injustices and tyrannies committed in wars. Real virtue is silenced during the war. Only at the end can she make a noise to warn people yet her virtuous action is ‘rewarded’ with a shot. She pays the price of her goodness with her life. Mother Courage’s undue haste to follow the proceeding regiment even after the murder of her daughter reflects the pressing need to catch up with her self-interest in a materialistically governed world. The need to survive and make profit through tough conditions becomes a deep-seated feature of her. She leaves her daughter unburied on the pretext that she “must get back into business” (Brecht 1966:111). “What Brecht underlines is war’s omnipresence in capitalist civilization. For capitalists, war is just a business like any other business, a source of getting money and other economical profits” (Suleiman 49: 2011).

For Brecht, war is an extended or exaggerated form of capitalism in which people are motivated by greed to consume whatever they come across. In this respect, it is noteworthy that the first military deed is not a conquest but a robbery so that army could satisfy its hunger. Innocent people are those who suffer most and only greater authorities enjoy the fruits of war. “In a capitalist society in which competition rewards callousness and brutality, the characters are forced to trample on each other to survive” (Suleiman 64:2011). What drives people into tyranny and brutality in a capitalist society, which is depicted metaphorically as a war in the play, is the suffocating fact that individuals must be stronger than his fellow beings in order to maintain their lives.

Swiss Cheese, on the other hand, is dangerously honest and lacks craftiness, and Katrin is suicidally compassionate. Her favouritism exposes Courage’s belief in the ‘survival of the fittest’ principle that Brecht held to be part and parcel of the ideology underpinning war and capitalism (Mumford 69: 2009).

The matter of religion is slightly touched upon in the play. Brecht implies that in war, religion has no use to people. When Catholic army is preparing to attack on

the town, townspeople begin praying God to intervene but only Kattrin's effort is useful to prevent the massacre and save the entire town from an unexpected attack.

In the play, it is emphasized that people belonging to lower classes are bound to lose in the war. The play focuses on people from freezing Sergeant and Recruiting Officer in the open field to those innocent villagers who are the victims of pillages, attacks and raids. Significant people such as General Tilly and the Kaiser are only mentioned and they never show up and never have to bear the burdens of war. "In the war-torn world of the play, only the scavengers survive; by picking on the literal and metaphorical bones of those who fight (and die) in the name of causes labeled as religious or political" (Suleiman 46: 2011).

To sum up, Brecht's anti-war and socio-political play sets forth that war is counterproductive; no one, except the powerful authorities, can go unpunished and assure profit at the same time. It is suggested that political will and power of the authority regulate and direct the social circumstances. War, being one of those social circumstances, is also governed by political power of the authority which corrupts the social life by the instruments of war and conflict hence it establishes its own ethics. Brecht himself is a victim of war and he knows the fact that war has tremendous, destructive effects on a society particularly where the dictates of capitalism are profoundly appreciated. Through his epic theater and the meticulous employment of its devices in *Mother Courage and Her Children*, Brecht tries to reveal that in the societies, where commerce is equated with war by the pressure of opportunity to make profit out of others' misery; mercy, fellowship and affection towards one another become nothing but an illusion; like the illusions depicted by the Aristotelian drama.

3.2 Illustration and Function of Epic Devices in *Mother Courage and Her Children*

In general, epic devices in *Mother Courage and Her Children* demonstrate themselves through irony, contradiction, and humor. The existence of epic features is particularly fortified by means of Mother Courage's occasional discrepant behavior and somewhat eccentric attitudes. Mother Courage, which is the nickname of foolhardy Anna Fierling, neither abstains nor hides her rare criticisms towards war and to those who beget, foster and benefit from it. Except some instances, Mother

Courage prefers to accommodate and use war rather than resist it. Her dilemma, contradiction and misperception, which are the primary qualities making epic features visible, grow out of her almost instinctual urge to yield to the temptation that she, as a petit bourgeois, can profit from war without doing any harm to herself, her business and her beloved sons. The play deals with family, business and religion through which capitalism reproduces itself by making use of war.

3.2.1 Verfremdungseffekt

In scene one, audience sees the recruiting officer and sergeant's crestfallen search for soldiers to enlist the army. Recruiting officer's complaint about the lack of volunteers and his vanished hope about the nobility and loyalty of mankind and sergeant's association of war with order stand as an alienation effect. First of all, soldiers do not seem heroic and courageous; their attitudes and moods refute audience expectations of an average soldier. The true demonstration of soldiers' state of mind have audience realize the actual hardships of a war time instead of blurring the facts with idealism embroiled with sententious language loaded with figures of speeches as it is in dramatic theater. Secondly, sergeant's expression: "You know what the trouble with peace is? No organization. And when do you get organization? In a war" (Brecht 1966: 23) equalizes war with the beauties of peace. Although they are in a wretched condition to an extent that recruiting officer almost thinks of suicide, they can still defend the efficacy of war. Recruiting officer and sergeant's statements function as V-effect in verbal level as their comments alert the audience about their validity and reliability. Sergeant's further speech on war and order seems to justify his belief for the need of a war.

How many horses they have got in this town? How many young man? Nobody knows! They haven't bothered to count 'em! That's peace for you! I've been in places where they haven't had a war for seventy years and you know what? The people haven't been ever given names! ...In a war, everyone registers everyone's names on a list (Brecht 1966:24).

Sergeant later reduces the value of man into an asset by aligning men with cattle and "et cetera" (Brecht 1966:24). Sergeant's comments on war, which disciplines everything according to his view, are consolidated with recruiting officer's quasi-alienating response: "It's the God's truth" (Brecht 1966:24). The response in its own right ironically places God, a transcendental being, assumed to be an eternal goodness, truth and source of peace into the same line with war which shed the blood

of people. The lines can be taken as an indication of how people mind could be reversed when they subscribe to a skewed ideology and head for their advantage. Audience, who see a couple of like-minded soldiers interpreting the situation to their own benefit despite the freezing cold, grasp in micro level that people are inclined to perceive things according to their conditioned way of thinking even if it means it will dehumanize themselves and humanity.

A few lines below, Brecht inserts another alienating device into his demonstrative play: “A harmonica is heard. A canteen wagon rolls on, drawn by two young fellows. Mother Courage is sitting on it with her dumb daughter, Katrin” (Brecht 1966:24). This brief inserted note, which disturbs a potential coherent narration, functions as an alienation effect. When this alienating device is conveyed to audience by means of placards or projections, it once again break the invisible fourth wall between the play and audience and the technique places audience into the throne of critical observers, who pass judgement on what they are seeing rather than subjugate and make them confirm what is addressed to them.

It is mention that some epic features come out with Mother Courage’s behavior which is characterized with irony and humor. In this respect, the scene where Mother Courage explains how she got her name has the undertones of alienation effect. Central character’s ostensible courage stems from her terror as she explains: “They call me Mother Courage: cause I was afraid I would be ruined so I drove through the bombardment of Riga like a mad woman with fifty loaves of bread in my cart. They were going moldy, what else could I do?” (Brecht 1966:25). In amazement, audience, who are ‘defamiliarized’ by Mother Courage’s strange comment of the situation, cannot resist but ask what kind of courage she has as she risks her life for fifty loaves of bread. Eric Bentley comments that “Did those who gave her the name intend a joke against an obvious coward? Or did they think she was driven by heroic valor when in fact she was impelled by sheer necessity? Either way her act is utterly devoid of the moral quality imputed” (Brecht 1966:10).

In some instances, devices of alienation effect are not as salient or conspicuous as it can be pinpointed but they work in a small scale, between lines. For instance, when Mother Courage begins to speak about her sporadic family, a close scrutiny will give away that her comment and outright response to Sergeant’s interrogation has the undertones of alienation effect, which has far-reaching and latent impacts.

SERGEANT: Name?

MOTHER COURAGE: Anna Fierling.

SERGEANT: So you're all Fierlings

MOTHER COURAGE: I was talking about me.

SERGEANT: And I was talking about your children.

MOTHER COURAGE: Must they all have the same name? (Brecht 1966:26).

Mother Courage's rhetorical question evokes the prevalent function of alienation effect as it reminds audience that the taken-for-granted suppositions either reached or supported by plain logic does not give the truth all the time. In this context, Mother Courage asks "Are you pretending you don't understand?" (Brecht 1966:26). Mother Courage's ironic tone and quizzical attitude can be interpreted as concise statement directed towards to audience; she seems to warning about the transactional relationship between war and trade, class warfare, the condition of down trodden people in macabre situations such as war and she tries to open their eyes to hidden ideologies working under the seemingly coherent network of societies.

When Mother Courage and soldiers engage in dialogue after the identification process, Mother Courage's transactional side comes to the fore. She displays her preoccupation in trade by saying "And now gentleman, what about a brace of pistols? or a belt? Sergeant? Yours is worn clean through" (Brecht 1966: 27). Mother Courage's proverbial expression "Let's you and me go fishing" said the angler to the warm" (Brecht 1966: 28-29) denotes how people are dragged into the war and butchered for the benefits of others. Mother Courage defends herself and her children against the recruiting officer by claiming that "We sell cloth, we sell ham, and we are peaceful people" (Brecht 1966:29). Mother Courage's assertion that "they are peaceful people" is countered by sergeant's response: "Your brood should get fat off the war, but the poor war must ask nothing in return, it can look after itself, can it? Call yourself Mother Courage and then get scared of the war, your breadwinner?" (Brecht1966:29). Sergeant's outright reaction to Mother Courage reminds audience that her hands are not as clean as she claims since her business directly depends on war; Mother Courage fosters the war machine wherever it goes by assisting it with the materials it needs hence she comes out as accomplice in the carnage of people. Sergeant's castigation of Mother Courage disrupts and lays bare her pseudo innocent defense of herself and justification of her 'breadwinner'. In an ordinary commercial play, audience, who associates herself with a character like Mother Courage, can

easily skip this detail and be taken away by the entrance and pursuit of the dramatic continuity. Scene one ends with the prophesy of sergeant who says “When a war gives you all you earn, one day it may claim something in return!”(Brecht1966:33). Sergeant’s prophesy foreshadows the future of the loss of all three sons of Mother Courage.

The scene two starts with Mother Courage and Cook’s bargaining over a capon and Cook’s insistence between the difference of ‘in a siege’ and ‘doing the besieging’. Mother Courage retorts that the difference does not matter for the common folk as in each case they have not got anything to eat. Subsequently, Mother Courage enumerates the capon’s skills in order to increase its price and she equalizes the animal’s abilities to the features what are peculiar to soldiers. Mother Courage claims that her capon “...was a talented animal, so I hear. It would only feed to music one march in particular was its favorite” (Brecht 1966:35). Mother Courage’s statement can both be taken as the words of an astute and cutthroat businesswoman who tries to cheat her customer by means of ridiculous maneuvers and a message to audience implicating that being a warrior does not necessarily call for high intellectual capacity.

Commander comments on the existence and function of Chaplin and he reduces him into a shepherd guiding a flock. Commander claims that Chaplin, who is a man of religion, does not know the essence of anything. Here, the religious men, through the identity of Chaplin, are depicted nothing more than a device which blur and conceal the causations behind the events and interpret them through bizarre explanations in the name of eternal rules of religion. By taking Commander his spokesperson, Brecht unfolds the function of religious man in unjust economic and social systems and negates the exaltation of piety and ‘sanctimiousness’ by traditional theatre. “The shepherd of our flock here just looks on, he only preaches, he hasn’t a clue how anything gets done” (Brecht 1966:37). Commander’s statements about Chaplin and possibly on the function of religion are in line with Brecht’s convictions about dialectical materialism which supports the idea that history is formed by concrete events and decisions rather than auspicious abstract faith. In accordance with the Marxist ideology, religion operates as the superstructure of societies and it maintains the status quo by means of its support to war. This is elicited through Commander’s use of Chaplin and his so called religiosity to justify

Eilif's slaughter of innocent villagers and appropriates the massacre into the wish of God:

EILIF: Necessity knows no law, huh?

COMMANDER: What do you say, shepherd of the flock?

CHAPLIN: Strictly speaking, that saying is not in the Bible. Our Lord made five loaves out of five so that no such necessity would arise. When he told men to love their neighbors, their bellies were full. Things have changed since his days (Brecht 1966:38).

It is clear that for Chaplin bread comes before morality. The scene with its didacticism which places material above the morality goes in opposite ways with the expectation of average dramatic theater audience who would want to see the exaltation of morality. Brecht alienates the audience and makes them aware that religion is used to guide the mob at the hands of fake religious people. Simultaneously, Mother Courage's comment on Commander "He must be a very bad Commander" (Brecht 1966:39) and her complaint about the futility of virtues "Whenever there are great virtues it's a sure sign of something's wrong" (Brecht 1966:39) are integrated with her plucking the capon roughly hence it produces a gestic attitude. Unlike the Aristotelian drama which glorifies virtues such as loyalty, courage and heroism Brecht's characters of epic play such as Anna Fierling despises them as they hasten the one who holds them, to his doom and she claims that "In a good country, virtues wouldn't be necessary. Everybody could be quite ordinary, middling and for all I care cowards" (Brecht 1966:39). Mother Courage's innuendo of the lack of virtuousness not only alienates, surprises then convinces audience but also does it overlap with Brecht's socialist convictions that nobody must neither bare superior values nor he must be superior from his fellow beings. When the alienation effect, which is elicited by Mother Courage's insistence on the lack of virtues negating the expectation of an average audience, epic device turns out to be much more influential as it is directed to audience by Mother Courage who is a scheming character and whose preoccupation divert from keeping her family in unity to gaining much out of the remnants of the war.

Brecht maintains to deploy alienation effect in scene three too. In this scene, alienation effect demonstrates itself in latent fashion on verbal level which surprises audience about the perception of friendship: An army officer tries to sell a bag of bullets to Mother Courage and she protests that "You sell your bullets, you bastards, and send your men out to fight with nothing to shot with" (Brecht 1966:42).

Although Mother Courage is a cutthroat businesswoman, she does not yield to temptation to buy army property. When Mother Courage asks why he does not sell the bullets another regiment, officer's response constitutes a quasi alienation effect for the audience: "I don't trust him. We're friends" (Brecht 1966:43). Through this contradictory statement which compromises friendship and mistrust, reveals the nature of trade and war that form skewed perceptions among people. Through this alienation effect, which reveals itself in contradictory statements, audience is again awakened and invited to pass a judgment on the intrinsic reality of events.

Epic theater along with its alienation effect and dialectical thinking are indispensable or complementary qualities for one another. Brecht achieves to have Mother Courage defend his arguments. Mother Courage argues that "I've learned from experience there is nothing that must come, not even the seasons" (Brecht 1966:43). Mother Courage's statement about the uncertainty of life and what the future will bring demonstrate playwright's faith in a dialectical thinking which suggests that things must not happen in a linear fashion but in a countless unpredictable ways.

Brecht achieves alienation effect by placing inimical phenomenon and concepts side by side and expects to defamiliarize his audience in order to debunk the irrationality of the 'companionship' of the contradictory realities. Ostensible coherence of religion and war is of this kind. Chaplin's effort to re-dress war into a religious identity and Cook's confirmation of his friend's words disclose how the thoughts of people can be distorted particularly when they are willing to do so:

CHAPLIN: ...to fall in this war is not a misfortune, it's a blessing. This is a war of religion. Not just any old war but a special one, a religious one, and therefore pleasing unto God.

COOK: It's different from all other wars because it's war of religion (Brecht 1966:46).

War, which is a bloody phenomenon, is equated with religion which is normally associated with peace, assures an alienation effect for audience to question not only the validity and reliability of religion but it also prompts audience to understand how religion can be combined to support unjust causes such as war. The appropriation of religion to war and invention of an ostensible noun clause such as *war of religion* provide an alienation effect for audience to think about it. What is presented as contradiction is later elicited through Mother Courage's words:

...they wage war from fear of God and for all things bright and beautiful, but just look into it, and you'll see they're not so silly: they want a good profit out of it, or else the little fellows like you and me wouldn't back'em up. (Brecht 1966:48).

Mother Courage's conversation with Swiss Cheese both mocks the function of religion which is expected to bring peace and reveals how war is interrelated with transaction and business. Mother Courage seems to work out and apply Marxist interpretation of religion into her line of thinking:

MOTHER COURAGE: That's how it is. Here you sit –one with his religion, the other with his cash box, I don't know which is more dangerous.

CHAPLIN: We're in God's hands now.

MOTHER COURAGE: I hope we're not that desperate....I always asked where I could buy holy candles a bit cheaper. I know these things because Swiss Cheese's father was a Catholic and made jokes about it. They didn't quite believe me but they needed a canteen, so they turned a blind eye (Brecht 1966:51-52).

Placards along with the informative notes on which the time, events and locations are briefly described, have the function of alienation effect for it ceases the dramatization of events and reminds audience what they are observing is an artifact. In scene three, the haste of Mother Courage and other's to hide their identity is broken abruptly with an informative placard "Three days later. Morning. The cannon is gone" (Brecht 1966:51). Audience observes that the urgency of the situation passes off with a placard; one of the sub-device of the alienation effect which audience is used to see in Charlie Chaplin's movies through the darkening of screen and writings on it. Through the employment of this device in the middle of a thrilling scene, in which war becomes intense, Brecht succeeds in the abolishment of the suspense and does not let his audience succumb to fall into the blind pursuit of dramatic continuity but have them reflect on the events.

The attitudes and statements of Mother Courage prove that the play is a business play instead of a war play which is often reputed to be. The theme of deal and transaction run all throughout the play. There is a deal on a belt in scene one and a deal on a capon in scene two. In scene three Mother Courage first bargains on a bag of bullets then on her canteen cart. Mother Courage's attitudes are usually fortified with her statements and endorsement on the efficacy of business brought with war. "A good thing they let me stay in business. In business you ask what price, not what religion" (Brecht 1966:52). Mother Courage endorses her attitude by denying her son's identity for fear that it may jeopardize the profit he gains through war. "I can't know all of them, can I? I don't ask

“What’s your name and are you a heathen?” If they pay up, they are not heathens to me. Are you a heathen?” (Brecht 1966:56). By ignoring the identity of her son, Mother Courage again contradicts the perception of an affectionate mother who is usually portrayed by traditional drama.

Mother Courage’s assault on religion continues by ignoring Chaplin’s statement on the generosity of God. This becomes obvious when Mother Courage is about to lose her canteen cart:

CHAPLIN: The Bible says: the Lord will provide.

MOTHER COURAGE: Rub them dry, I said (Brecht 1966:63).

Chaplin’s words ‘The Bible says’ is ironically counterbalanced with the command of Mother Courage’s ‘I said’ hence Biblical judgment on the Lord’s generosity is trivialized by means of Mother Courage’s common but silencing decree which provides an alienation effect for audience to think upon. Mother Courage, who is a businesswoman, does not trust in faith and its whimsical way of fulfilling justice in a materialistically governed world.

In scene five, Brecht inserted a brief note at the beginning like it is in the former scenes.

Two years have passed. The war covers wider and wider territory. Forever on the move, the little wagon crosses Poland, Moravia, Bavaria, Italy, and again Bavaria. 1631. Tilly’s victory at Magdeburg costs Mother Courage four officers’ shirts.

The Wagon stands in a war-ravaged village. Faint military music from the distance. Two soldiers are being served at a counter by Kattrin and Mother Courage. One of them has a woman’s fur coat about [over] his shoulders (Brecht 1966:70).

The brief note which operates as an alienation effect not only breaks down the continuity of the narration but also it stresses the never ending wandering; being ‘forever on the move’ that almost nothing remains stable in war.

Mother Courage emphasizes that in a war-torn atmosphere, nobody cares who belongs to which religion or group and it is those who are weak and down trodden that lose most.

FIRST SOLDIER: They are Protestants, why should they be Protestants?

MOTHER COURAGE: Protestant, Catholic, what do they care? Their farm’s gone, that’s what.

SECOND SOLDIER: They’re not Protestants anyway, they are Catholics.

FIRST SOLDIER: In a bombardment we can’t pick and choose (Brecht 1966:71).

Mother Courage protests Kattrin's effort to save babies from annihilated houses as the babies may bring economic burden to Mother Courage who has already found it hard to keep ends meet for herself and her company. Her protestation, which this time is directed to a soldier, exemplifies self-reflexivity common in metadrama and shared by Brecht's epic theater. By referring to the music of the scene Mother Courage reprimands soldier by saying "Are you deaf? (To the second soldier) Don't stand about gawking, go back there and tell 'em stop that music, I can see their victory without it. I have nothing but losses from your victory!" (Brecht 1966:72). Her protestation reveals that what the audience sees is not the life itself but the representation of it on the stage.

Alienation effect primarily centers on the idea of cooling down the emotional faculties -to an extent- and prevents emotional identification between actor/actress and audience so that audience can reflect on the events intellectually instead of reacting them emotionally. In *Mother Courage and Her Children*, the prevention of emotional identification is also assured by the exclusion of murder of people, which is inescapable in war and executions. For instance, the execution of Swiss Cheese is not acted on the stage; it is only hinted with the shooting of guns and Yvette's bringing the news of execution. Evidently, Brecht does not want his audience to fall into the trap of identification by demonstration of execution on the stage.

In scene six, Mother Courage's first expression about the fall of Commander Tilly provides an alienation effect for audience. "Pity about the Chief -Twenty-two pairs of socks- getting killed that way...." (Brecht 1966:73). Mother Courage reduces the importance of the death of the Commander into the trivial counting of her socks. It invites audience attention to pass judgment on the death of the Commander if it is really significant as it is overstated particularly for the common men. The trivialization of Commander's funeral is further maintained by Clerk who says if the money, which is distributed possibly as a solace to soldiers for the death of their Commander, is given before the funeral, soldiers may get drunk and nobody would go to the funeral. This comment draws an asymmetric line to the thoughts of the soldiers from the scene one as the 'respect' of the soldiers of the scene six whom people worry about they might get drunk, refutes their belief in organization and assumed benefits of war as funeral in its own right is thought to be one of the most

organized, disciplined occasion particularly when it is considered that it belongs to a member of an army.

Mother Courage maintains her argument by touching upon the contradictory reality of Commander's closing down the church and its funny requirement for his funeral:

MOTHER COURAGE: I hear they wanted to ring the bells for his funeral, which is natural, but it came out that the churches had been shot up by his orders, so the poor Commander won't be hearing any bells when they lower him in his grave. Instead, they'll fire off three shots so the occasion won't be too sober- sixteen leather belts. (Brecht 1966:74).

All these black comedic elements found in Mother Courage's statements assure intellectual judgment instead of emotional reaction.

Alienation effect usually works on a verbal level by means of contradictions and vitriolic statements. Mother Courage comments on fight, religion and capital. "There was unrest in the Second Regiment because he didn't pay 'em. He said it was a war of religion and they must fight it free of charge (Brecht 1966:74). By means of contradictions in surface level such as religion, money and war, in which people are butchered, alienation effect is formed to open the audience eyes into the realities underpinning the network of societies.

Alienation effect requires audience to look events from different perspectives, which become hackneyed because of habits: Mother Courage tries to teach audience to look from different angles instead of subscribing to a particular way of thinking. She does this when Katrin is wounded:

Mother Courage interprets the unfavorable situation as a benefit for Katrin's safety in the long run. "Like with trees: the tall, straight ones are cut down for timber, and the crooked ones can enjoy life. So this wound here is really a piece of luck" (Brecht 1966:81). While the wounding of a 'lady' like Katrin might be regarded as blemish on her beauty in the romantic atmosphere of a Shakespearean play, the wounding in Brecht's play is accepted as 'a piece of luck'.

Mother Courage demonstrates a contradictory character when she curses war after having appreciated its usefulness. "This is war. A nice source of income, I must say!....I'll never see Swiss Cheese again, and where my Eilif is the good Lord knows. Curse the war!" (Brecht1966:81). Mother Courage's relationship with war and accommodation to war makes Mother Courage mass of contradiction. Through her identity, Brecht proves that life proceeds with contradictions but not with perfect

harmony order and coherence. Mother Courage's identity, which is verbalized by her alienating exaltation and damnation of war, demonstrates Brecht's loyalty to his convictions while producing his plays. Mother Courage's changing mood and her appreciation of war once again is reflected in the following brief scene. "I won't let you spoil my war for me. Destroys the weak, does it? Well what does peace do for 'em, huh? War feeds its people better" (Brecht 1966:82). Mother Courage cannot stand the temptation of the benefits of war but yield to them and she justifies the necessity of war.

At the height of her career and after the supplies she has bought, Mother Courage learns that war has ended and it is peace. Instead of being delighted with the news, she is horrified: "Kattrin, it's peace! Put on your black dress, we are going to church, we owe it to Swiss Cheese! Can it be true?" (Brecht 1966:84). Mother Courage advises Kattrin to go to church to mourn and possibly to pray God to start war again! Mother Courage's expression, which insinuates her expectation about the resume of the war, functions as an alienation effect. As a small scale entrepreneur, a petit bourgeois, Mother Courage depends on war to survive and pull her cart to other territories where war ravages people and make them needy to the supplies that Mother Courage is selling. That's why Mother Courage is so keen to war. This is protested by Chaplin who says "You have no respect for peace, Courage. You're a hyena of the battlefield" (Brecht 1966:87). Chaplin warns Mother Courage about the fact that one who is plunged into war whether s/he is petit bourgeois like her or great nations which foster war through their infrastructure cannot but hurt themselves in one way or another. Chaplin lectures Mother Courage in telling that: "It shows that you want war, not peace, for what you get out of it. But don't forget the proverb: he who sups with the devil must use a long spoon!" (Brecht 1966:87). The proverb indicates the impossibility of getting out of the dangers of the war while engendering and fostering it.

To the end of the play, Chaplin underlines the function of the man of religion through his identity. He argues that "I am a somewhat better man. I couldn't preach to 'em anymore" (Brecht 1966:88). As opposed to general acceptance, Chaplin, whose statement is in line with the function of alienation effect, accentuates that being a good man and a man of religion go opposite ways and he implies that his function is to encourage people to crush themselves in war more enthusiastically

without feeling any remorse. Chaplin's statements are the projection of Brecht's conviction that religion and men of religion are manipulated to cover up the dominant ideology and justify the wrongdoings of those who hold power.

In scene twelve, the brief note, which is inserted at the beginning, informs audience about the last condition of troops and Mother Courage's stillness next to Katrin. After Mother Courage having sung a lullaby to dead Katrin, she harnessed herself to the wagon expecting that she can pull it by herself. Thereby the wagon fulfills its symbolic message by Mother Courage's harnessing herself to it. At the beginning of the play, she seems to be the boss of her business and she sits at the top of her canteen cart, her symbolic throne. Her sons symbolize the enslaved workers who are bound to pull the wagon ahead that is to say to maintain the functioning of the social and primarily the economic system. At the end of the play, it is proved that the unjust and the voracious economic system 'dethrones' its master and enslaves her.

3.2.2 Historicization

In epic theatre, the element of historicization or historicizing is usually achieved through the informative notes placed before the beginning of episodes and *Mother Courage and Her Children* opens with this kind of informative note, which appears at the beginning of each twelve episodes. "Spring, 1624. In Dalarna, the Swedish Commander Oxenstierna is recruiting for the campaign in Poland. The canteen woman Anna Fierling, commonly known as Mother Courage, loses a son" (Brecht 1966:23). The brief informative part has the quality of two epic devices. It functions both as an alienation effect and an element of historicizing. By inserting such brief informative parts into the play, Brecht achieves to alienate audience as these devices dispel suspense and fail the spectators' expectation to discover what is happening in the play. Dissipation of audience' sense of wonder regarding their concentration on events is realized by means of these initial or commencing notes. The second function of this introductory note is to historicize the event so that it can break down any possibility of audience-character and event identification. The audience is informed that the event takes place in spring in 1632 in Poland that is in a specific time and location. Brecht specifies the time, place and events so that he can hold the attention of audience on the play by distancing the subject matter from the

audience and break their identification and convey the sense that events belong to specific times and places hence they are not inevitable as reflected by dramatic theater.

Brecht inserts second informative account at the beginning of the scene two, which summarizes the events to take place. “In the years 1625 and 1626 Mother Courage journeys through Poland in the baggage train of the Swedish army. She meets her son again before fortified town of Wallhof.- Of the successful sale of a capon and great days for the brave son.” (Brecht 1966:34). The concise summary of the scene diminishes audience’ sense of wonder and thwarts their close scrutiny of events blindly.

In scene three, like the former scenes audience is informed about the location, time and the condition in which Mother Courage and her company are.

Three years pass and Mother Courage, with parts of a Finnish regiment, is taken prisoner. Her daughter is saved her wagon likewise but her honest son dies.

A camp. The regimental flag is flying from a pole. Afternoon. All sorts of wares hanging on the wagon.... (Brecht 1966:42).

In scene four, audience is again informed beforehand what they will see: “Mother Courage sings “The Song of the Great Capitulation” Outside an officer’s tent. Mother Courage waits. A clerk looks out of the tent” (Brecht 1966:65). For this scene Bentley asserts that “Scene Four is one of several in this play which one can regard as the whole play in miniature” (quoted in Brecht 1966:16).

Brecht does not regret placing these informative, initial notes before each twelve episodes to report what will happen beforehand hence, he thwarts any possible dramatic suspense and audience’s blind pursuit of plot which results from curiosity.

3.2.3 Gestus

Brecht employs gestus, which is defined as the socially encoded behavior in the former chapters, several times in *Mother Courage and Her Children*. In scene one, in response to sergeant’s incessant demand for official license for travel, Mother Courage demonstrate a gestic attitude through which she hands in papers by saying that “I got it in Altötting to wrap my cucumbers in” (Brecht 1966: 25). What is significant for sergeant and for those who traverse from one territory to another is

only useful for Mother Courage to 'wrap her cucumbers'. Nominally significant papers and possibly all the rules which are supposed to bring order in war time, find their rightful place by means of Mother Courage's gestic attitude which corrugate and devalue them.

In the same scene Brecht uses *gestus* once again, yet this time it is not confined in individual level but it has a far-reaching social overtone and symbolic value. While Mother Courage and sergeant haggle over the price over the belt buckle, recruiting officer manipulates Eilif into joining the army. *Gestus* of the scene is the recruiting officer's taking Eilif's yoke out of him who is bound to pull the cart like a slave. *Gestus* of unleashing Eilif connotes the idea of emancipation of those who are reduced to servitude. But the *gestus* of emancipation is not oriented towards unconditioned freedom of those who are oppressed but it hints the idea that those who liberate the oppressed will exploit them much more than the situation they were in as exemplified in the case of Eilif: The *gestus* of unbridling is supported by recruiting officer's alluring speech about fame, money and women. "Ten guilders in advance and you're soldier of the king and a stout fellow and the women will be mad about you" (Brecht 1966:33). It is apparent that war is not only interrelated with business but it is also accomplice with a number of worldly attractive things.

In the next scene, Commander's appreciation of Eilif by 'clapping on the shoulder' (Brecht 1966:35) is in the form of 'well done' speech supported by means of gestic attitude addressed from the one who is superior to the one who is inferior in social rank. It is a kind of *gestus* which informs audience about the social strata and relationship and attitudes between those who belong to these different classes.

The *gestus* as it is explained in the former chapters employed to denote the behavior of a specific class of people. *Gestus* of the scene three is observed by means of Kattrin who imitates Yvette's walking with her hat on Kattrin's head. Kattrin's *gestus* of walking sarcastically represents a class of people: prostitutes and their profession and essence of war which humiliates and degrades the value of humanity.

The last *gestus* of the scene three is Kattrin's cleaning the dishes and sharpening the knives as if they were preparing for war and her act implies as if they were under besiege. Mother Courage expects Swiss Cheese be given her back as she argues that:

I think they'll let us have him. Thanks be to God they're corruptible. They're not wolves. They are human and after money. God is merciful, and men are bribable, that's how His will is done on earth as it is in Heaven. Corruption is our only hope. As long as corruption, there will be merciful judges and even the innocent may get off (Brecht 1966:61).

Through *Mother Courage*, Brecht humorously criticizes the way justice is carried out and distributed. She thanks God as people are bribable and corruptible as if it was a favorable condition. *Mother Courage* hints that when the overall social and economic situation is corrupt and degenerated, there is no way out to solve the entangled situations other than illegal and unethical solutions.

Brecht inserts another gestic attitude scene nine. The *gestus* of the scene can be observed when Kattrin lays out a skirt of *Mother Courage* and a pair of Cook's trousers side by side which signals that she has understood that there is no room for their company in trio. Subsequently, *Mother Courage* catches Kattrin when she is escaping and makes her give up leaving and they are together to pull the wagon.

In scene eleven, through an informative note it is revealed that Catholic soldiers plan a surprise attack on the Protestant town, Halle. The audience is informed beforehand about the event that Kattrin, the mute daughter, will alarm the city. As a device of alienation effect, the *gestus* of the scene is observed when the peasants kneel down and begin to pray heartily. The attitude and eloquent prayer are revealed to be the 17th century peasant's automatically learned compartment which is in isolation turns out to be an ineffective response to face the threat posed by Catholic soldiers. The ineffectiveness of the *gestus* of just kneeling down and praying is contrasted with Kattrin's active participation into the event to awake the sleeping town. Active participation into the events particularly into the social inequality, injustice and tyranny, which is epitomized by Kattrin's intervention through drumming, is Brecht's real agenda: The whole play and particularly through the scene eleven, in which "the stone begins to speak" (Brecht 1966:103). Brecht, whose convictions are in line with Marxist ideology, counsels audience that if something is to be realized whether it is an ordinary achievement or a major social reformation, it calls for active, concrete steps.

3.2.4 Songs

Songs are another epic feature to disrupt the dramatic continuity and prevent audience engagement with the plot. Songs direct audience's attention into the social,

political and economic reality conveyed by the play. Brecht employs epic devices in the form of these songs sung by the characters of the play. In the first scene, the song sung by Mother Courage is of this kind through which she introduces herself and proves herself as a cutthroat businesswoman as she tries to manipulate the addressees to buy what she sells:

Stop all the troops: here's Mother Courage!
Hey Captain let them come and buy!
For they can get from Mother Courage
Boots they will march in till they die!
Your marching men do not adore you!...
Your men will walk till they are dead sir
But cannot fight unless they eat
The blood they spill for you is red, sir,
What fires that blood is my red meat
Cannon is rough on empty bellies.... (Brecht 1966:24-25).

Mother Courage's song draws the attention of audience into the fact that wars are also fought in marketplaces in addition to the fights in battlefields.

Brecht inserts epic songs into the each scene except the scene five. Brecht have his songs sung either by individually or collectively; to the end of the second scene, the song is sung collectively by Mother Courage and Eilif actually, which gives the relationship between Mother Courage and her son in a concise way and it foretells Eilif's end:

EILIF: Woe to him who defies the advice of the wise!
If you wade in the water, it will drown you!
Don't ignore what I say or you'll rue it one day,
Said the wise woman to the soldier....
MOTHER COURAGE: Then the wise woman spoke: you will vanish like smoke
Leaving nothing but cold air behind you!
Just watch the smoke fly! Oh God, don't let him die!
Said the wise woman to the soldier (Brecht 1966:40).

The song exemplifies the function of alienation effect as it disrupts the expectation of audience for dramatic continuity of a well-made plot of a commercial theater.

As a device of alienation effect, interventionist songs appear in scene three too. Instead of narrating her story in the form of ordinary speech, Yvette consults to a song that tells how she has begun to her 'profession':

YVETTE: When I was almost seventeen
The foe came to our land....
And then with us they took their ease
And fraternized behind the trees....
My loved one, with the other men,
Presented arms and stood at ease
Then marched away past all those
And never did come back again.
I made the mistake of running after him, I never found him. It's five years ago
now (Brecht 1966:44-45).

While Brecht is satisfied to insert single song in several scenes, he prefers to place another song in the same scene. Scene three is one of those which Brecht considers that it is essential to place more than one song. In this scene, Chaplin consults to the epic song, which associates Swiss Cheese's arrest to that of Jesus and his murder.

CHAPLIN: In the first hour of the day
Simple Jesus Christ was
Presented as a murderer
To the heathen Pilate....
Then Lord gave up the ghost
And the earth did tremble
Temple curtains split in twain
Cliffs fell in the ocean.... (Brecht 1966:57-58).

In scene four, Mother Courage, who comes to complain about the harm done on her assets, comes across a soldier who has the same intention: to complain as his reward for saving the colonel's horse from drowning is skipped. Mother Courage counsels the young soldier: "You listen because you know I'm right. Your rage has calmed down already. It was a short one you'd need a long one. But where would you find it?" (Brecht 1966:67). By counselling the young soldier, who is very inexperienced, Mother Courage conveys a message to audience. She seems to advise that 'if you prefer a better world, your resolution should be long enough to change it.' Mother Courage sings "The Song of the Great Capitulation"

which sums up the condition of those who lose their enthusiasm and give up their effort to change what is taken-for-granted truths and join the reluctant masses:

MOTHER COURAGE: Then a little bird whispered in my ear:

That's all very well, but wait a year....

You will march in lockstep with the rest....

You didn't even take a year!

And you have joined the big brass band (Brecht 1966:68).

Mother Courage's song, which stands out as an example of alienation effect, deflates both soldiers and audiences' illusion that they are able to change the world when their will is weak or short-termed. Mother Courage believes that people are bound to 'capitulate' when they are submissive to the will of those who hold the power. This is emphasized through the instance when Clerk orders "Be seated" (Brecht 1966:67). The angry young soldier sits in silence the attitude of which is in stark contrast with his former fierce behaviour. Seeing this, Mother Courage comments on the young soldier's instant compliance to order which is also a message to the audience that they should not remain as passive as the young soldier.

MOTHER COURAGE: And he is seated. What did I tell you? You are seated. They know us through and through. They know how they must work it. Be seated! And we sit. And in sitting there's no revolt. Better not stand up again- not the way you did before- don't stand up again. And don't be embarrassed in front of me, I'm no better, not a scrap. They've drawn our teeth, haven't they? If we say to, it's bad for business. Let me tell you about the great capitulation. (Brecht 1966:67).

In scene six, while Mother Courage and Chaplin are discussing if war will last or not, a soldier's song interrupts both their conversation and audience's attention so that they should not be taken away merely by the discussion itself.

SOLDIER (off-stage):

Your blessing priest, make haste!

For we have no time to waste:

We must be dying, dying, dying

Our Emperor's greatness glorifying! (Brecht 1966:76).

The song which is the most often employed device of epic theater, intimates that war is an incessant phenomenon and the death of fighting soldiers serves to the significance of its existence and exaltation of those who command it.

In scene seven Mother Courage's song, with which she alienates her audience from the dramatic continuity of the play, she emphasizes that war is a material opportunity for those who are able to support it through war goods. And those who

do not confirm the ways of war and resist taking the opportunity have no chance to survive. “If war don’t suit your disposition when victory comes, you will be dead. War is a business proposition: But not with cheese, with steel instead...” (Brecht 1966:82). In her song, Mother Courage argues that nobody can be immune from the effects of war either by remaining impartial or by hiding:

MOTHER COURAGE: Too many seek a bed too sleep in,
Each ditch is taken, and each cave
And he who digs a hole to creep in
Finds he has dug an early grave.... (Brecht 1966:82).

Through this epic song, Brecht, who is convinced with dialectic materialism, urges his audience to take active steps and avoid cynicism that fosters passivity and illusion.

In scene nine, it is informed that the war of religion has lasted sixteen years and Mother Courage’s business is in dismal condition. Cook has received a letter from Utrecht informing that Cook inherits an inn from his mother when she died. Cook advises Mother Courage to come with him but he expects her to leave Katrin behind. When Mother Courage resists on the grounds that Katrin is too elegant and defenseless for the horrors of the war, Cook narrates the story of the four historical figures who symbolize Mother Courage and her three children. Cook’s song about wise Solomon symbolizes Mother Courage and his song about Ceaser represents Mother Courage’s brave son Eilif. The third song is about honest Socrates who resembles Swiss Cheese. The last song that Cook sings about unselfish St. Martin can be associated with affectionate Katrin. What is common among these characters and the ones whom they resemble is that each of them meets their doom for their virtues. Instead of sublimating cardinal virtues, in his song Cook argues that:

For the virtues are dangerous in this world, as our fine song tells. You’re better off without...
God’s ten commandments we have kept
And acted as we should. It has not done us any good...
The ten commandments we have kept
And long before the day was out
The consequence was clear, alas:
Our godliness has brought us to this pass,
A man is better off without. (Brecht 1966:98-100).

Through these songs, Brecht, who uses Cook's negation of virtues as his spokesperson, refutes dramatic tradition which glorifies cardinal virtues and he despises human merits. The underlying thought, which stimulates Brecht to negate moral values, arises from his acceptance that moral values are used to manipulate people to live and die for the sake of dominant ideologies.

In scene ten, there are not many events acted on the stage and it is remarkable that the whole scene is 'reserved' for a compact epic song. The brief note at the beginning of the scene tells us it is 1635 and "Mother Courage and Katrin pull their wagon along the roads of central Germany" (Brecht 1966:102). The song of the scene sung by the inmates of a wealthy farm house narrates the cycling of seasons and the comfort and luxury of the housekeepers:

VOICE: In March a bush we planted
To make the garden gay.
In June were enchanted:
A lovely rose was blooming
The balmy air perfuming!
Blest are they
Who have gardens gay
In June we were enchanted.
When snow falls helter-skelter
And loudly blows the winter
Our farmhouse gives us shelter.
The winter's in a hurry
But we've no cause to worry.
We are warm
In the midst of the storm!
Our farmhouse gives us shelter (Brecht 1966:102).

The song draws a sharp contrast to the hardships which Mother Courage suffers and the lively atmosphere shared by the inmates of the farmhouse. The idyllic atmosphere seems to be the 'lull before the storm' as Brecht is convinced that while some people suffer from great pains, other cannot lead a long life of pleasure; sooner or later, their comfort are to be ruined. So the song's socialist message hints that if people and the society are 'in the midst of the storm', nobody should rely on his welfare and the privileges of being at ease in his 'shelter'.

The play culminates by the regiment's song revealing the permanent nature of war.

Dangers, surprises, devastations!

The war moves on, but will not quit.

We shall get nothing out of it.

Starvation, filth, and cold enslave us.

The army robs us of pay.

But God may yet come down and save us:

His Holy war won't end today.

Christians, awake! Winter is gone!

The snows depart! Dead men sleep on!

Let all of you who still survive

Get out of bed and look alive!

Through all these songs, which are interruptive, informative or descriptive in some respect, employed either at the beginning, in the middle or at the end of the scenes, Brecht achieves to thwart dramatic continuity and audience's close pursuit of the plot and he manages to have his audience reflect on the events.

3.2.5 Miscellaneous and Minor Strategies

Although various devices of epic theatre can be included in alienation effect, it is conceivable to set them apart and classify them under specific titles such as the *not-but* strategy, preferences verb tense and episodic structure. The reason why separate sub-titles are preferred arises from the need that either these miscellaneous strategies do not constitute a considerable length to touch upon in other strategies or these devices are not included in alienation effect because of the thematic reasons. For instance, preference of verb tense is outside the domain and the thematic wealth of alienation effect. The same argument is also valid for the episodic structure of the play.

3.2.5.1 The *Not-But* Strategy

In the former chapters the *not-but* strategy is explained as a device for other possibilities of interpretation and in line with this device while actor/ess is doing something, s/he means something other than what s/he is actually doing. In scene

one, Mother Courage tries to convince sergeant into drawing cross so that she can foretell his future. In this scene, sergeant exemplifies one of the sub-devices of alienation effect that is *not-but* strategy. Although sergeant declines drawing cross for fortune telling by stating “I don’t believe in that stuff” (Brecht 1966:29) he lends his helmet to Mother Courage. This brief instance hints that there may be possible, alternative ends for what is intended at the beginning. In larger context, Brecht implies contradictions can induce social change from micro level when people change their minds on minor issues. The *not-but* strategy becomes apparent when sergeant prepares to draw paper from the helmet but insists to say opposite what he does. “It’s silly means as much as blowing your nose (Brecht 1966:30). Despite the Sergeant’s insistence, Mother Courage, who seems to close the issue according to her wish by making sergeant draw black cross symbolizing death, demonstrate the symbiotic relationship between war and trade. “And now we must drive on. There isn’t a war every day in the week, we must get to work” (Brecht 1966:30). By bridging *not-but* strategy with the thematic depth of mutual relationship between war and trade, the strategy is sustained.

3.2.5.2 The Preferences of Verb Tenses

Although the preference of verb tense is not a structural element of Brecht’s epic theatre, audience feels the superiority of the continuous tense over the present tense as the former one urges the temporality of events. The use of continuous tense, which evokes the idea of temporality, also complies with Brecht’s experimental thought requiring constant change and revision. When the play is analyzed, it is seen that Brecht opts for continuous tense which signals ever changingness and temporality instead of present tense which forces audience into the acceptance of permanence and stability. In this context, the use of continuous tense complies with Brecht’s informative note, which defines Mother Courage’s situation in scene five as being “forever on the move” (Brecht 1966:70). The same inclination can be observed in later scenes too. The flux and constant change are tried to be rendered. In each scene everything changes except Mother Courage and her canteen wagon. In scene eight, audience is informed that the year is “1632. In the same year, Gustavus Adolphus fell in the battle of Lützen. The peace threatens Mother Courage with ruin.

Her brave son performs one heroic deed too many and comes to a shameful end” (Brecht 1966:83).

3.2.5.3 The Episodic Structure

The episodic structure of *Mother Courage and Her Children*, which is one of the qualities of epic theater, strikes the attention of audience in each part of the play. There is not a continuity of actions between scenes and each scene stands for itself and there is not a cause and effect relationship between episodes. The lack of interrelationship between scenes is apparent in every scene. For instance episodic scene six opens with the informative note that the Commander Tilly is killed in the ensuing war. Audience is informed that Mother Courage is now before the city of Ingolstadt in Bavaria in 1632. Like each scene this one too is loosely linked by means of the episodic structure and it prevents cathartic climaxes hence it provides a theatrical experience which is unmarred by emotional identification and judgment.

For the assessment of alienation effect and epic devices employed in *Mother Courage and Her Children*, it can be argued that the songs and informative notes which are inserted at the beginning of each scene are the most frequent epic features that are used. The frequent use of these features indicates Brecht’s preoccupation to cease any possible dramatic continuity. Episodic structure of the play serves the same purpose and it thwarts emotional climaxes; in each episode, events seem to start from the beginning and they are not fully developed as they are interrupted by means of episodes. The songs also have interpretative functions as well as that of interruption. The other frequent use of V-effect is the employment of historicization. Audience is informed that the events take places in Thirty Year’s War and in each episode, Brecht accounts Mother Courage’s experience by pinpointing the events year by year. By distancing time and actions, Brecht presents events as the historically specific conditions and series of actions governed by decisions. By means of episodic play structure, which is in the form of a documentary chronicle, Brecht achieves to subvert the unities of time and place and he criticizes the realistic drama which is the super structure of bourgeoisie and capitalism. *Mother Courage and Her Children* finishes with an open-ended design which leaves no room for a dénouement and happy ending, the feature of which the dramatic theater frequently employs.

For an overall evaluation of the play, *Mother Courage*, who symbolizes petit bourgeois and small scale capitalist entrepreneur, expects to benefit from war, yet she learns little of her experience and she teaches a lot as well as proving that there is no limit for human suffering. As for *Mother Courage's* inability to learn from her experience, Brecht comments that "So long as the masses are the object of politics they cannot regard what happens to them as an experiment but only as fate. They learn as little from catastrophe as a scientist's rabbit learns of biology" (Brecht 1966:120). While Brecht reduces deceived masses into 'a scientist's rabbit' which can learn nothing of the social-economic experiment he is subjected to, some others prefer to applaud the play as it still reflects some universal qualities peculiar to human being. Tennessee Williams, who is one of the major playwrights of the 20th century, draws attention to the symbolic and universal feature of the play. Williams comments on the final moment of the play by arguing that:

Final moment of Brecht's play as one of the inspiring moments in all theater- inspiring because of the women's indomitability. On she marches with her wagon after all that has happened, a symbol of the way humanity itself goes on its way after all that has happened (quoted in Bentley 2008:181).

It seems that no matter how much Brecht tries to defamiliarize, -or more properly in Brecht's vocabulary to 'distanciate'- his audience, *Mother Courage and Her Children* achieves to engage its audience emotionally, the reality of which is also announced by a major playwright like Tennessee Williams.

Brecht realized the interrelationship between war and moneymaking upon the misery of people which results from the ignorance of the masses. Brecht who believes that art must be in the service of society, instead of subscribing the principle of *art for art's sake*, he first tries to alert and second to urge these deceived unnamed masses into action, participation and more precisely to intervention to disclose and abolish the injustices under the cover of inevitability of fate and 'ever the sameness' of the human nature and frailties. Brecht realized the injustices and social inequality, which are entangled with ideology, capital and human inclination to greed for the exploitation of every opportunity even if it is unethical, have been disguised by false and manipulated belief and particularly by the agencies of art such as the perennial dramatic convention. By means of his epic theater and its devices exemplified through *Mother Courage and Her Children*, which primarily deals with the lower and middle class aspirations to capitalize on hard times and in larger context, World

powers' effort to cover their hidden agendas and their preoccupation to satiate their war industry by exporting war goods to troubled regions of the world, Bertolt Brecht has warned not only his generation but also the next generations to come.

4. THE REFLECTIONS AND REPRESENTATIVES OF EPIC THEATER IN BRITISH DRAMA AND CARLY CHURCHILL'S *CLOUD NINE*

4.1 Epic Theater in British Drama

Brecht is the key figure of our time, and all theater work today at some point starts or returns to his statements and achievements².

It can be argued that the effect of Brechtian epic theater on contemporary British drama is undeniable. The impact of Brecht's dramatic concerns primarily demonstrates itself in two ways. First of all, Brechtian legacy gave a chance to playwrights for novel kinds of dramaturgies by encouraging them to forge their individual styles. The other breakthrough Brecht provided for the British Drama is that he granted a theory for political theater. The reason why Brechtian legacy has been hailed and embraced is that Britain's sociopolitical situation was suitable for the application of Brechtian theater (Reinelt 1996:1). Government subsidy is one of the significant things what made Brechtian legacy possible in Britain as governments, by subsidizing theater, could turn dramatic art into their spokespersons for their ideas and legislations.

Those were the years which preceded the decision to set up a state-subsidized National Theatre.... state-subsidized theatres- one only had to look at the comedie Française!- inevitably became artistically sterile warrens of potbellied Hamlets and post climacteric civil-service-status Juliets on pensionable life contracts, obeying the dictates of officials anxious to use the theatre as a propaganda organ for outworn ideas of the most suspected kind....So Brecht became the focal point, the rallying cry of the younger generation of theatrical artists who had realized that the future of the theatre as a serious vehicle for ideas, enlightenment, and beauty, depended on the recognition that the commercial system simply was no longer able to provide the basis of a viable drama (Esslin 1966:64).

Apart from governments' subsidies, political climate led to the emergence of Brechtian theater in Britain. Between 1945 and 1960 Britain was following a relatively stable political situation which was termed as postwar consensus. Britain's two major parties –Conservatives and Labour Party- reached an agreement in that while Right accepted to consent to social programs, Left adopted modified capitalism and engagement with Western Block against the Soviet Block. The consensus between Labour Party and Conservatives led to an atmosphere in which discursive thought and cultural productions could blossom. Up to the year 1956, playwrights

² Brook, Peter (1968): *The Empty Space*, pp. 68, New York, Avon Books

from middle and working class began to dominate the field, which was particularly initiated by John Osborn's *Look Back in Anger*. The play spoke fervently about the matters of the young in post-war England (Reinelt 1996:5).

In the mid 1950s, London theatre remained a middle-class, middle aged theatre. The fare was dictated by the public and that particular public liked what was given to them. They wanted something 'safe'...*Look Back in Anger* has been recognized as a bombshell that blew up the old British theatre (Galens and Spampinato 1998:203).

The other factors, which triggered Brechtian theater to take root in British stage, were Berliner Ensemble's visit to England, staging some of Brecht's plays and the artistic directors such as William Gaskill, John Dexter and Lawrence Oliver's visits to Germany. Their testimony and the fascination with Brechtian epic theater there paved the way to stage plays with Brechtian aesthetics in England. In addition to Berliner Ensemble performance in London in 1956 and its second visit in 1965, William Gaskill directed Brecht's *Mother Courage and Her Children*, *Baal*, *The Recruiting Officer* and *The Caucasian Chalk Circle*. Reinelt comments that "Within a decade, most of the important Brecht plays had been produced at major venues and two exemplary visits of the Ensemble demonstrated epic style and working methods" (Reinelt 1996:8). Impact of Brechtian theater has been so profound that Gaskill admits that even though the plays produced at *The Court* were not epic, they were appropriated into the epic style. William Gaskill was the primary figure in the 1960s who was experimenting with Brechtian acting. *The Writer's Group*, which Gaskill was working as an assistant artistic director, included famous Brechtian critics such as Edward Bond, John Arden and Arnold Wesker. In *The Writer's Group*, Gaskill utilized and helped to spread the use of third-person narrative and acting techniques. "Thus Gaskill made a wide application of Brecht's principles though the various strands of his own preparation and technique" (Reinelt 1996:13).

The other playwright and practitioner who exemplified Brecht in Britain is Howard Brenton. "More than anyone writing in Britain today Howard Brenton epitomizes the Brechtian legacy. His singular and original contribution to left-wing theater is exemplified in its own right, and Brenton seems to show what a successor to Brecht might be like" (Reinelt 1996:17).

Like Brecht, Brenton was collaborative and he was apt to combine irony and satire to criticize the mainstream culture and those who are in power. Although Howard Brenton did not want to wholly imitate Brecht, he was committed to structure of epic

plays along with its devices especially that of historicizing. Brecht was in favor of staging plays in a way to demonstrate their knots. While Brecht interrupts the Grusha story and inserts the Azdak story in *Caucasian Chalk Circle*, Brenton employs play within play structure to achieve the same effect. As both playwrights were engaged in contradictions and coherence, they were preoccupied with dialectics (Reinelt 1996:22). Brecht and Brenton dealt with dialectics by making use of characterization techniques. Brecht argues that if actions are appropriated to characters and characters are fit to the actions, contradictions cannot be felt by the spectator, which results in oversimplification and compliance. In the same way, Brenton is of the opinion that:

I've always been against psychology in plays. I think that psychology is used like a wet blanket by many playwrights, and as a very easy explanation and I wanted to stop that dead in its tracksOne of the formal ways of doing that was to emphasize the role, the action. If you fit the two conflicting elements of the action into the same actor, there is no danger, or it lessens the danger, of an actor working out a psychological performance (quoted in Reinelt 1985:49).

Brecht believed that actors must play the events in such a way that audience could realize the incidents performed on the stage are ephemeral phenomenon, which belong to the specific points in history. In the same fashion –since Brenton realized the fact that relationship between past to present is at the centre of historicizing- he employed it in his various plays. For example, Brenton made use of historicizing by connecting past to present in *The Churchill Play*, which Brenton unmask the heroic image of Winston Churchill by demonstrating the offense of the working class. Brecht believed that modern age generated a dumb race submissively accepting his lot in life which was blurred by ideological complexities. In the same way, Brenton's plays are the critiques of “unexamined romanticism about the past and irresponsible acquiescence in the present....Ordinary citizens who have formed a habit of obedience to the ruling order have been nourished by distorted notions of a mythical past. Brenton historicizes the present through the layering of past and future on a public situation” In British drama, Howard Brenton has built Brechtian techniques in several ways. The common point which drew Brenton to Brecht is their “antagonism to their respective traditions.” While Brecht was against the German bourgeoisie, Brenton reacted against the English humanism for it encourages middle class audience into believing that nothing can be done and nothing can change. Brecht and Brenton wanted their audience to realize that history is the product of social and

material forces, which led both of them to write dialectically and encourage their audience to opt for change (Reinelt 1985:51).

Before closing the section of British epic theater and its foremost representatives, who spread the use of Brechtian aesthetics in England, and shifting to second part of this chapter which deals with Caryl Churchill and *Cloud Nine* that forms the comparative basis of the present thesis, it must be noted that the reception and appreciation of Brecht's plays and his theoretical treaties call for capitalist conditions and social organization to achieve their aim of exposing the social and moral corruptions of the system. Reception of Brecht in his country and abroad is highly complex. Even in his homeland, where his country was divided into two sections namely West and East, the statement was valid. In the West, Brecht's dramatic aesthetics were perceived merely instruments for entertainment and in the East, Brecht's dramatic concerns were transformed into spokesperson for the ideological thoughts of the party. As for the abroad, while the United States –like the West German- domesticated Brechtian theater, British could use his theoretical writings and plays more productively (Reinelt 1996:4-5).

4.2 Caryl Churchill and *Cloud Nine* in View of Epic Theater

Caryl Churchill was born in London on September 3, 1938. Until her family moved to Montreal, Canada, she spent much of her childhood in London. In Montreal, she attended Trafalgar School in which she began to write and developed an interest in theater. She enrolled at Lady Margaret Hall, Oxford and graduated with Bachelor of Arts degree in 1960. When she was in university, she proved her ability when two of her plays were accepted for student production. After graduation, Caryl Churchill began to write for radio and in 1962, her first professional radio play *The Ants* was broadcasted (Galens and Spampinato 2009:95). In 1962, she married a struggling barrister, David Harter, and they moved to the suburbs of London. With a series of miscarriages, the couple had three sons in six years. She recognized the social-sexual importance of her constraints as a wife and as mother, which formed her career. "Churchill felt isolated and unhappy, torn between her home life and her work and removed from the political changes taking place in the sixties because "I had small children and was having miscarriages" (quoted in Carol 1990:5).

Knowing the fact that there was “no socialist or feminist theater companies, no *Joint Stock Company* or *Monstrous Regiment*” she preferred radio as it might be the best option for a woman at home with three children and who had little time for contacts, rehearsals and who might have suffered from a lack of sufficient financial support otherwise (Keyssar 1983:201-202). Churchill maintained to write radio plays and she developed socialist and feminist approach to drama. Her professional stage productions premiered with *Owners* in 1972 and she wrote plays such as *Turkish Delight* (1974), *The After Dinner Joke* (1978) which were broadcasted on BBC television. *Objection to Sex and Violence* (1975) and *Light Shining in Buckinghamshire* (1976) were the plays, which brought her critical recognition. Later on, Churchill experimented with collaboration in *Joint Stock Theater Group*, which resulted in *Cloud Nine* (1979), the first big success of the playwright. *Cloud Nine* was followed by *Top Girls* in which Churchill portrays women who became successful by imitating the worst behaviors of males. The play won the Obie Award in 1982. The other award winning work of the playwright is *Fen*, which won the 1984 Susan Smith Blackburn Prize. Among the various plays of the playwright such as *Softcops* (1984) and *A Mouthful of Birds* (1986), *Mad Forest* (1990) stands out as another critical success of Caryl Churchill in which she examined before, during and after the fall of Nicolae Ceausescu. *Mad Forest* was followed by *Lives of the Great Poisoners* (1991), *The Skriker* (1994) and *This Is a Chair* (1999). (Galens and Spampinato 1995:95). One of the latest and most controversial works by Caryl Churchill is the *Seven Jewish Children: A Play for Gaza* (2009), which is a ten minute history of Israel ending with the bombing of Gaze (Royal Court Theatre).

Acting on socialist and feminist arguments, Caryl Churchill believed that conventional gender roles were constructed by male dominated society rather than being inborn and universal. Moreover, she believed that what was socially constructed would and could be changed. This is one of the crucial points what drew Churchill to Brecht and his epic theater and what made it possible for Churchill build a Brechtian theater in essence. Being aware of the fact that she was affected by Brecht’s dramaturgy, she once acknowledged that in some ways she and her generation in 1970s were under the spell of Brecht’s effect:

I don’t know either the plays or the theoretical writings in great detail but I’ve soaked up a quite a lot about him over the years. I think for writers, directors and actors working in England in the seventies his ideas have been absorbed into the general pool of shared knowledge and

attitudes, so that without constantly thinking of Brecht we nevertheless imagine things in a way we might not have without him (Reinelt 1996:86).

Caryl Churchill and other feminist intellectuals use the techniques of epic theater to offer a frame to demonstrate and urge people to think critically on the social practices; but, the inclusion of Brechtian epic techniques by feminists are not solely oriented towards the emphasis of the socioeconomic inequalities and class conflict yet the epic techniques are also utilized by them to point out the sexuality, sexual discrimination and the *sexual politics*.³ Although Brecht and his works have been accepted male-biased, which is confirmed by stereotype gender roles, feminists have found his epic theater techniques available and unique to probe and manifest “material conditions of gender behaviour” and its social and political variables as in the case of class. Those who supported feminist cause along with socialism tried to combine socialism with feminism. The attempt was carried out both in political and artistic level. At the heart of their theory, there are two main issues to be highlighted and elicited: They are the affiliation between sexual repression and class oppression and “ideological interpretation of production and procreation”. While socialist men condemned feminists as they are giving up the actual socialist struggle for equality and abolishment of class for the sake of bourgeois liberal movement, feminists responded women have been exploited irrespective of their social class, as they are convinced that the primary enemy is the patriarchy, not the social class. To be more precise, while some argue that class struggle is primary concern to be dealt with and deconstructed and sexual oppression is just a variant of it, others claim that sexual oppression comes first and class struggle is secondary to it (Reinelt 1986:154-157).

³ Sexual politics is a titular concept identified by Kate Millett’s book *Sexual Politics*. It proposes the reexamination of the relationship between literary criticism and social sciences, history and fiction, academic discourse and polemic. The book is an academic feminist literary criticism, which provides the theoretical examination of women’s oppression by making use of the concept of patriarchy. In the book, Millett analyses literary texts, focuses on patriarchy and argues that the patriarchy and sexuality are social and political constructions. Millett also argues that social sciences such as history, sociology, economics, anthropology and psychology provide an authoritative status to patriarchy through which it can arbitrarily decree reality. In other words, literary texts supported by social sciences provide taken-for-granted- realities and scenes of knowledge formation of privileged masculinity to reflect artificial reality instead of genuine reality. After the publication of Millett’s *Sexual Politics*, feminist theorists have focused on the literary form rather than the content of the text and they challenge the argument that the literary text is the reflection of reality. For a comprehensive discussion of the matter, see Kate Millett’s *Sexual Politics*.

The tension gives rise to different sorts of 'feminisms'. For instance, while bourgeois feminism endeavors for equality between man and woman and it stresses freedom by ignoring class and gender, radical or cultural feminism places woman at the center of the issue by putting forward that women need separate culture as they constitute a different class. As for the materialist feminism, of which the works of Caryl Churchill and Michelene Wandor can be classified, deals with a "social construction of gender", identity and oppression of the female (Reinelt 1996:81). The relationship between class division and sexual oppression is crystalized through banners at the end of *Strike While the Iron Is Hot*. Michelene Wandor, who is a socialist feminist playwright, asserts in her play that "Workers will never be free while women are in chains" and "Women will never be free while workers are in chains" (quoted in Reinelt 1986:157). To sum up, feminist playwrights, particularly those who are propelled by socialist feminism, have consulted Brechtian elements to disclose and deconstruct the affiliations and interplay between social, economic and sexual issues.

Cloud Nine, which was written by Caryl Churchill in 1979, unsettles the expectations of the readers/audience as the play follows Brechtian techniques of a performance on stage. The first part of the play is set in Victorian times somewhere in Africa where Clive plays the part of a British colonial administrator and the head of his family which is made up of his wife Betty, Maud Betty's mother, his children Edward and Victoria and the children's governess Ellen and Clive's black servant Joshua. Clive's family enlarges first with the company of a widow named Mrs. Saunders who escapes from the riot of the native people and second through the accompaniment of Harry Bagley who is a family friend and a pseudo explorer. The play is full of intertwined affairs including male to male and female to female relationships. Clive tempts Mrs. Saunders, Betty is fond of Harry Bagley, who is a gay and has had sexual intercourse with Joshua and Clive's son Edward. Governess Ellen, who is a lesbian, fancies Betty but she is forced to marry Harry. The first act ends with the so called happy marriage ceremony between Harry and Ellen when black servant Joshua, who is frustrated and fails to internalize the white man's values, points a gun at Clive. The second act is set in England in 1979; a hundred years later, but the audience is informed that only twenty five years have passed. In the second act, it is revealed that Betty has left Clive and her daughter Victoria, who never shows up in the first act and is only symbolized through a toy in the first act of

the play, is married to Martin. As for Edward, who foreshadows his choices in the first act, is living with Garry who is also a gay. Victoria decides to leave her husband and starts a lesbian relationship with Lin whom she met in a park. In the following scenes, Edward is deserted by his gay friend Garry, and begins to live with Lin and Victoria who are now experimenting with lesbian relationship. Betty learns the intimate relationship among her children and their friends but she says she is not irritated by the occasion. In the last scene, Clive, from the act one, appears by protesting Betty and her new identity and he complains that the British Empire lost its former strength and left no room for his existence and thought. In the last scene Betty converges and embraces herself who appears from the act one, the movement of which hints that she is now integrated with herself. The first act of *Cloud Nine* is set in 19th century demonstrating the repressive norms of the Victorian family, which parallels the downtrodden people in the colonized countries. In the second act, Churchill explores such topics as women's liberation, sexual revolution and gay/lesbian liberation. When the two acts are evaluated together, it can be asserted that Churchill hints colonial and sexual oppressions are similar. The play traces and highlights the extensions of long-established colonial rule and its specters of sexual and racial exploitation in modern life. Churchill aims at deconstructing gender stereotypes, undermining the ideology of colonialism, rejecting racism and sexism and asking tolerance for the 'marginalized' as the human sexuality cannot be trapped into heterosexual and monogamous inclinations. In the play, while Churchill criticizes the repressive nature of Victorian families and strictly prescribed gender roles by bridging between colonial exploitation and sexual oppression in the 19th century, she hints that there are insidious continuities in the postcolonial era and it is as if only twenty-five years passed. Chronological disruptions or employment of a diachronic time perception functions as an epic device portraying the persistence of several Victorian values. One of the most apparent aspects of colonialism in act two is its persistence in the 20th century when Lin's brother, Bill, a British soldier, is killed in Ireland where the British army is fighting against Irish nationalists. Caryl Churchill heavily employs cross-casting or gender reversals both in act one and in act two to demonstrate that racism and sexism are interrelated and in this way, she endeavors to subvert or deconstruct racial, sexual and gender identities, which immediately evokes Brechtian theater and Brecht's effort to alienate his spectators.

Brecht hints vaguely the use of cross-casting or gender reversal in his *A Short Organum for the Theater*. “But it is also good for the actors when they see their characters copied or portrayed in another form. If the part is played by somebody of the opposite sex, the sex of the character will be more clearly brought out.... (Brecht 1947:197). It seems that what Brecht imagines for his theater, comes to full fruition with Caryl Churchill who exploits gender and racial reversal to the full in *Cloud Nine*.

The use of epic elements in *Cloud Nine* strikes the attention of the reader/audience at the very beginning of the play where Churchill introduces her characters in cross-gendered and cross-racial style. Characters, like Betty and Edward are successively played by a man and woman and audience recognizes the visual incongruity. By means of cross-casting, the playwright inhibits the empathy and identification of audience through characters, which is one of the prime goals of the epic theater. Churchill proves herself much more experimental than Brecht by gender and racial reversals. Through Betty, who is played by a male actor, it is tried to be conveyed that femininity is an artificial identity constructed by patriarchal society. In addition to devices of alienation, Churchill inserts reflective and interruptive songs into the plot so that the audience is not carried away with self-identification. Historicization is another epic feature, which is used in the play to encourage audience to critical observation. Caryl Churchill sets the first act of the play in Victorian times in Africa and she places the second act in 1970s in Britain to give a chance to audience to juxtapose the conditions of the two so-called distinct periods since she knows that the historicization is the enemy of conformism.

Churchill’s plays are at times aggressively non-synchronous....Clock time advances, but dramatic time slips back or skips ahead unpredictably, and a given stage encounter, while internally logical, cannot be placed in sequence, hence is impossible to apprehend as coherent action. In *Cloud Nine* time shifts are politically revelatory. Collapsing Victorian time with the mid-1970s – that is, stipulating that a hundred years pass between Acts I and II, while the characters age only 25 years – the play provides a vision of gender structuration over the long dure’e....In effect Churchill calibrates dramatic time to the complexity of her historical moment. Here she echoes Brecht’s ‘historicization’, his technique of widening the spectator’s perception by revealing the constructedness of the present and its dialectical relation to the past (Luckhurst 2006:485).

In act one, issues are governed by men particularly by Clive who wishes to keep everything under his control according to his preconditioned mind formed by the dictates and decorum of the Victorian standards. In act two, it is disclosed that

metaphorical exploitation of womanhood and sexual and social repression from the former act provides a greater consciousness about sexuality leading characters to know and exercise it and thereby subverting the patriarchal system. The fact that gender roles are changeable, which have been constructed and maintained by a heteronormative society, is indicated by the rebellion of women and gays who prove their potential to entertain themselves and discover new ways of leading their own lives. As a devotee of Brechtian dramatic perception, Churchill tries to demonstrate how society progresses dialectically and how society can change once the individuals realize their potential. Caryl Churchill demonstrates the mutability of societies through the increasing and decreasing power of individuals. In act one, issues are governed by men, particularly by Clive who wishes to keep everything under his control according to his preconditioned mind formed by the dictates and decorum of the Victorian values. In act two, those who were powerless formerly grow in control of their freewill. In the second act, it is the men, not the women, consent and try to come to terms with the demands of the women. Victoria's husband Martin, who is the counterpart of Betty's husband Clive, struggles to come to terms with the new feminist consciousness. In this way, women try to reauthorize matriarchal power in challenging the society structured by men.

In *Cloud Nine*, Caryl Churchill demonstrates different types of oppressions and she portrays how colonial and sexual oppression are intertwined. In doing so, Churchill makes use of Brechtian epic theater techniques to stimulate audience to understand and pass a value of judgment on the ideologies, which were acknowledged universally valid. Sexual issues appear in every part of the play and sexual revolution serve as an instrumental force to provide the change and liberation of every kind. As it is pointed out epic theater is a dialectical presentation of events on stage, Churchill utilizes epic devices such as interruptive songs, monologues, cross-casting, time shifts, doubling of roles in *Cloud Nine* to represent how social relations are generated and maintained among people. After having proved that these relations are 'man-made' constructs, Churchill makes it clear that they are inevitably subjected to change.

Bertolt Brecht's ideological commitment and his dialectically-oriented theoretical writings pioneered new ways of writing and staging plays as Brecht expresses "In short: there are many conceivable ways of telling a story, some of them

known and some still to be discovered” (Brecht 1947:201). And Caryl Churchill is one of those who writes under the ‘spell’ of Brecht with a feminist impulse to ‘discover different ways of telling stories’ which have deserved a comparative analysis between Caryl Churchill’s *Cloud Nine* and Bertolt Brecht’s *Mother Courage and Her Children*.

4.3 Illustration and Function of Epic Devices in *Cloud Nine*

In the former chapter, it is highlighted that epic features in *Mother Courage and Her Children* demonstrate themselves by means of humor, contradiction and irony mostly through Mother Courage’s eccentric character, which is meticulously portrayed by Brecht. As for *Cloud Nine*, epic devices mostly reveal themselves through Churchill’s endeavor to deconstruct colonialist discourse, sexist discrimination and fixed gender roles. By employing Brechtian devices and adding new kinds of epic features to *Cloud Nine*, Churchill tries to unravel the complex power relations usually formed by heteronormative ideologies in postmodern era.

4.3.1 Verfremdungseffekt

Alienation effect displays itself in thematic sphere through the disparaging remarks and arguments of Clive, who is the British colonialist administrator in Africa. Clive’s perspective on the natives highlights how colonizers perceive the natives. “We are not in this country to enjoy ourselves. Must have ridden fifty miles. Spoke to three different headmen who would all gladly chop off each other’s heads and wear them round their waists” (Churchill 1989:3). It is apparent that Clive, who is the spokesperson of the white man, regards the natives uncultivated and savage people who need ‘domestication’ and it seems that white people like Clive are convinced that they must undertake the duty of civilizing the people of the savage territories. Clive’s thoughts reflect the ideas of colonialists and their so-called duty about ‘savage’ people in his times. The poem, whose title is *White Man’s Burden: The United States and The Philippine Islands*, by Rudyard Kipling crystalizes the white European’s exploitation and greed under the cover of nominal plight of civilizing and domesticating ‘the other.’

Take up the White Man's burden, Send forth the best ye breed
Go bind your sons to exile, to serve your captives' need;
To wait in heavy harness, On fluttered folk and wild--
Your new-caught, sullen peoples, Half-devil and half-child. (Kipling and Wise 1899:180).

In contrast to silent and hidden acceptance of the inferiority of 'the other' the ease and the clarity through which Clive despises native people in a couple of lines is what forms the alienation effect as his expressions bring forth the perennial latent condemnation of 'black' people as savage and uneducated.

In the same scene, the words of Clive, particularly that of love such as "What has my little dove done today?" and "You're so delicate and sensitive" (Churchill 1989:3). function not only as alienation effect when audience see that all of them are indeed addressed to a man instead of a woman but also make them laugh and think since they are observing the visual incongruity.

In the following lines, Churchill underlines that power relations are hierarchical in a society. Betty complains that Joshua does not listen to her and he insults her when Betty orders him to bring a book to her, Joshua retorts "Fetch it yourself. You've got legs under that dress" (Churchill 1989:5). Although a misogynistic insult is apparent in Joshua's rejection, Clive cools down the dispute by ostensibly making Joshua apologize to Betty but at the same time winking at Joshua, which indicates that the solidarity of men is superior to the female exploitation even at the cost of the racial discrimination.

The act of flogging dominates the scene three. Clive, who sets rules for others, acts out as the sole judge of his territory since he punishes whoever he wants and he punishes native people by using Joshua and keeps his hands clean. The reaction of characters to the flogging of natives reveals their identity. While Maud endorses punishment by saying "The men will do it proper way, whatever it is. We have our own part to play" (Churchill 1989: 28), Mrs. Saunders demonstrates her discontent against the punishment in declaring that "I never allowed the servants to be beaten in my own house.... (Churchill 1989:30). As for Betty, she is hesitant about how she should react to the punishment. Maud response arises out of his faithful but blind allegiances to past and she not only favors the cruel punishment but also does she counsel Betty to pay homage to Clive by setting the wrong example: Maud says: "Let Mrs. Saunders be a warning to you, Betty. She is alone in the world. You are

not, thank God. Since your father died, I know what is to be unprotected....” (Churchill 1989: 30). In her rejection of the punishment, Mrs. Saunders, who is also one of the members of the black native community, is a stark contrast to Clive’s ostensible duty of civilizing the people of ‘the dark continent’. Through her affection for the people who are flogged, Mrs. Saunders proves herself much more humane than Betty and Maud who cannot show any sign of independence from Clive and the decomposing colonialist system he represents. Churchill shifts from a larger context to a private one; that is from a socio-cultural and political issue to a sexual one: Edward is reprimanded and slapped both by Betty and Ellen for he minds Victory’s doll. The reason why they get angry originates from the fact that Edward does not behave ‘manly’ enough and he shows feminine qualities which contradict traditional and Victorian expectations from a boy. By aligning two events successively, Churchill achieves to demonstrate the latent incorporation of racial and sexual issues. Although Edward defends himself that “She is not Victoria’s doll, she’s my doll. She does not love Victoria and Victoria doesn’t love her. Victoria never even plays with her” (Churchill 1989:30-31), Maud says “Victoria will learn to play with her” (Churchill 1989:31). Maud unconsciously points out how gender is structured according to the power relations as Victoria will not instinctively want to play with the doll but she will learn or more precisely society makes her learn to play with the toys that much suit her. In the Lacanian sense, the subjectification, which he termed the Name of the Father, is a learned process during which the individual internalizes the socially acceptable thoughts and behavior (Habib 2005:589). The Name of the Father -in this context, the colonialist Victorian society- decrees what is appropriate for individuals and what is not suitable for them. Through this scene, Churchill enables audience to unearth the power relations, which are mostly sexual, cultural and political governing the societies. The alienation effect of the scene occurs when Joshua flogs his people. The act of flogging becomes apparent by means of Mrs. Saunders’ critical interrogation of Joshua:

MRS. SAUNDERS. We’re very well thank you, Joshua, and how are you?

JOSHUA. Very well thank you, Mrs. Saunders.

MRS. SAUNDERS. And the stable boys?

JOSHUA. They have had justice, madam.

MRS. SAUNDERS. So I saw. And does your arm ache?

MAUD. This is not a proper conversation, Mrs. Saunders.

MRS. SAUNDERS. You don't mind beating your own people?

JOSHUA. Not my people, madam.

MRS. SAUNDERS. A different tribe?

JOSHUA. Bad people (Churchill 1989:31-32).

Through this conversation, audience is once again invited to critical thinking over ones' act which is in the form of punishing his people. It alienates and distances audience just as Joshua's act of flogging distances and disassociates himself from his people. By ascribing his people the term of 'bad' and claiming that they are not his people, it is apparent that Joshua denies his identity. The way how black people deny their identity, which resembles Joshua's negation of his origin, is explicated in Fanon's *Black Skin White Masks*. "In the man of color there is a constant effort to run away from his own individuality, to annihilate his own presence. Whenever a man of color protests, there is alienation. Whenever a man of color rebukes, there is alienation" (Fanon 2008:43). Fanon mentions alienation occurs when one rejects his origin and tries to accept a different existence.

The next incidents show how the oppressed submissively and happily accept their role that they are exposed. In the first one, Edward confesses that he said "I hate you. And it's not true and I'm sorry and please beat me and forgive me" (Churchill 1989:32). Clive, who assumes the role of a judge, forgives Edward and counsels him:

CLIVE. You should always respect and love me, Edward, not for myself, I may not deserve it, but as I respected and loved my own father, because he was my father. Through our father we love our Queen and our God, Edward. Do you understand? It is something men understand (Churchill 1989:32).

The second incident in which Clive assumes a superior role is when he accepts Betty's acknowledgement that she has wronged against himself by fostering tenderness for Harry. Clive associates this infidelity with the "implacable" (Churchill 1989:33) nature of colonized Africa and he accuses and depreciates all women in the identity of Betty in urging that:

CLIVE. You are thoughtless, Betty, that's all. Women can be treacherous and evil. They are darker and more dangerous than men ...If I shot you every British man and woman would applaud me. But no. It was a moment of passion such as women are too weak to resist. But you must resist it, Betty, or it will destroy us. We must fight against it. We must resist this dark female lust, Betty, or it will swallow us up (Churchill 1989:34).

What is common in Edward and Betty's attitude is that they do not resist Clive, who has the support of perennial traditions and colonial attitude, and accept him as a sort

of law-maker. This attitude surfaces when Edward asks for forgiveness by saying “I’m sorry and please beat me and forgive me” (Churchill 1989:32) and Betty’s response is similar to Edward’s for it is in apologetic tone as well: “I am bad, bad, bad – I do, I do resist. Help me. Forgive me (Churchill 1989:33-34). Edward’s trivial and childish act and Betty’s ‘treacherous passion’ are maximized to the extent of defamiliarizing audience as mother and son’s ‘quilt’ and their demand for forgiveness put their actions out of their habitual place. In these two incidents, Clive, who seems to be morally aloft and culturally civilized, is the synthesis of Victorian hypocrisy as he both oppresses the natives and leads a promiscuous life. The alienation effect, which is employed to exaggerate and highlight the ostensible quilt of Betty and Edward, is used to juxtapose Clive’s indecency with that of Betty and Edward’s innocence. The other common point in Edward and Betty’s ‘quilt’ is that their ‘quilt’ have sexual orientations and a possible pleasure which can come by the exercise of it is controlled by the power. In the intersection of pleasure and power Foucault claims that: “Pleasure and power do not cancel or turn back against one another; they seek out, overlap, and reinforce one another. They are linked together by complex mechanisms and devices of excitation and incitement (Foucault 1978:48). As Foucault argues that power and pleasure are intertwined, Clive benefits from it and brings his subjects under control by blaming their sexualities as unacceptable.

In Scene four, the alienation effect surfaces the way how Joshua is indoctrinated with the values of white man and it is revealed how he is estranged when he rejects the validity of his first story about the creation. In his first story of genesis, Joshua narrates that “First there was nothing and there was the great goddess. She was very large and she had golden eyes and she made the stars and the sun and the earth” (Churchill 1989:36). But through his second story of creation, he rejects his former story and he embraces a ‘civil’ version of genesis that belongs to the colonizers:

EDWARD. It’s not true, though.

JOSHUA: Of course it is not true. It’s a bad story. Adam and Eve is true. God made man white like him and gave him the bad woman who liked the snake and gave us all this trouble (Churchill 1989:36).

Joshua not only accepts the norms of the white man and defamiliarizes himself from the natives but also does he look down on women by decreasing them into the category of troublemakers, which is a landmark feature running all through the play. It is striking to see that while the first version of creation story is woman-oriented, in which the man commits crimes, the second one bears misogynistic undertones. In his tribal version of story, Joshua says that the tree monster, which symbolizes man, hits the goddess in the sky with a handful of mud and makes her fall from the sky which enables him to rape her and produce 'all of us'. In the second one, the snake, which "the bad woman....liked" (Churchill 1989:36) is a phallic symbol and trouble is attributed to women out of their reputed excessive fondness to sexuality. Through the second version of the story, men seem to project his shortcomings onto women, as depicted in the first creation story, and try to exonerate themselves by putting the blame on women. According to Freudian psychology, projection, which is one of the defense mechanisms, changes one's experience to the extent that unacceptable feelings and behaviors are attributed to someone else instead of the one who has these unwanted traits. In doing so, ego assures the integrity of the self (Browins 2004:10). In this way, Clive projects his sexual appetite by projecting it onto his wife and he covers his sexual experiences with Mrs. Saunders. The second version of the creation story is what shapes the Victorian society and enables Clive constantly to vilify, marginalize and ultimately alienate women. "Women are irrational, demanding, inconsistent, lustful, and they smell different from us" (Churchill 1989:40). This kind of accusation through which Clive projects his unwanted wishes onto Mrs. Saunders originates from his sexuality. Apart from this trait, Clive also projects his feelings and attitudes of violence to Mrs. Saunders. "My God, what women put us through. Cruel, cruel I think you are the sort of woman who would enjoy whipping somebody. I've never met one before" (Churchill 1989:15). In the following scenes, it comes out that it is Clive not Mrs. Saunders who enjoys whipping people.

To the end of the scene, Victorian hypocrisy is again made visible through Clive. He is horrified when he learns about Harry's homosexuality and expresses his anxiety.

CLIVE. My God, Harry, how disgusting.... I feel contaminated....The most revolting perversion, Rome fell, Harry and this sin can destroy an empire.

HARRY. It is not a sin, it is a disease.

CLIVE. A disease more dangerous than diphtheria. Effeminacy is contagious. How I happen deceived. Your face does not look degenerate. Oh Harry, how did you sink to this? (Churchill 1989:40).

Regardless of his immorality, Clive condemns Harry for his moral corruption which brings Clive's hypocrisy into light. What is more interesting is that Harry succumbs to Clive's condemnation and asks for help, all of which justifies Clive's accusations and consolidates the society Clive represents. "I struggle against it. You cannot imagine the shame. I have tried everything to save myself...Clive, help me, what am I to do?" (Churchill 1989:40-41). Like the alienated Betty and Edward, who accept their 'quilt' and ask for forgiveness, Harry does not reject Clive to define his actions and choices. Harry, who does not resist, symbolizes a sinner who practices the confession session. During this confession, power relations are again at the center of their discourses which serve the interests of the one who holds the power. In terms of power relations and accepting one's fault through literal confession, Foucault asserts that:

The confession is a ritual of discourse in which the speaking subject is also the subject of the statement; it is also a ritual that unfolds within a power relationship, for one does not confess without the presence (or virtual presence) of a partner who is not simply the interlocutor but the authority who requires the confession, prescribes and appreciates it, and intervenes in order to judge, punish, forgive, console, and reconcile.... (Foucault 1978:61).

In this case, Clive judges Harry's behaviour –on behalf of the society he represents– as a disease which must be treated. Clive's anxiety arises not out of the psychosexual health of Harry but his concern results from the anxiety that Harry's 'perverse' can overthrow the social system in which Clive can only exist. What Clive offers for the maintenance of Victorian society is marriage. Nevertheless Clive does not have the same anxiety when he learns that Ellen's relationship with his wife: "JOSHUA. The governess and your wife, sir CLIVE. What's that, Joshua? JOSHUA: She talks of love to your wife, sir I have seen them. Bad women. CLIVE. Joshua, you go too far. Get out of my sight" (Churchill 1989:43). While Harry's sexual preference is magnified and regarded as a perversion and "a disease more dangerous than diphtheria" (Churchill 1989:40) Betty and Ellen's relationship is ignored, which underlies that Betty and Ellen are reduced to unthreatening objects for the safety of the society and the ideology it holds.

In *Cloud Nine*, the empathy of the audience is constantly broken down by means of the devices of defamiliarization. When Joshua learns that his parents were

killed by British forces led by his master, he remains indifferent and rejects going to their funerals:

CLIVE. Joshua, do you want a day off? Do you want to go to your people?

JOSHUA. Not my people, sir.

CLIVE. But, you want to go to your parents' funeral.

JOSHUA. No sir.

CLIVE. Yes, Joshua, yes, your father and mother. I'm sure they were loyal to the crown. I'm sure it was all a terrible mistake.

JOSHUA. My mother and father were bad people.

CLIVE. Joshua, no.

JOSHUA. You are my father and mother (Churchill 1989:42).

The apathy of Joshua is apparent; his indifference arises out of his adoption of the white man's values even to the extent of rejecting his birth mother and father. If Joshua is acted with a deep sorrow over the massacre of his parents and tribes man in accordance with the principles of Aristotelian theater instead of epic theater, the causes and the results of the internalization of white man's values cannot be related to audience as effectively as it is done in *Cloud Nine*. Clive's fake despair and sorrow are related to audience when he orders Joshua for a drink just after his lamentation about the 'accident' and proposition to Joshua for a day off. "Yes, yes of course. Good God, what a terrible thing. Bring us a drink, Joshua?" (Churchill 1989:42).

In Scene five, Clive arranges the marriage ceremony between Harry and Ellen. Harry and Ellen and their union stand out as another alienation effect as the audience is aware that a gay and a lesbian are made to get married not out of love but for the maintenance of heterosexist social order. The rickety nature of the Victorian social structure comes to light by means of the forced marriage between those whose sexual preferences pose a threat to the existence and maintenance of the structure. When it is born in mind that Ellen is cross-gendered that is played by a man, the alienation effect, which provides the interrogation of the marriage by the audience, is doubled.

Ellen and Betty's conversation about the nature of marital affair between couples reveals how female sexuality is suppressed according to the will of the patriarchy:

ELLEN. Betty, what happens with a man? I don't know what to do.

BETTY. You just keep still.

ELLEN. And what does he do?

BETTY. Harry will know what to do.

ELLEN. And is it enjoyable?

BETTY. Ellen, you're not getting married to enjoy yourself (Churchill 1989:44).

Betty, who is squeezed into the vicious circle of Victorian notion of marriage, lectures Ellen to behave according to the firmly identified patterns of her culture.

In Scene Two, which is set in the second half of the 20th century, the quarrel between Edward and Gerry seems to be a spat between married couples, which serves as alienation effect on the part of the audience who knows that they are both gays and they are not married:

EDWARD. Where were you last night? I think you owe me an explanation. We always do tell each other everything.

GERRY: Is that a rule?

EDWARD. It's what we agreed.

GERRY. It's a habit we've got into. Look, I was drunk. I woke up at 4 o'clock on somebody's floor. I was sick. I hadn't any money for a cab. I went back to sleep.

EDWARD. You could have phoned.

GERRY. There wasn't a phone.

EDWARD. Sorry.

GERRY. There was a phone and I didn't phone you. Leave it alone, Eddy, I'm warning you (Churchill 1989:58).

Churchill might be cunningly criticizing the compulsory and habitual male-female togetherness by stripping it bare by means of alienation effect, which defamiliarizes the institutional marriages through the partnership of a gay and a lesbian. Churchill also juxtaposes the sexual freedom that the 'couples' have gained through time.

In scene two, Martin, Victoria's husband, reflects how society has changed and how much Martin has adopted the feminist cause and women's liberation:

MARTIN: I do know that women have to learn get their pleasure despite our clumsy attempts at expressing undying devotion and ecstasy, and that what we spent our adolescence thinking was an animal urge we had to suppress is in fact a fine art we had to acquire. I'm not like whatever percentage of American men have become impotent as a direct result of women's liberation, which I am totally in favour of, more I sometimes think than you are yourself... You're the one who's experimenting with bisexuality, and I don't stop you, I think women have something to give each other (Churchill 1989:63).

Victoria's husband, who allows unlimited freedom to his wife, is diametrically opposed to Betty's husband who is submerged with Victorian patriarchal values. Clive condemns Betty's sexuality as "dark female lust" (Churchill 1989:34) which is

to be combated. In Act Two, not only do men change but also women shift from suppressed position to superior position. Victoria asserts that “And I feel apologetic for not being so subordinate as I was. I am more intelligent than him. I am brilliant” (Churchill 1989:66). Despite the assertion of some superiority, Churchill does not preach hackneyed aphorism of feminism and she approaches the issue as objectively as she can. She makes Betty confess some shortcomings of women:

LIN. Don't you like women?

BETTY. They don't have such interesting conversations as men. There has never been a woman composer of genius. They don't have a sense of humour. They spoil things for themselves with their emotions I can't say I do like women very much, no (Churchill 1989:64).

Betty's statements about women can either be interpreted as the indication that Betty cannot get rid of the disparaging Victorian attitude towards women or an urgent warning that if women want liberation and equality, they should accept their deficiencies without ever taking refuge in trite feminist superiority slogans.

Although the Second Act empowers women and highlights the change and breakthrough in the status of gays, 20th century, which extols liberal movements, is not without problems. Though characters progressed a lot in a new age, they cannot disconnect their ties from the former one.

EDWARD. All right. What time will you be back? We'll eat then.

GERRY. You're getting like a wife.

EDWARD. I don't mind that.

GERRY. Why don't you I do the cooking sometime?

EDWARD. You can if you like. You're just not as good at it that's all. Do it tonight....

GERRY. Stop it.

EDWARD. Stop what?

GERRY. Just be yourself.

EDWARD. I don't know what you mean. Everyone's always tried to stop me being feminine and now you are too.

GERRY. You are putting on it (Churchill 1989:70).

Although Edward happily adopts himself into the new age and openly shows his new identity and sexual orientation, he is connected to the Victorian values and in some sense he subconsciously longs for traditional male-female companionship.

EDWARD. I might knit.

GERRY. I don't mind if you knit. I don't want to be married.

EDWARD. I do.

GERRY. Well I'm divorcing you.

EDWARD. I wouldn't want to keep a man who wants his freedom.

GERRY. Eddy, do stop playing the injured wife, it is not funny.

EDWARD. I'm not playing. It's true.

GERRY. I'm not the husband so you can't be the wife (Churchill 1989:71).

During the ceremonial orgy in the park, Victoria and her friends challenge the men dominated society in calling out the Goddess to come and give them back the matriarchal rule that women have lost long time ago. Victoria and her friends try to reauthorize matriarchal power in challenging the society with all institutions structured by men.

VICTORIA. Goddess of many names, oldest of the old, who walked in chaos and created life, hear us calling you back through time, before Jehovah, before Christ, before men drove you out and burnt your temples, hear us, Lady, give us back what we were, give us the history we haven't had, make us the women we can't be (Churchill 1989:73).

The chant, which Victoria conducts and progressively turns out to be more perverse, points out the idea that before man's hegemony, women rules the world and they are the real governor of the world, universe and source of life. This perception of female-centered world view defamiliarizes of an average audience's expectation of a patriarchal rule which is expected to govern not only the concrete world and all the social, political and economic affairs in it but also the fictional world including the theatrical works. Instead of only suppressing his chant into the religious sublimity, Victoria lays the theoretical background of the matriarchal rule, the origin of property and family. Victoria tries to place maternity over patriarchy by predating the former one.

VICTORIA. The priestess chose a lover for a year and he was king because she chose him and then he was killed at the end of the year.

EDWARD. Hurray.

VICTORIA. And the woman had three children and nobody knew it was done by fucking so they didn't know about their fathers and nobody cared who the father was and the property passed down through the maternal line-

LIN. Don't turn it into a lecture, Vicky, it's meant to be an orgy.

VICTORIA. It never hurts to understand the theoretical background. You can't separate fucking and economics (Churchill 1989:74-75).

By making Victoria state her opinions on the indeterminate relationship between economics, procreation and private property, Churchill, who is a socialist feminist, vaguely hints that she has read *The Origin of the Family Private Property and the*

*State*⁴ by Friedrich Engels in which he mentions the relationship between class division, family, private property and the enslavement of women.

4.3.2 Historicization

Historicization is another epic element which Churchill employs in *Cloud Nine* and informs the audience/reader beforehand: “Act One takes place in a British colony in Africa in Victorian times. Act Two takes place in London in 1979. But for the characters it is twenty-five years later” (Churchill 1989: X). The technique of historicization is used to encourage audience into critical observation. Since Churchill knows that the historicization is the enemy of compliance, she sets the first act of the play in Victorian times in Africa and Act Two in the second half of the 20th century in England. Despite the elapsing one hundred years, Churchill’s note about the time shift informs that only twenty-five years have passed for the characters, which alludes that perception and practices of Victorian society resist in contemporary world even after the passage of a long time. About historicization which Churchill employed in *Cloud Nine*, she expressed that it is more revealing when the first act of the play is placed in the 19th century in Africa to indicate that people have inherited conventional roles and modes for leading their lives.

There were two reasons for this [for historicization]. I felt the first act would be stronger set in Victorian times, at the height of colonialism, rather than in Africa during the 1950s. And when the company talked about their childhoods and the attitudes to sex and marriage that they had been given when they were young, everyone felt that they had received very conventional, almost Victorian expectations and that they made great changes and discoveries in their life times (Churchill 1989: VI).

As indicated above, Churchill acts on her collaborative workshops and real experiences of those who participate to these workshops. When her attempt to reflect the real life circumstances, which are exemplified by the accounts of the players and volunteers of her workshop, are consolidated with Brechtian theory, it becomes easier to permeate and emphasize the persistence of Victorian values, which otherwise only loom in an uncertain way.

⁴ In the work Engels deals with family, private property and class division. Engels explains how class division and exploitation historically emerged and developed. What is relevant to feminist movement(s) in the work is that Engels points out that the first class struggle is the battle between man and woman in marriage in which man personifies the bourgeois and woman is the embodiment of workers. For a sufficient data on the subject see Friedrich Engel’s *The Origin of the Family Private Property and the State*

In Act Two, the action takes place in London in 1979; it is one-hundred years later, but Churchill warns the audience in the introduction of the play it is twenty-five years later for the characters of the play (Churchill 1989: X). Churchill once more uses historicization as an epic device to refer that there are some insidious continuities in the postcolonial era. The way Churchill deals with her subject matter in *Cloud Nine* presents an opportunity to read the play from a postcolonial perspective with sexist undertones and it is as if only twenty-five years passed. Chronological disruptions or employment of a diachronic time perception functions as an epic device which portrays the persistence of several Victorian values. Nevertheless, there are also some distinct changes in the society. In this society, it is revealed that there is no room for Clive, Joshua, Betty, Victoria and Edward of the First Act. Characters begin to emancipate themselves from the dictates of a phallogocentric society. Betty acquires a real job and she learns and activates the pleasures of autoeroticism, which is a kind of rebellion against her mother and husband. Victoria begins to experiment with bisexuality and this time it is Martin-Victoria's husband- who reflects the figure of Clive, struggles to come to terms with the newly blossoming feminist movement. As for Edward, he enjoys openly the freedom of being gay.

Instead of reminding audience the time and location of the events in each scene before the episodes as Brecht prefers in his epic plays, Churchill prefers to inform audience one time about historicization right before the beginning of *Cloud Nine* and she both emphasizes the shift of time and persistence of some values through thematic issues observed in the behavior and statements of her characters.

4.3.3 Gestus

In Act One, Edward's 'playing horsy' with Joshua is one of the most remarkable gestus of the play since it is the ironic demonstration how white man exploits not only the territory and the wealth of native people but also how he mocks the honor and self-esteem of the natives.

BETTY. And Joshua gave her a piggy back. Tell papa.

Horsy with Joshy?

ELLEN. She's tired.

CLIVE. Nice Joshy played horsy. What a big strong Joshy. Did you have a gallop? Did you make him stop and go? Not very chatty tonight are we? (Churchill 1989:7).

Joshua, whose name is abridged in a despising manner into 'Joshy' and whose body and physical strength are maximized and portrayed somewhat rough, is reduced into the level of an animal through the rhyming of 'Joshy' and 'horsy'. In this context, Joshua becomes a half servant and half animal which can be galloped on. The gestus of the scene perfectly summarizes how Joshua is perceived in the eyes of the white man.

In the same act, it is seen that the society is patriarchal and rigidly structured by the behavior and the discourse of men. What is more interesting is the fact that women generally collaborate with men in structuring and maintaining the patriarchal status quo.

CLIVE. What's that you're holding?

BETTY: It's Victoria's doll. What are you doing with it, Edward?

EDWARD: Minding her.

BETTY: Well I should give it to Ellen quickly. You don't want papa to see you with a doll (Churchill 1989: 8).

This brief instance, which seems to be a 'minor' one, demonstrates in small-scale how women either consciously or unconsciously collaborate with man to lay the foundations and develop a heteronormative society.

The scene which Clive welcomes the widow Mrs. Saunders signals how colonialist Clive looks up to himself not only as a 'civilized' but also as a man. "It is a pleasure. It is an honor. It is positively your duty to seek my help. I would be hurt, I would be insulted by any show of independence" (Churchill 1989:10). Clive's approach to Mrs. Saunders arises out of his concern that he might lose his control over his subjects 'if they show of any independence' rather than his seeming courtesy.

In the same scene, it is revealed that Joshua was Christianized, which is a branch of the institutions and ideologies of the colonizers.

CLIVE. Joshua, you will have gathered there's a spot of bother. Rumours of this and that. You should be armed I think.

JOSHUA. There are many bad men sir. I pray about it. Jesus will protect us (Churchill 1989:13).

Through Joshua, who condemns his people as 'bad', Churchill once again draws near to the Brechtian point of view stimulating audience to realize and criticize the

ideologies which transform people to their own benefit. Joshua's denigration of his people by calling them as 'bad men' is reinforced when audience see that Joshua is played by a white man in accordance with the principles of epic theater.

In Scene Two, Clive humiliates Mrs. Saunders by calling her "...Caroline, you smell amazing. You terrify me. You are dark like this continent. Mysterious. Treacherous" (Churchill 1989:16). Clive degrades Mrs. Saunders both as a black subject and a woman. While Clive combines his humiliation of colonized with his misogynistic attitude, he cannot withstand and he is tempted by Mrs. Saunders' lure and he has intercoursed with her. The incident denotes that although the colonizer looks down on the colonized, he cannot attend to himself and occupy merely with his burden of educating the uneducated as Kipling's poem referred above but he usurps the rights of his subjects. Usurpation of their rights is demonstrated in this scene through Clive's raping Mrs. Saunders away from his settlement around the boundaries. After Clive has intercoursed with Mrs. Saunders, which he craved before the relationship, Clive begins his accusatory remarks that summarize the thoughts of white Europeans after having enjoyed the benefits of their colonized subjects. "Caroline, you are so voracious. Do let go. Tidy yourself up" (Churchill 1989:17). In this sense, the act of sexual relationship acts out as a *gestus* both in real terms and metaphorical sense that reveals how the colonized is victimized and exploited by their oppressors.

In Scene Two, the ball game which includes throwing and catching the ball has the quality of *gestus* since it includes the monopolization of ball game by men and exclusion of women from it:

EDWARD. Mama, don't play. You know you can't catch a ball.

BETTY. He is perfectly right. I can't throw either....

BETTY sits down. ELLEN has the ball.

EDWARD. Ellen, don't you play either. You're no good. You spoil it....

BETTY. Ellen come and sit with me. We'll be spectators and clap" (Churchill 1989:18).

The failure of throwing and inability to catch the ball by women and their exclusion by Edward on the grounds that they lack masculine qualities indicate how gender roles are taught and learnt. It becomes much more prominent when Edward, who is played by a woman, decrees that woman should give up playing the game. It seems

that Edward learns from his father to subjugate women and women are already ready to accept their inability, hence women help to support male superiority.

After the ball game, Churchill introduces hide and seek which reveals the complex network of sexual interactions among the characters. The play hide and seek does not constitute *gestus* in the sense that Brecht refers in his theoretical writings since it does not convey socially encoded expressions in body movements but it forms a quasi-gestic attitude since the entrances and exits bear the function of *gestus* in its own right. Entrances, exits and characters that chase after each other profoundly resonate characters' dissatisfaction with their lives and their search for adventure out of their routine lives. Through hide and seek, characters find the opportunity to open up to each other and undermine the narrow-framed traditional Victorian life. For instance, Ellen discloses that she loves Betty and Edward loves Harry. The confessions of love that the characters make to one another however are not smooth. When Harry says that he loves Betty, it is still because she is a Victorian mother and housekeeper:

HARRY. Betty, you are a star in my sky. Without you I would have no sense of direction. I need you and I need you where you are, I need you to be Clive's wife. I need to go up rivers and know you are sitting here thinking of me.

BETTY. I want more than that. Is that wicked of me?

HARRY. Not wicked, Betty. Silly....You are a mother. And a daughter. And a wife.

Cloud Nine ends up with the speech of Clive, who appears on the stage for the first time in Act Two, and he says that he does not feel the same way as he used to feel for Betty. Clive's speech echoes his counseling about the importance of fidelity and maintaining the unity of family in Act One when he discovers the relationship between Betty and Harry.

CLIVE. You are not that sort of woman, Betty. I can't believe you are I can't feel the same about you as I did. And Africa is to be communist I suppose. I suppose. I used to proud to be British. There was a high ideal. I came out onto verandah and looked at the stars (Churchill 1989:87).

The play ends with a gestic attitude which involves the embrace between Betty from Act One and Betty from Act Two. "CLIVE goes. BETTY from Act One comes. BETTY and BETTY embrace" (Churchill 1989:87). Although Churchill gives the last words to Clive implying that there are still effects of patriarchal rule in the postcolonial era, she reserves the last *gestus* to 'Betty's' the action of which hints that Betty accepts herself and she is now an integrated person. Through the *gestus* of

embracing, Churchill does not counsel an absolute disengagement from past but she suggests an acceptance of it so that one can know its shortcomings for a healthy society by which one can defeat its deficiencies and move ahead.

4.3.4 Songs

Another Brechtian element employed in *Cloud Nine* is the use of songs, which are profoundly reflective and interruptive. Characters' attitudes and speeches add a layer to the alienation of audience and estrangement of characters that they represent. The play opens with a Brechtian song sung by all the players but the song is not in an interruptive fashion but in a descriptive mode.

ALL (sing). Come gather, sons of England, come together in your
pride.

Now meet the world united, now face it side by side;....

Then gather round for England,

Rally to the flag,

From North and South and East and West

Come one and all for England! (Churchill 1989:1).

Colonial undertones of the song, which glorify England and address audience to come together around it, reveal the colonialist's frame of mind about England and its subjects. Churchill consults to Brechtian song for the introduction of characters as well as thematic concerns:

CLIVE. This is my family. Though far from home

We serve the Queen wherever we may roam.

I am a father to the natives here,

And father to my family so dear....

My wife is all I dreamt a wife should be,

And everything she owes to me (Churchill 1989:1).

Through these songs, players can speak about themselves, their thoughts and about the people whom they know. In Aristotelian or Shakespearean theater, this is realized either in the form of asides or soliloquies but in epic theater, it is done directly by addressing the audience or actors who are aware that their identities are separate from the characters they enact. Churchill is more experimental than Brecht in terms of epic elements. The argument can be validated by the number of songs employed in

Brecht's play and Churchill's *Cloud Nine*. Characters deliver Brechtian songs to introduce and reveal the facts about their identities and their positions in society.

BETTY. I live for Clive. The whole aim of my life

Is to be what he looks for in a wife.

I am a man's creation as you see,

And what men want is what I want to be

JOSHUA. My skin is black but o my soul is white.

I hate my tribe. My master is my light.

I only live for him. As you can see,

What white men want is what I want to be.

EDWARD. What father wants I'd dearly like to be.

I find it hard as you can see (Churchill 1989:1-2).

Both Betty and Joshua's expressions reveal how Betty adopts the subordinate role of a wife in a Victorian marriage and how much Joshua -allegedly- internalizes the values of the white colonizers even to the extent of hating his own people. In relation to Joshua's victimization and his volunteer acceptance of rejecting the origin of his existence, Frantz Fanon in his book points out that "The black man wants to be like the white man. For the black man there is only one destiny. And it is white. Long ago the black man admitted the unarguable superiority of the white man, and all his efforts are aimed at achieving a white existence" (Fanon 2008:178). Obviously, both the black Joshua and white man's wife Betty are alienated from their genuine role in the society and they provide alienation effect for the audience to recognize disharmony in the society. In the same way, Edward, who declares in the song; "What father wants, I'd dearly like to be" (Churchill 1989:2) provides an alienation effect as he cannot follow his ideal and he consents to the lot appropriated by his father. It is also remarkable how Clive perceives the 'rest' of his family which reduces them into the secondary position. "No need for any speeches by the rest. My daughter, mother- in-love, and governess (Churchill 1989:2). All the characters in the play are 'defined' in relation to Clive, the colonial administrator, and those who are ignored to be introduced are the females. Clive's outright rejection of the introduction of the rest of his family and those who are introduced in relation to him act out the defamiliarization of those who are subjected and exploited both in real and literal sense.

Joshua's song, which closes the scene two, functions as an epic device and gives away how much he has devoted himself to his oppressor:

JOSHUA. What can I give him
Poor as I am?
If I were a shepherd
I would bring a lamb.
If I were a wise man
I would do my part.
What can I give him?
Give my heart (Churchill 1989:28).

Through the use of this interpretative song, audience is reminded that although Joshua, and those who are victimized like him, complains that he has nothing to give the white man, he actually presents his most precious thing; his heart, identity to the white man.

In scene four, the playwright once again utilizes a reflective song which also includes the name of the play; *Cloud Nine*, which connotes sexual ecstasy.

ALL. It' will be find when you reach *Cloud Nine*.
Mist was rising and the night was dark.
Me and my baby took a walk in the park.
He said be mine and you're on Cloud Nine.
Better watch out when you're on Cloud Nine....
Twenty-five years on the same Cloud Nine.
Who did she meet on her first blind date?
The guys were no surprise but the lady was great
They were women in love, they were on Cloud Nine.
Two the same, they were on Cloud Nine....
Simply divine in their silver Cloud Nine....
Upside down when you reach Cloud Nine (Churchill 1989:77-78).

Thurman states that Churchill preferred the titular song, which epitomizes the interaction among genders and the different aspects of the 20th century life, out of the words of an old caretaker woman who expresses her sexual experience with her partner. "We may not do it as often as you young people, but when we have our organisms, [sic] we're on cloud nine" (Thurman 1982: 57). The interruptive and interpretative titular song of cloud nine in scene three demonstrates how life has changed by positing that "The guys were no surprise but the lady was great"

(Churchill 1989:78). The song, which epitomizes the rest of the songs in *Cloud Nine*, indicates that it is those women who change most and initiate it.

4.3.5 Miscellaneous and Minor Strategies

4.3.5.1 The *Not-But* Strategy

The employment of *not-but* strategy in *Cloud Nine* attracts the attention of the reader/ audience at the very beginning of the play, where Caryl Churchill introduces her characters in cross-gendered and cross-racial style. In the introduction of the play, Churchill both informs audience about the gender and racial reversals and accounts for the reason why she prefers the Brechtian style of these changes:

The first act of *Cloud Nine* takes place in Victorian Africa, where Clive, the white man imposes his ideals on his family and the natives. Betty, Clive's wife, is played by a man because she wants to be what men want her to be, and, in the same way, Joshua, the black servant, is played by a white man because he wants to be what whites want him to be. Betty does not value herself as a woman, nor does Joshua value himself as a black. Edward, Clive's son, is played by a woman for different reasons...Clive tries to impose traditional male behaviour on him. Clive struggles throughout the act to maintain the world he wants to see - a faithful wife, a manly son. Harry's homosexuality is reviled, Ellen's is invisible (Churchill 1989: V- VI).

Characters, like Betty and Edward are successively played by a man and woman and audience recognizes the visual incongruity. By means of cross casting, the playwright inhibits not only the empathy and identification of audience with the characters, which is one of the prime goals of the epic theater, but also the technique of gender/racial reversal circumvents actor/ess-character identification and it assures players to look their roles as outsiders. Janelle Reinelt also points out that racial and gender reversals also fulfills the role of *not-but* strategy which is one of the features of epic theater. Reinelt suggests that:

In addition, the portrayal of difference, the trace of desire through cross casting, heightens the Not in the Not/But, especially in the case of the female playing Edward and the male playing Cathy. These cross-cast characters denaturalize the same-sex roles as well...The actor demonstrates the characters-as- socially constructed to the spectator in a very literal way (Reinelt 1996:90).

Through the employment of racial and gender reversals, Churchill proves herself much more experimental than Brecht because while Brecht prefers gender reversals in workshops and in rehearsals, Churchill realizes not only gender reversals but also race changes on the stage through live performance. By means of male/female cross-

casting, Churchill hints that femininity is an artificial identity constructed by patriarchal society, which she elaborates throughout the play.

The next not-but strategy is observed when Harry is called upon to make a speech over his 'happy' day. Harry states that he always longs for a happy, familial existence, which draws a stark contrast to his real situation and feelings; therefore, Harry's hackneyed speech alerts the audience and fulfils the *not-but* strategy of epic theater on verbal level. "My dear friends – what can I say – the empire – the family – the married state to which I always aspired – your shining example of domestic bliss – my great good fortune in winning Ellen's love – happiest day of my life" (Churchill 1989:46). Harry's farcical speech demonstrates the connection between conjugal life and empire; the empire requires the "shining example[s] of domestic bliss" (Churchill 1989:46) to sustain its existence even if the companionship are hypocritical as in the case of Harry and Betty's marriage.

Throughout the play, Joshua is portrayed as an amiable and docile fellow for his master but in the last scene, it becomes evident that he harbors resentment for his subordinate position. In exactly the same manner, Edward also nurses a secret hatred for his father because he does nothing to prevent Joshua when he points a gun at Clive. Joshua's betrayal of his master is open to interpretation. The reason might arise from the fact that his parents are killed by British soldiers and that he possibly wants to avenge the massacre of his parents even though he remains silent when he first heard the news. However, the last time Joshua saw Clive and informed him about the homosexual inclinations between Betty and Ellen can also be the cause of Joshua's betrayal. On this occasion, Clive does not live up to his own merits and ignores a possible 'illicit' relationship between his wife and Ellen. In a sense, before Joshua betrays his master, Clive betrays his principles. Whatever it may be the reason of Joshua's betrayal, Churchill employs *not-but* strategy in *Cloud Nine*. By making Joshua rebels against the unjust hegemony instead of making him blindly follow his servitude to the very end, Churchill provides alternative actions along the path of the art of living.

In Act Two, it is informed that characters are played by actors of their own sex which reinforces that they (are) discover(ing) who they really are. Only Cathy, who is Lin's five-year-old daughter, is played by a male actor to undermine and defamiliarize the audience's prescribed expectations about the behaviour of a girl.

Enactment of Edward by a female actor in Act One has the same purpose as the representation of Cathy by a male actor. In Act Two, it is disclosed that metaphorical exploitation of womanhood and sexual repression from the former act provided a greater consciousness about sexuality leading characters to know and exercise it and thereby subverting the patriarchal system. The fact that gender roles are changeable, which have been constructed and maintained by a heterosexist society, is indicated both by gender reversals, which have the features of both *gestus* and *not-but* strategy, by the rebellion of women and gays who prove their potential to entertain themselves and discover new ways of leading their own lives.

Act two starts with the conversation between Victoria and Lin and the conversation is often broken down by Victoria's four year old daughter Cathy, who is the single character Caryl Churchill cross-gendered in this act. The natural tone that the characters adopt and their ability to speak out their daily problems such as child rearing, the problems of conjugal life, the toys that the children should or should not play with and even the weather, signify that woman characters begin to assume more independent roles. The generation gap and difference in the thoughts of parents and children are suggested by means of Victoria and Lin's statements: "LIN. I've got a friend who's Irish and we went on a Troops Out march. Now my dad won't speak to me. VICTORIA. I don't get on too well with my father either" (Churchill 1989:51). It is indicated that women grow in consciousness in terms of their place in society. "LIN. I hate men. VICTORIA. You have to look at it in a historical perspective in terms of learnt behaviour since the industrial revolution" (Churchill 1989:52). In line with the *not-but* strategy, which is mostly embedded in *gestus* in Brecht's plays, Churchill provides discreteness in attitude not in action but mostly by means of verbal statements.

4.3.5.2 The Preferences of Tenses

One of the features of epic theater is the change of verb tense from present to past tense and from past to present tense. Brecht points out that "I am doing this 'has become 'I did this' and now 'he did this' has got to become he did this when he might have done something else...." (Brecht 1947:195). It is done in order to thwart audience empathy with actors and to prevent actors' identification with the

characters. It also stimulates the idea that there are alternative ways in accordance with the *not-but* strategy.

The actor should first change the dialogue from first to third person then secondly he should change the dialogue from present to past tense; and third he should read all stage directions aloud. The purpose of this procedure is to detach actor when s/he begins to use the lines written in the script during the actual performance. Brecht wanted to actor to recognize the character in detail, exhibit the character's actions but not identify with the role (McNabb 2009:17).

This feature is observed in Act One between Clive and Mrs. Saunders after they had intercoursed. "CLIVE. The Christmas picnic. I came. MRS. SAUNDERS: I didn't" (Churchill 1989:17). This kind of changes in verb tense is utilized to keep audience attention on the course of action rather on the end.

4.3.5.3 Episodic Structure

Two things are worth elucidation in terms of episodic structure. First of all, the number of scenes employed in *Cloud Nine* indicates the playwright's fidelity to epic theater as the story is not squeezed into the predictable cycle of a beginning, middle and an end. Secondly, informative notes which appear at the beginning of each episode in *Cloud Nine* remind Brecht's use of placards in *Mother Courage and Her Children*. For instance, in scene four audience/reader is informed that "The verandah as in scene one. Early morning. Nobody there. JOSHUA comes out of the house slowly and stands for some time doing nothing. EDWARD comes out" (Churchill 1989:36). While Brecht fully summarizes what the audience will see in the next scene through placards, Churchill is satisfied only by giving the atmosphere of the scene.

4.3.6 Churchill's Invention of New Epic Devices

4.3.6.1 Insertion of Long Monologues and Dialogues

Churchill uses the insertion of long monologues, which do not appear in *Mother Courage and Her Children*. By means of these monologues and argument they bear, characters in *Cloud Nine* directly address to the audience, which reminds Brecht's effort to engage audience intellectually. For example, after the spat between Garry and Edward, Garry speaks about his sexual encounters and experiences through which he introduces himself and his experiences. Garry's monologue strips

off any possible theatricality in the sense of Aristotelian theater and it directly engages audience rather than leaving it to the process of the play or the intervention of events. Garry himself intervenes into the process of the event.

The other long monologue is that of Betty which is addressed directly to the audience as in the epic theater. Her monologue subverts the baseless foundations of her former society. Her monologue on autoeroticism demonstrates how she discovers that she is an independent person from the oppressive society, domineering husband and submissive mother:

BETTY. I thought if Clive wasn't looking at me there wasn't a person there. And one night in my flat I was so frightened I started touching myself. I thought my hand might go through space. I touched my face, it was there, my arm, my breast, and my hand went down where I thought it shouldn't and I thought well there is somebody there. I felt very sweet, it was a feeling from very long ago, it was very soft, just barely touching, and I felt myself gathering together more and more and I felt angry with Clive and angry with my mother and I went on and defying them, and there was this vast feeling growing in me and all round me and they couldn't stop me and no one could stop me and I was there and coming and coming. Afterwards I thought I'd betrayed Clive. My mother would kill me. But I felt triumphant because I was a separate person from them.... (Churchill 1989:83).

Invention of new ways of being and leading one's own life is one of Churchill's significant messages. As Brecht does, Churchill lectures change too to harmonize with new conditions by means of Betty.

4.3.6.2 Doublings

Churchill maintains to employ epic features in the form of doublings the idea of which is not found in Brecht's theoretical writings. Doublings are achieved by having one's words spoken by somebody else in different scenes. For instance, Edward from act one comes out and speaks with Gerry who this time replicates Harry's words: "EDWARD. Gerry I love you. GERRY. Yes, I know, I love you too. EDWARD. You know what we did? I want to do it again. I think about it all the time. Don't you want to do it anymore? GERRY. Yes, of course" (Churchill 1989:77). In a way, Churchill juxtaposes Edward of the Act One and the Edward of the Act Two through the power of the alienation effect and she demonstrates how Edward is comfortable in relating his preferences without shame and how his offers are accepted instead they are countered and rejected by Harry of the Act One.

The tendency in the employment of doublings is also observed in scene four. Scene four marks the beginning of a new phase for characters even in the Act Two. Victoria, Lin and Edward live together and Martin temporarily lives alone. Edward and Gerry are separated. Betty works and earns money by keeping the appointments of a doctor. In this scene, some characters from Act One like Harry and Maud, who are excluded from the Act Two since it seems that they have no place in the new age, appear and exit. Reappearance of characters and the doublings of their words function as a device of epic theater. For instance Ellen and Maud haunt Betty and repeat almost the same words they uttered in Act One:

MAUD. Let Mrs. Saunders be a warning to you, Betty. I know what is to be unprotected.

BETTY. But mother, I have a job. I earn money.

MAUD. I know we have our little differences but I always want what is best for you.

ELLEN comes.

ELLEN. Betty, what happens with a man?

BETTY. You just keep still.

ELLEN. And is it enjoyable? Don't forget me, Betty (Churchill 1989:82).

Traditional values of Victorian society, which are in the personification of Maud and Ellen haunt Betty and force her to abide by the rules that they lived in but Caryl Churchill demonstrates how the dictates of Victorian values are ridiculous and invalid in an age in which individuals have gained liberty over the unsubstantial moral and social codes.

4.4 A Comparative Analysis of Epic Theater between *Mother Courage and Her Children* and *Cloud Nine*

Mother Courage and Her Children and *Cloud Nine* can be analyzed in double perspective; first in relation to the playwrights' employment of epic devices, that is the stylistic aspect of the plays, and in thematic aspect, that is how these epic features are utilized to point out and emphasize the objectives of two different playwrights.

In thematic sphere, it can be argued that although Bertolt Brecht and his successor Caryl Churchill dedicate their art for the instigation of social reformation including all the institutions of society by benefiting from epic theater, there are various differences between the two playwrights. Differences, particularly those of the thematic ones, usually arise from the fact that the socio-political variables of the

diverging times in which the two playwrights live and experience are thoroughly different. While Brecht is active right after the First World War up to his death in 1956, Churchill, who is inspired from Brecht's epic theater, enters into the art of drama with the production of her first known play *Downstairs* in 1958, that is two years after from the death of her predecessor. While Brecht is affected by classical Marxism and tries to project his Marxist convictions on the stage, Churchill, who is brought up in a very different milieu than Brecht, is backed up by different sorts of socialist and feminist movements which led to the enrichment and blossoming of her art. Acting on the wealth of social and economic variables which Churchill has experienced, it can be claimed that Churchill's play is more comprehensive in the subject matters she deals with. This feature surfaces when one looks at the themes of *Mother Courage and Her Children* and *Cloud Nine*. Brecht's work is preoccupied with his central character's dragging her canteen wagon into the massacre and war torn cities of Europe and her expectations that war ultimately would serve her needs. Seen in this light, *Mother Courage* represents petit bourgeoisie, a class of capitalist society which has some economic independence and very limited social influence. As for Churchill's *Cloud Nine*, it dwells on the close interplay among colonialism, postcolonialism, sexuality, oppression of people and how their individual choices aggravate and eliminate their toil under such forces as patriarchy, traditional values and moral principles. As Churchill's work and the way Churchill handles her subject matter are much more complex owing to the period she lives in and a close scrutiny will give away the differences in the employment of epic features and the strength they convey.

It is clarified that Brecht begins to write and stage his plays early in 1920s. Since his *Lehrstücke* plays were new for public and general acceptance, his early plays were wealthier in terms of epic devices. In this respect, it can be argued that an early work like *The Caucasian Chalk Circle* is more experimental than *Mother Courage and Her Children* or *Good Person of Szechwan* in terms of epic devices. For his later plays, Esslin's argument which he wrote for Brecht's critical biography can be credit. Esslin suggests that Brecht's theory is injured by the plays he wrote and he adds that "Brecht always seemed to succeed in doing things he had never intended(Esslin 1971:241) and Esslin maintains his argument by proposing that "Brecht was constantly faced with the problem of his characters running away from

him and assuming an independent existence of which he strongly disapproved (Esslin 1971:241). Although Ronald Hayman regards *Mother Courage and Her Children* as a text for deconstructing Brecht's theory, he does not refrain from stating that it is by failing Brecht was successful (Hayman 1983: 227). The arguments of 'failing' that some of the critics like Esslin and Hayman ascribed to Brecht, which is explained above as it is merely because of the novelty of his theory and need to publicize it, accounts for in a different angle why Churchill's work seems more radically epic than that of Brecht.

Discrepancy or variation between two the plays arises mostly in the way playwrights deal with their respective themes and how they create characters and with what features they equip their characters. Brecht's struggle is against social and economic inequalities promoted by capitalism and by means of his epic theater. Through *Mother Courage and Her Children*, he endeavors to demonstrate how commerce and bloodshed are equalized in the hands of warmongers. Epic theater and particularly *verfremdungseffekt* are his weapons to strip off the ideological embellishments clothed on social phenomena which are forced into the general acceptance of the public under the guise of inevitability of conditions or fate. Brecht is successful in the disclosure of dominant ideologies and he warns people to be attentive about whose interests are served through art. Nevertheless, when Brecht is compared with Churchill, Brecht seems to have overgeneralized issues that he dealt with. To exemplify the argument of overgeneralization, the issue of gender and particularly women can be taken as an example. According to Elin Diamond "Brecht exhibits a typical Marxian blindness toward gender relations, and except for some interesting excursions into male erotic violence, he created conventionally gendered plays and too many saintly mothers" (Diamond 1988:83). Seen in this light, it can be claimed that while Brecht narrows down the role of woman into hackneyed and identified patterns and classifications, Churchill realized that women constitute a separate, oppressed social class which needs emancipation. While Brecht devaluates women and squeezes them only into mother, sister, daughter and prostitute roles, Churchill frees not only woman from traditional roles but also those whose choices are marginalized by the society. By alienating the characters on the stage, Churchill helps audience to recognize that society, through its institutions, traditions and moral values are the agencies of subjectification process, which decrees what is wrong and

right and decides on behalf of its members. While Brecht's *Mother Courage and Her Children* draws attention to the divided classes each of which fights for their own interest even at the loss of the others, Churchill goes beyond the division of class in *Cloud Nine* by depicting the oppression on individuals both in the same and different social ranks. Although Brecht reverses the dominant ideologies by holding capitalism responsible for the injustices in a society, he misses injustices and cruelties committed on micro level which foster and engender those belonged to the macro level. Brecht stabilizes gender discrimination by placing women characters into a bourgeois order with a patriarchal outlook. While Brecht demonstrates how individuals like Mother Courage, Swiss Cheese, Eilif and even those who wage the war are subjected to cruelty of unjust social order and war fueled by capitalism, Churchill empowers her characters like Victoria, Betty and Edward of Act Two, which proves that Churchill transcends to show that individuals are not only passive subjects to be grinded by unjust powers such as patriarchal authorities, colonialist discourses and sexist discriminations. While Brecht argues and lectures on the changeability of individual and society and he does not demonstrate it on the stage, Churchill suggests the changeability of women's conditions within society and she proves it in *Cloud Nine* in the form of 'Bettys' embracement which symbolizes her integration. While Brecht employs a forceful mother, opportunist Yvette, delicate and affectionate Katrin all of whom are bourgeois women, Churchill deals with political, colonial and sexual issues by means of contemporary women who reject classification and belonging to any social class. In line with this argument, Sarah Lennox suggests that "Brecht was unable to see real women in their full dimensions, and was particularly unable to acknowledge their sexual power. His works thus succeed in portraying only by means of the usual stereotypes, though somewhat modified by his wider political concerns" (Lennox 1978:96). Promoting status quo whether political, social, and economic or any other kind definitely contradicts with Brecht's objectives but he cannot save himself from falling victim into the maintenance of status quo in terms of women's improvishment. Although Brecht believed the complete removal or upturning the whole capitalist socio-economic system, Lennox points out that:

.... his works may urge us to perceive the changeability of society as far as capitalism is concerned, but they are oblivious to the necessity, or even the possibility, of a change in

women's condition, and they generally fail to recognize that, as feminists insist, the personal is also political (Lennox 1978:96).

In *Mother Courage and Her Children*, Brecht counsels that in a war-torn atmosphere, which represents the ordinary condition of a capitalist society, many of the institutions are dysfunctional such as Mother Courage's maternity that falls short in fulfilling genuine affection. As for *Cloud Nine*, Caryl Churchill points out that if women are exploited and people are forced into the unchanging roles in a world of shifting forces, rebellion, perversion and subversion of the traditions are inescapable. When compared to Brechtian epic theater, the use of epic features by Caryl Churchill can be asserted both more comprehensive and more specific. It must be emphasized that Brecht's lack of such an agenda for the demonstration of female exploitation does not arise from his misogyny, selfishness or sexism for which Klaus Völker claimed "He changed women like his shirt" (Völker 1976:51). but his 'negligence' arises from the fact that there was no proper feminist and liberal movement which might have stimulated him to write from the perspective of a feminist cause. The gap seems to be filled by Caryl Churchill.

After delineating thematic differences and indicating the reasons for the thematic diversities between the two plays, it is sensible to explicate the deployment of epic features and the variations in the use of epic devices by two playwrights as this chapter requires stylistic analysis as well as the thematic one.

In general, epic devices in *Mother Courage and Her Children* demonstrate themselves through irony, contradiction, and humor. *Cloud Nine*, in which Churchill borrows and reworks on Brecht's epic devices, demonstrate the same tendency. It is noted that epic features in *Mother Courage and Her Children* begins with an informative note which functions both as alienation effect and historicization. The informative notes, which are related to audience by means of placards or projections reflected onto stage in *Mother Courage and Her Children*, recount what will happen in that scene to break the curiosity of audience. In *Cloud Nine*, same notes are inserted before each scene, but Churchill does not thoroughly inform the audience what they will see on the stage. For instance, in scene three Churchill only provides the scenery: "Inside the house. BETTY, MRS SAUNDERS, MAUD with VICTORIA. The blinds are down so the light isn't bright though it is day outside. CLIVE looks in" (Churchill 1989:28). It can be argued that Brecht's employment of

this feature of *verfremdungseffekt* is more effective than that of Churchill. Churchill finds it sufficient only by rendering the atmosphere of the scene.

Historicization is another epic feature which differs in both plays. While Brecht historicizes the events by placing them into the 17th century, Churchill prefers to set her subject matter into the 19th century. Although both playwrights prefer historicization, Churchill's employment of it is two dimensional since she not only distances audience by placing events into colonial past in Africa but also she brings back the events into 20th to show the insidious extensions of colonial oppression and patriarchal discourse in contemporary England.

Another epic element employed in both works is the use of self-contained acts and scenes. Although Brecht's play, which is made up of detached twelve scenes, is a chronicle and it is in the form of a documentary; as for *Cloud Nine*, Churchill employs two acts and more scenes than Brecht does in *Mother Courage and Her Children*. Although there is not cause and effect relationship between scenes, the second act of *Cloud Nine* is the demonstration of the persistence of Victorian values; therefore, the second act is, actually, the continuation of the first act from different perspectives.

In both plays, songs, which are one of the most frequently employed features of alienation effect, differ in terms of their use, number and the sections they are utilized in the plays. First of all, epic songs in *Mother Courage and Her Children*, which are used to break the theatrical illusion and stimulate audience to think about the events acted on the stage, are slightly more than the songs employed in *Cloud Nine*. Moreover, the number of people who sing the songs in *Mother Courage and Her Children* also outnumbers the number of people singing the songs in *Cloud Nine*. Songs in *Mother Courage and Her Children* are longer than the songs in *Cloud Nine*, which make Brecht's songs more informative, reflective and interruptive. While Brecht inserts his songs almost in every scene except the scene five, employment of songs by Churchill is unproportional in their distribution to the scenes. While Churchill prefers to insert her songs into the beginnings and ends of the scenes, which make them either informative or reflective but hardly interruptive, Brecht employs the songs in the middle of the scenes in addition to the beginnings and ends, which assures his songs interruptive as well as reflective and informative. Except in the first scene of *Cloud Nine*, in which Clive, Betty, Joshua and Edward

sing individually, Churchill preferred the songs to be sung in company, which indicates that the overall message of the scenes are indeed shared by all the members taking part in the scene. In *Mother Courage and Her Children*, songs, which provide arguments and counter arguments of individual characters, stand out more independent in the reflection of the thoughts of particular characters. While Brecht reserves a song to almost each character, Churchill appropriates the songs for a restricted number of characters. Furthermore, Brecht reserves the whole scene to an epic song in scene ten. It seems that while Brecht is more successful in the interruption of the dramatic continuity through the employment of songs, Churchill either informs or attracts audience's attention particularly with the perverse song of Cloud Nine in Act Two, scene three.

Another crucial epic feature worth commenting is the cross-casting or gender/racial role reversals. Brecht mentions cross-casting and gender reversals by arguing the possibility of reversals in his *Short Organum for Theater*.

The actors should sometimes swap roles with their partners during rehearsals, so that the characters can get what they need from one another. But it is also good for the actors when they see their characters copied or portrayed in another form. If the part is played by somebody of the opposite sex the sex of the character will be more clearly brought out (Brecht 1947: 197).

Although Brecht refers character and even gender reversals, it seems that he only apply it 'during rehearsals'. It seems that what Brecht intended for epic theater is actually realized by Churchill who not only allows character and gender reversals in rehearsals but also does she actualize Brecht's advice in real performances. This does not mean that Churchill is superior to Brecht but it shows that she pays tribute to her master by staging what Brecht imagined.

As for gestus, which is described as the socially encoded behavior in the relevant chapter, it differs too in its employment by both playwrights. Disparities in its employment arise from the socio-political variables between the two distinct periods. Irish Smith refers Brecht's employment of gestus in relation to conditions of the social and political facts of 1930s.

Gestus was first conceived in "the dark times" of the Fascists' rise to power in the 1930s, when Brecht and others felt it was necessary to undermine the seductive slogans and images of Fascist discourse. Thus, Gestus rests on a dialectics of subversionThe "hollow gest," the "featureless phenomenon" of Fascism, drew its power, as Brecht well knew, from the impression it gave of semiotic plenitude. Nazi images of motherhood were effective in reinforcing assumptions of Aryan purity, and in marring the Nazis' political and military objectives to Germans' assumptions about self. Brecht's Gestus was designed to empty this

hollow sign of meaning-or, rather, to reveal the "real" meaning of the sign (Smith 1991:492-493).

While Brecht makes use of *gestus* 'to empty [the] hollow signs' of fascism, Churchill -being in a different time- has no concern of fascism in the literal sense of the word but she rather chooses to empty the signs of patriarchal hegemony. While Mother Courage pulls sufficient money from his leather bag for her daughter's funeral, she gives up and returns some coins into her bag by snapping it loud enough to be heard by the audience (Smith 1991:493). The act of snapping her leather purse loudly forms a *gestus* indicating that although Mother Courage is afflicted with Katrin's death, she is a cutthroat businesswoman till the last minute of her life. As for *Cloud Nine*, *gestus* is closely related with *not-but* strategy or *not-but* strategy is embedded in *gestus*. Since Churchill heavily employs cross-casting and gender reversals, "Simple actions become powerful social gests...." (Reinelt 1996:89) as Janelle Reinelt argues in *After Brecht*. While Brecht provides *not-but* to indicate alternative actions and thoughts in verbal level which is exemplified by Sergeant's drawing papers despite his protestation and disbelief in such things as prophesy or fortunetelling in scene one, almost all the actions of Churchill's characters provide *gestus* and *not-but* strategy since the cross-casting and cross-gendering provide it to them without much difficulty. Reinelt explains the reason of facility in assuring *gestus* and *not-but* strategies in *Cloud Nine*:

The lifting of a Victorian skirt can look "natural" when a woman does it; [one] is strongly alienated when a man performs it as a learned behaviour. Seeing a man play little girl establishes "Cathy" as a site of radical struggle over gender identifications rather than as a female child who likes to play with guns (Reinelt 1996:90).

Open-ended narrative design is the other feature employed in epic theater. Although it is not a structural element of Brecht's epic theater, the dialectical nature of epic theater requires playwrights' plays to be mostly open-ended. Although plays seem 'inconclusive' as Friebert argues, conclusions are indeed left to the audience whom Brecht wants to encourage audience to change the world.

Brecht's plays all the apparently inconclusive, hence fragmentary endings intend that the audience see what has gone wrong and feel the need to discover for themselves at least a new direction, if not a new dimension. The "open" endings of his plays are thus to be shut tight by the audience, the last defending force. Thus *The Good Woman of Sezuan* may well wring her hands before God, but the audience must not; however noble Galileo is, he must suffer alone; and Joan of the stockyards must go alone to her dark death. This is somewhat perplexing, for one can neither be entirely involved in or completely divorced from the action and morality of a play. The world on stage is one's world, for which a future must be found (Friebert 1966:51).

Both *Mother Courage and Her Children* and *Cloud Nine* finish in an open-ended way. Audience does not know whether Mother Courage achieves to make war serve her needs or if she can realize that her choices are completely wrong from the very beginning. The same uncertainty for the characters of *Cloud Nine* is valid as well. Although Betty and some characters realize their potential, there are still reflections and the threat of the former hegemonic Victorian tradition; audience does not know if the characters like Betty can fully surmount the setbacks of the traditional values or the shackles and the hypocrisy of their society eventually overpower their newly gained limited freedom. Possibly both playwrights want to force audience into 'finding a future' of their own in the words of Friebert. In this respect, audience/reader does not know what Brecht's Mother Courage and Churchill's Betty and the rest of characters of *Cloud Nine* do. The rest of the plays are left both to the audience/readers to comment on and to the directors to change and adopt the plays according to the requirements of the day the plays which are staged.

The ends of the two plays also indicate that both Brecht and Churchill's works are not monolithic or complete but they are open to change as the two works are produced with an idea dedicated to dialectics. That's why both Brecht and Churchill lectures on change to keep pace with time and Churchill, who is noted several times as the successor of Brecht, have Betty state to the end of *Cloud Nine* that "But if there isn't right way to do things you have to invent one..." (Churchill 1989:86). Betty's statement highlights the underlying message of Brecht and Churchill's plays and gives clues about the reasons of open-ended style.

Although Brecht and his successor Churchill in England diverge in some respects; they join together for one objective: Both Brecht and Churchill crave to make the world a better and equal place. While Brecht's way of arousing attention into his epic theater is more direct and somewhat rough, Churchill's plays are more subtle in calling out the attention into the hegemonies dominating the societies and unearthing colonial chauvinism and pointing out racist and sexist extensions in the 20th century. Caryl Churchill has not only enriched epic theater by means of new themes and point of views but she has also updated a modern theory and acting into a postmodern vortex which is integrated with new liberal movements and feminism. By employing the features of epic theater, Caryl Churchill ruptures the

acknowledged male superiority and female inferiority which is supposed to be transhistorical.

5. CONCLUSION

The study in this thesis is based on the explanation of epic theater with all its aspects and demonstration of epic devices in Bertolt Brecht's *Mother Courage and Her Children* and Caryl Churchill's *Cloud Nine*. The present thesis also offers an account of the development of epic theater in British theater by underlining temporal and spatial differences of epic theater in Germany and Britain as well as presenting a succinct comparative analysis between the two works. In the thesis, some theoretical background about epic theater, its originator and his political and literary career are presented in a linear manner. The same method is followed by the rendering of the examination of both works through the application of epic devices to the works. The present thesis excludes the emergence of epic theater in ancient traditions and does not trace it fully in other parts of the World such as in Far-East, where epic theater is claimed to have existed long before Bertolt Brecht. Since such an account remains outside of the present thesis, the developments of epic theater in other cultures are only mentioned in the introduction part.

Bertolt Brecht has formed a theater which requires audiences' problem solving engagement rather than their identification with events and characters which leads illusion or negligence to prevent the realization of the fact that the socio-political variables are labelled either as the ever the sameness of human nature or inevitability of fate. While Brecht was shaping his epic theater in the mid-twenties, his theory and practice were greatly nourished by such philosophers as Hegel and Marx. Thus, epic theater, whose foundations are solidified with dialectical conception of history and awareness of class struggle and in accordance with Brecht's claims that his theater fits the scientific age, challenges Aristotelian theater that obscures realities and hides inequalities and oppressions in a society. In harmony with his theories, whatever done on Brecht's stage is oriented towards breaking the audience illusion and identification with the events and characters to stimulate audience into thought and action. In his battle with social evils and illusions of Aristotelian theater, Brecht falls back on *verfremdungseffekt*, one of the most effective weapons of epic theater.

Brecht endeavors to unveil the dominant ideology and through his epic theater, he points out the realities whose interests are served behind arts. His efforts do not remain echoless and epic theater has produced a snowball effect by means of diverse

playwrights' contributions based on different economic, social and political variables of separate countries. Among these countries, England, with practitioners of epic theater such as Caryl Churchill, Howard Brenton, David Hare and Edward Bond, comes to the fore. Epic theater, which has been developed out of Brecht's amalgam of ideas, has been welcomed in Britain as it is outlined that Britain was a hospitable place for Brecht's theory and practice to flourish. British playwrights, who were mostly leftish leanings, fed up with England's conformist theater and embraced Brecht's epic theater since it is interventionist and liable to subvert taken-for-granted truths. In this context, Caryl Churchill, who is a socialist feminist, deals with such themes as gender, sexuality, patriarchy and she examines society, particularly the British one, in relation to fixed gender roles and persistence of Victorian values to deconstruct them. Through the employment of Brechtian legacy such as historicization, songs and episodic structure which are demonstrated in detail, Churchill is able to reveal the allegiances between power relations operating beneath the societies. Churchill, who employs Brechtian devices in *Cloud Nine*, also makes use of doublings, that is repetitive lines and dialogues and have them spoken by different characters to make intricate connections apparent between different periods.

Propelled by Marxist convictions and experienced with tumultuous socio-political events of his time, Brecht believes that struggle for equality and peace is fought on earth against concrete situations marred with class struggle and not somewhere in heaven or on stage with abstract, old fashioned aesthetics girded with the interests of the dominant classes. As a cure for the debilitating power of Aristotelian theater, Brecht, who acts on political agenda of his days, redresses the perennial drama convention through which he empowers the interventionist thinking and action of his audience.

Caryl Churchill, who follows a similar path –but not the same one-, challenges the assumed neutrality of historical accounts of the unquestioned sympathy with the prosperity of Victorian society and patriarchal authority that decree the proper behaviour on behalf of its members. In *Cloud Nine* Carly Churchill displays how colonial and sexual oppression are related and she strips patriarchal and colonial discourse off and keep them apart by means of Brechtian epic devices so that the audience can realize the entangled power relations used by pressure groups.

Since economic, social and political variables that Brecht experienced are more lucent than that of Churchill, Brecht's use of epic devices is more conspicuous and Churchill, who is at the height of her career in the 1970s and 1980s, is confronted to challenge much more intricate issues enriched by new movements. That's why Churchill reflects postmodern anxieties into her plays by utilizing epic features with a much more sophisticated manner as she does in *Cloud Nine*. The result is the enrichment of epic theater in scope and Churchill's sharpening of epic devices to cope with the changing circumstances of life and have audience to reflect on these changes.

Through epic theater and its devices, Bertolt Brecht casts doubts upon the very foundations of conventional theater, which has been treated only a form of entertainment, particularly in capitalist systems that obscures economic and socio-political realities and stimulate herd instinct. Brecht has achieved to awake and set people in motion not to follow mob mentality. Brecht has achieved his objective: To urge people into thought and action as he perfectly knows that people are able to think only when they have a sound reason to do so. With regard to the contemporary reverberations of the play, it can be argued that the voice of the *Mother Courage and Her Children* and epic theater in general cannot be suppressed- as opposed to Kattrin's voice which is silenced by the soldiers- and limited only to one historical era. When one thinks carefully about the recent upheavals in certain locations of the World and Western powers' meticulous search for ostensible weapons of mass destruction, s/he can immediately grasp the timeless quality of the play. When one regards the present conflicts taking place in the Middle East and Western countries' approach to the 'available' conditions to satiate their war industry by exporting war goods and shedding the blood of people from far off countries, it becomes clear that Bertolt Brecht's *Mother Courage and Her Children* validates itself even in the 21st century. Only the locations, ages and the names of the people are different; whether it is Thirty Year's War in the 17th century or in the 20th century Europe which is at the threshold of the Second World War or the Middle East in the 21st century, it is the humanity suffers and it is the powerful authorities who profit in keeping the war machine going on by benefiting from a skewed socio-political and economic system. The same tendency, that is the timeless quality of epic plays by virtue of historicization which nullifies the attachment of a single period, is valid for

Churchill's *Cloud Nine*, which she wrote in 1979. By dealing with Britain's colonial oppression in Africa, Churchill demonstrates that the similar suffering can be felt in Ireland at a time when Victorian expansionism is claimed to have been passed behind for a long time ago. In the vortex of the multifarious themes of *Cloud Nine*, in which Churchill connects patriarchy, colonialism, postcolonialism, gender and sexuality through the lenses of socialist feminism, she calls tolerance for the 'marginalized' members of the society and she asks for flexibility for the changes taking place in the society.

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ÖZGEÇMİŞ

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