REPUBLIC OF TURKEY
VAN YUZUNCU YIL UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE AND LITERATURE DEPARTMENT

INTERTEXTUALITY BETWEEN THE WORKS OF BERTOLT BRECHT AND LYNN NOTTAGE

M.A. THESIS

PREPARED BY

FIRAT AĞÇAKAYA

VAN-2022

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BERTOLT BRECHT VE LYNN NOTTAGE'IN ESERLERİ ARASINDA METİNLERARASILIK

ÖZET

Bu çalışmada, Eugen Berthold Friedrich Brecht ve Lynn Nottage oyun yazarlarının temaları ve oyun karakterleri metinlerarasılık bağlamında ele alınmıştır. Metinlerarasılık bağlamında yapılacak olan bu karşılaştırmalarda bir yandan Brecht'in *Mutter Courage und Ihre Kinder* (Cesaret Ana ve Çocukları-1939) oyunu, öte yandan da Lynn Nottage'ın *Ruined* (2009) oyunu çalışmanın temel kaynakları olacaktır. Çalışmanın amacı; her iki oyun yazarının işlediği benzer temaları karşılaştırmalı bir biçimde sunmaktır. İki oyunda da ortak olan ötekileştirilmiş hayatlar, emekçi sınıf, savaş sonrası kalıntılar ve savaştan beslenme zihniyeti gibi temalar değerlendirilmeye çalışılacaktır. Oldukça benzer işlenen bu temalar sahne sahne karşılaştırılarak aralarındaki benzerliklere dikkat çekilecektir. Tüm bu benzerliklerin nihayetinden yola çıkılarak *Ruined*'in *Cesaret Ana ve Çocukları* oyununun bir pastiş çalışması olduğu savunulacaktır.

Anahtar Kelimeler : Metinlerarasılık, Pastiş, Dramatik tiyatro, Epik tiyatro, ötekileştirme, İşçi sınıfı, Burjuvazi, Kadın, Savaş, Ruined, Cesaret Ana.

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INTERTEXTUALITY BETWEEN THE WORKS OF BERTOLT BRECHT AND LYNN NOTTAGE

ABSTRACT

This study is based on an examination of the playwrights, Eugen Berthold Friedrich Brecht and Lynn Nottage in the context of intertextuality between the theme and character elements of both. In these comparisons to be made in the context of intertextuality, on the one hand, Brecht's play *Mutter Courage und Ihre Kinder* (Mother Courage and Her Children-1939) and on the other hand, Lynn Nottage's *Ruined* (2009) will be the main sources of the study. The purpose of the study is; to comparatively present similar themes and views that both playwrights deal with. Common themes in both plays, such as marginalised lives, the working class, post-war effects, and the mentality of profiteering from war, will be tried to be evaluated. These themes, which were handled quite similarly by two playwrights, will be compared and the similarities between them will be pointed out scene by scene. Based on the conclusion of all these similarities, it will be argued that *Ruined* is a pastiche work of *Mother Courage and Her Children* within the intertextual relations.

Key Words : Intertextuality, Pastiche, Dramatic theatre, Epic theatre, Marginalisation, Working-Class, Bourgeoisie, Woman, War, Ruined, Mother Courage

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VAN-2022

INTRODUCTION

The examination and comparison of literary works is also an art. The most important element required for the performance of this work is the richness and adequacy of literary knowledge. Within this qualification, other elements undoubtedly come into play. These appear as an endless list that begins with a detailed study of the works, obtaining knowledge about the period and eras through which they lived, and weighting implicit meanings to understand and recognise the aesthetic value of their works. Examining, comparing, or uncovering the aesthetic value of a work is a profession that requires a great deal of professionalism. Although the elements to be done are quite clear and distinct, the first of them is the literature analysis and literature review on the subject. In order to produce an analysis based on the study and interpretation of the themes of social criticism based on the works of the two authors identified in the paper, it is necessary to have an idea of many topics, from time, conditions, social structure to politics and sociology. To achieve this goal, information is obtained about the time periods in which these works were written, and then comparisons are made about the themes of the works. The methods that must be used to achieve these goals are a lot of work and content analysis.

Within this thesis, studies will be conducted more on themes such as social criticism, discrimination between classes, ignoring the oppressed, and the destructiveness of war in the perspective of women. It has become more common than ever before, especially with the effect of post-war, that we are faced with the harsh real scenes of life on social change and transformation, and educational and guiding plays that serve as a lesson to people. The social pursuits that changed with the war left their place to more realistic and more materialistic ones. Belief and interest in the truth have become even more important with the seriousness of human life. The original value of this thesis is to examine in a comparative way the success of two authors who presented these facts to the public in the most impressive and educational way through art, making great strides in line with this goal of social improvement and presenting them to us.

The main subject of this thesis is the comparison between the themes of Bertolt Brecht and Lynn Nottage. We see that Lynn Nottage's Pulitzer Prize winning play *Ruined* and Bertolt Brecht's famous play *Mother Courage and Her Children* work with very similar themes and characters. This similarity, which started the adventure of comparing the themes, shows us that they look at the social problems they mentioned and highlighted in their other works from similar windows. Themes such as the destructiveness of war, the triggering of discrimination between classes through economics, and the inevitable problems caused by political decisions were taken as the basis by both authors. Sometimes, we witness that they convey the similar themes they advocate to the audience with different feelings. By focusing on the motif of social criticism in general, both authors of these different cultures, one being American and the other German, have tried to change the universal course with their plays. Provoking a reaction to the oppression on the working class has been their biggest goal. Although they own similar themes, they did so with their own unique techniques and methods.

The differences between epic theatre and the dramatic theatre that emerged with Piscator and Brecht, and Lynn Nottage's approach to this understanding of theatre will be another point we will discuss as part of the topic. Brecht, with his understanding of epic theatre, making the audience put on dialectical glasses, brought to light the social problems that used to be hidden. On the other hand, Lynn Nottage insisted on the issues she wanted to bring out of this despair by holding a beacon to the societies where the oppressed were ignored. By looking at the war mainly from the women's point of view, both authors succeed in reminding the audience or the readers of the great impact of the war on the psyche of women. We see that both authors prefer to leave the paradox of right or wrong to the audience, especially in *Mother Courage and Her Children* and *Ruined*.

To introduce the chapters of this thesis step by step:

The first chapter is a general overview of both playwrights' biography. Within concerning on their childhood, social class status, the struggles they confronted, the elements that shaped their ideology or the ideologies they were influenced by etc. it is aimed to provide a cognitive approach to their works. And

also, some aspects that are assumed to be similar in between both biographies are also detected, which might raise the consciousness of the possible personal similarities.

The second chapter starts with an outlook of development of theatre in especially 20th century. The war aftermath is centred as the vital factor that is about what directions the concept of theatre has revealed into by then. After a brief introduction of that theatre development period, the political theatre impact is highly stressed and its influence on epic theatre is particularly addressed. As being in touch with politic theatre, a profound highlight about Piscator and his theories, techniques, approaches etc. and also his contributions to the establishment of epic theatre are given as supporting details for our argument. In the later part of chapter II, the epic theatre and dramatic theatre are compared within every aspect both that they completely differentiate from one another and that the matter of emphasis shifts are concerned on each. Comparison between both is mainly grounded on the difference of Aristotelian drama and non-Aristotelian drama as Brecht refers. As epic theatre within a common concept does not really identify with what Brecht's epic theatre, his principles of epic theatre are concerned most as the fact matter of comparison. The techniques that Brecht originated into his epic theatre are also clarified; such as, alienation affect, gestus, episodic way of staging etc.

In the third chapter, both plays that will be examined in the context of intertextuality within the next chapter are presented with the intention of being preliminary. With the aim of a cognitive approach to the plays before initiating the intertextuality part, both plays' scenes are presented one after the other with an analysis scope to be briefly explained. Thus, in this section, the main aim is a preliminary preparation that will be formed in the mind of the reader by awakening the idea of intertextuality from the superficial appearance of the plays before the intertextual comparison part.

And the last chapter is where the intertextuality issues are particularly dealt with. Some certain facts from each playwright's work are determined to be compared one by one. Not only similarly identified figures, themes, social aspects but also differently examined approaches, theories are studied in depth. After having

an overall introduction of the intertextuality, we will examine those aspects within a closer look. The first title of the chapter III is about the similarity between messages, such as; “desire for change” and “hope in despair” that are persistently stressed and addressed to the audience in the works of both playwrights. Later, the political engagements related themes factors are detected and the units such as; working class invisibility, marginalization, oppression, and psychoanalysis of mental breakdowns remaining aftermath of the destructivity of war etc. are assessed and gathered under the same roof of politic comparison. The next title emphasises on the scopes of viewing the intertextuality between both playwrights’ protagonists. And within the last titles of chapter III, the concept of personal similarities, such as; war-profiteer figure, selfishness, temporary regret, hopelessness and their intimacy to certain foil characters.

CHAPTER I: BERTOLT BRECHT & LYNN NOTTAGE: LIFE AND CAREER

1.1 Bertolt Brecht

Bertolt Brecht, original name Eugen Berthold Friedrich Brecht, (born February 10, 1898, Augsburg, Germany—died August 14, 1956, East Berlin), started taking the first step of his phenomenal success in theatre history by criticizing his own class-oriented life:

> I grew up as the son
> Of well-to-do people. My parents put
> A collar round my neck and educated me
> In the habit of being waited on
> And schooled me in the art of giving orders.
> But when I grew up and searched the world around me
> I came to dislike the people of my own class
> I refused to give orders, or to be waited on
> And I left my own class and allied myself
> With insignificant people.
> Thus
> They brought up a traitor, taught him
> All their tricks and he
> Betrays them to the enemy. (Brecht, 1951: 43)

Despite the themes (working-class, impoverishment etc.) which he mostly demonstrated in his plays, he didn't really go through the same struggles that the working-class people lived on. His father was a respected citizen, working as the managing director of a paper mill, and his mother was the daughter of a civil servant. Rejecting this "well-to-do" life, he started staging a revolt against the madness of society.

However, it did not take very long that Brecht was recognised as a disruption threat against Nazi's political movement in that time since he was writing Marxist teachings and works such as the 1931 *Ballad of the SA Man* which criticised the Nazis. Afterwards he became, indeed, a danger against Hitler dictatorship. Being aware of how risky his life turns up to be if he continued to write anti-fascist works, he had to leave Nazi Germany so that he could maintain his belief in changing or stopping the social misleading by writing *The Resistible Rise of Arturo Ui,* 1941 and *Fear and Misery of the Third Reich,* 1943 in his exile.

Believing that theatre was the perfect platform to represent social and political criticism, Brecht, returning Germany after 14 years of exile, and his wife together established the German theatre company, in January 1949 in East Berlin, which is called Berliner Ensemble. *Three Penny Opera* (1928) became the first play to be put on the stage in Berliner Ensemble. The main goal of the theatre, for Brecht, was to awake the social consciousness to be aware of the terms such as justice and freedom. Therefore, he developed such a method called "epic theatre". Within epic theatre, he used "alienation affect" so that he could put his audience in the position of, so to say, a referee or a jury, which refers to his common argument; "the thing is to make the audience decide, not to make them believe". (Nutku, 2008: 197. Trans.) Thus, the audience could criticize the goings-on without any empathy, emotional attitudes or biased thoughts, which might arise during the progress of play, but within the idea of total objectivity. More details about epic theatre are going to be given in Chapter 3.

There are significant differences between Brecht's understandings before he accepted his materialistic worldview and the period after he adopted this view. Brecht's earlier worldview was mostly focused on the dark side of life while later, within following materialistic worldview, he found out that it is just "the half of the picture" and there is yet other side of the picture. He, beforehand, was such an anarchist, nihilist and a pessimistic person.

In his first plays such as *Dreigroschenoper* (Threepenny Opera -1928) and *Mann ist Mann* (Man is Man -1925) he emphasised on the themes; "empty world", "The world is poor and men are bad", "Man is the wickedest and the weakest living creature". In Brecht's plays, the poor are depicted as "inferior", while the rich are "superior" and what he commonly tried to reveal was that the superior had the main role to impoverish the inferior in society. Therefore, after realizing the other "half of the picture", Brecht reconsidered this worldview and started to discuss the subject matters within the materialistic scope. (Nutku, 2008. Trans.)

With the materialistic worldview he started to see the point, and in *Der gute Mensch von Sezuan* (The Good Person of Szechwan -1938/40) says "Something is wrong with this world of yours. Why is wickedness so rewarded, and why is so much

suffering reserved for the good?" and thereafter he suggested the idea "change the world. It needs it." in his most play works. Accepting this materialistic worldview, he got rid of his earlier nihilist and anarchist tendency. (Nutku, 2008. Trans.)

1.2 Lynn Nottage

> *Lynn Nottage is a playwright and a screenwriter. She is the first, and remains the only, woman to have won the Pulitzer Prize for Drama twice. Her plays have been produced widely in the United States and throughout the world.*(qtd. in About *LYNN NOTTAGE*, 2022)

Such a brief introduction about Lynn Nottage is likely to be confronted from internet pages when her name is typed on search engine and that might be a good start in order to raise your interest in her as she still has not really reached her popularity all over the world.

Lynn Nottage was born in Brooklyn, New York in 1964. She started writing in her very early ages with her first full-length play called *The Darker Side of Verona* and now has become an original voice in American Theatre after her many great award-winning plays. Her mother was a schoolteacher and her father was a child psychologist. Just as Bertolt Brecht, she was also a child of middle-class family. Being quite addicted to both her neighbourhood called Boerum Hill and culture, she owes the significant part of her inspiration to such values. As she confesses in almost all her interviews that "Boerum Hill was incredibly multicultural… it really was sort of this melting pot of people and I really think that it informs how I write… and that it impacted how I see the world." and she still lives where she grew up. (BRIC TV. & Nottage, L. 2017. *Two-Time Pulitzer Prize Winning Playwright, Muses on Boerum Hill Upbringing | BK Made*)

The themes which she sheds light on are particularly about complex issues in society such as; marginalised people, African American women identity, and lives of working class. To analyse these subject matters, she has a quite investigative personality as she remarked during one of her interviews that "… I was very curious about what was inside of all those brown stones and I tried, made it my mission when I was growing up to try and get into each person's house in Brooklyn." (CUNY TV. & Nottage, L. 2004. *Women in Theatre*) For instance; to write the Pulitzer Prize winning play, *Ruined* (2009), she travelled to Democratic Republic of Congo and

later, still lacking information, she took a plane to the border of East Africa, Rwanda and there she managed to have an interview with Congolese women who were fleeing the armed conflict during the period of Second Congo War/ The Great War of Africa: August 1998 – July 2003 to reach enough information and to create an honest reflection of the war-effect on African women.

The same with another Pulitzer Prize winning play, *Sweat* (2017), being shocked by an e-mail from one of her close friends who lives in Reading, Pennsylvania that she was suddenly in such incredible "dire straits" even though working most of her life and being solidly middle class, Nottage "set about to figure out how poverty and economic stagnation was really shifting the American narrative". (PublicTheaterNY. & Nottage, L. 2018. *on the origins of SWEAT | The Public Theatre*) Thus, she went to Reading to see what is happening in that city and coming across with the things such as a lot of factories were shutting down, and steel workers, and textile workers were finding themselves locked out, she decided first to reach out to the Mayor's Office and United Way, and some homeless shelters to do her research personally, which was quite unexpected (in terms of the people's behaviours, sufferings, and feelings they went through such as being isolated and invisible etc.) for her since she had completely opposite expectations and thoughts about both the city life and the folks. There she decided to write the play as the experiences became more realistic and more profound.

Nottage is currently an associate professor in the Theatre Department at Columbia School of the Arts as well as a guest lecturer in playwriting at the Yale School of Drama. Her plays have been produced throughout the U.S. and Europe at such venues as the Second Stage Theatre, New York, the Tricycle Theatre, London, and the Steppenwolf Theatre, Chicago, among many others.

1.3 A Broad Comparison Between Bertolt Brecht & Lynn Nottage

As we realize from the autobiographies of Bertolt Brecht and Lynn Nottage, there are many common points in terms of their social class position (in their childhood), the topics/fields (working-class invisibility, war, hope, politics, psychology) that they mostly emphasize on, and figures (profiteer figure, mother, …) that they depicted in their plays.

To begin with their childhood, the most obvious similarity that we face with is their family status. Just as Brecht grew up as the son of "well-to-do people", Lynn Nottage was also a child of two financially strong people. So to say, both lived a comfortable childhood in terms of their economic status. However, contrary to the common expectations of living their life as it is served to them, they both did not choose this comfortable and well-prepared life road by their parents and started carving their own path in their 20s. Believing the most effective way of touching, analysing, criticizing social class issues is to be involved and see those particular situations in society in first person view, both Brecht and Nottage, by the time confronting unbearable and unacceptable oppression on working class, decided to take on the working-class voice up as a duty. Their basic duty which both playwrights adopted after isolated themselves from their then-current well-prepared life conditions was mainly on being against class discrimination which Brecht calls this duty as being "class enemies".

> For we are class enemies,
> whatever they tell us:
> He among us who didn't dare to fight,
> he dared to starve. (Bertolt Brecht- *Das Lied Vom Klassenfeind*)

The topics and fields that they closely engaged with are also very similar. The very first of these can be considered as political engagement in terms of issuing their ideologies into their works. Naturally the political interest of these two playwrights exceeded withing the years they jumped into the social class criticism matters. Both wrote many critics works referring or implying on the authority of then-current government. Although there might be slightly different focal point of emphases on the particular governing regime, they have a common-centralised voice within the facts that to be enlightened as globally. While the reason why Brecht engaged with

politics was to criticize Nazism leaded by Hitler and German middle-class society, Nottage engaged with politics within a similar reason which was due to a marginalization politic which was mainly applied on black working-class society and that was getting more and more unacceptable by the time Donald Trump took the lead of the government according to Nottage.

Here is how the both playwrights' reactions are to their then-current government.

> Our opponents are the opponents of mankind. Their point of view is not just: their point of view is injustice. It is understandable that they defend themselves, but they defend robbery and privileges, and to understand here does not mean to excuse as well. He who is a wolf to man, is no man, but rather a wolf. Today goodness means where the bare self-defense of the great masses becomes the final battle for the position of command, the destruction of which makes goodness impossible. (Brecht, 1932)

> I remember when Trump got elected my response; as I was, sort of, lying in bed crying was, it hurts my feelings. It really profoundly hurts my feelings because we have invested so much time and, you know, hundreds of years, of labor, and love to nurturing this country and when people say Trump's America, I also resent that because I thought it is not Trump's America. It is my America, it is your America, it is all of our America and we have to, when you use the word resist, we have to resist that notion that it is Trump's America. (BRIC TV. & Nottage, L. 2017. *'Economic Insecurity Turns People Into Cannibals'*)

The political engagement of these both playwrights was basically on defending and protecting the rights of the working class which is quite globalised issue of almost every nation in terms of economic struggles within depression aftermath of wars. Both playwrights, within their every work, affords to be the voice of these marginalised people. Nottage, to feel empathy with them, travelled, investigated, made face to face interview, and even lived with them for a while in order to find out the actual reason beyond these othering attitudes towards them. And she, especially, observes those marginalization issues in women's scope as she also tries to make a change in terms of creating more women-centred plays contrary to the usual.

> Plays that are woman-centered still aren't produced as frequently as those about men. More people are willing to recognize talented woman writers thanks to Nottage. I hope it's not a temporary door opening. I hope the door is now truly open and that more people can come through. Nottage is definitely paving the way for others behind her. (Pettiford-Wates)

To show the other side of depression caused by injustice reminding and that it is not only men who suffer from cruelties but also women who are abused, othered,

disrespected in different ways, she particularly sheds the light on the women emotion towards struggles by cantering them in her plays. She centres the African American women in her plays because she considers, within this way, the aim of making them visible can be more effective than a men-centred play would have been.

> I write about people who are marginalized because, as an African American woman, particularly now I am a middle-aged woman, I walk down the street and people will bump into me. To much of the population I am invisible. I had one experience, when I had my two children with me, and we were standing in line to pay and this young white man stepped in front of me. I said: "*Excuse me?*" And he said: "Oh my God, I didn't see you there." He was speaking on a much larger basis than that. He didn't recognize my presence and I think that is why I write the stories that I write. (Crompton, S. & Nottage, L. 2018. '*We are a country that has lost our narrative*')

On the other hand, Brecht strictly criticised the bourgeoise society of Germany during his period. According to Brecht, the working class was abased and the middle class was cruel and exploiter. He depicted the oppression of this capitalist and bourgeois understanding society on the working class in a quite pedagogical way in most of his works. What he took as the basic ground to shape his themes was to give direction of the social changing in a way of keep every human right as valuable as equal. He built all his afford on the slogan he put forward from the time he went on a significant change on his ideology and philosophy, which is "change the world. It needs it." In Brecht's work, the working class is served to investigate the ways of fighting for their freedom and independency as they are ruled by financially powerful communist community.

> Me-ti said: Before Master Ka-meh we thought that riches came from exploiting the earth. Master Ka-meh taught us that riches come from exploiting people. It isn't the forest that brings in money, but the people who are sent to cut it down. It's not the cotton that is profitable, but the pickers, spinners and weavers. The forest and the cotton fields are tools for extracting money from human beings.(Brecht & Tatlow, 2016: 107)

The next in common theme depicted by both playwrights is the destructiveness of war. Both playwrights demonstrates that wars have never been solution for what is ever intended to reach and that it has brought nothing more than brutality. *Die Legende vom toten Soldaten* might one of the best descriptions of war by Brecht, he wrote in his play *Trommeln in der Nacht* (Drums in the Night, 1922), which is translated as *The Legend of Dead Soldier* or *The Ballad of Dead Soldier* in some sources.

> And when in the spring of that fifth year
> No sign of peace showed through

The soldier saw what his options were
And died the death of a hero.

The war however wasn't done with yet
And Kaiser Bill was sore.
His soldier had gone and died a death
That he thought premature.

Summer spread over the cemetery
And the soldier was sleeping sound
When one night a military

The medical commission proceeded
To God's little acre where
With a spade they had consecrated
They dug up the fallen soldier.
And the doctor examined the soldier well
Or what of him was still there.
And the doctor declared him fit to serve
And a mere malingerer.

And they hauled the soldier away at once
The night was blue and fair.
You could see, if you had no helmet on
The homeland stars up there.

They poured a glass of fiery schnapps
Down into his rotted belly
And hung a nurse on either arm
And his woman, half déshabillée.

And because the soldier has a rotting smell
A priest hobbles ahead
And swings a censer so that he'll
Not stink quite so bad.

Ahead the band with ra-ta-ta-ta
Plays a lively march.
And the soldier as he had learned to do
Kicks up his legs from his arse.

Arms around him in brotherly style
Two orderlies were there also
Else he'd have fallen flat in the foul
Muck and that wouldn't do.

They painted on his winding sheet
The colours black-white-red
And carried it before him so you saw
The colours and the shite was hid.

A gentleman in a frock coat strode
Ahead throwing out his chest
As a German man he didn't need to be told
To do what a German must.

So they marched on with a ra-ta-ta-ta
Down the dark highway

And the soldier staggered along rather
Like a snowflake blowing away.

The cats and dogs they scream out loud
The field-rats squeak like the devil:
We do not want to be French!—on account
It would be dishonourable.

And when they pass through the villages
All the women were there.
The trees bowed down. Full moonshine.
And everyone shouted, Hurrah!

With "Come back soon!" and ra-ta-ta-ta!
With wife and dog and priest!
And in the midst the dead soldier
Like a drunken ape at the feast.

And when they pass through the villages
He passed unseen on his way
So many were there in such a press
With ra-ta-ta-ta and Hooray!

Around him so many jigged and cheered
Nobody saw him pass by.
He could only be seen from the sky and there'd
Only be stars in the sky.

The stars they are not always there
A red morning comes too.
But the soldier goes off to a hero's death
As he was taught to do. (Brecht, Constantine & Kuhn, 2019: 243)

Even though Brecht and Nottage examined the war theme on different points of view in their plays, both have in common in terms of scoping the effects of war especially being on marginalised society. Maybe projecting those phenomena from unfamiliar angles rather than from generalised heroic narration that shadows on the educative role of play by rather focusing on victory or loss is the reason why their plays achieved the success of remaining still as astonishing.

As we mentioned about their different points of view on war destructiveness, Brecht studied the war effects more on poor societies who have nothing to do with outbreak of war yet suffers the most from the war casualties while Nottage portrayed the war effects more on women population, especially African-American women who have nothing much to do with outbreak of war, as with Brecht, yet are victimised most. When we do a close-reading of the two quotes following by both playwrights, this comparison will make more sense.

Brecht in his play, *Die Gewehre der Frau Carrar* (Señora Carrar's Rifles, 1937) portrays Theresa Carrar as a mother of two sons who suffers from poverty having lost his husband during the height of the Civil War in Spain and whose all effort is to protect her sons from warfare reasoning that only they (poor people) are victimised although it is the wealthy ones who trigger the outbreak of wars:

> THE MOTHER: We're not rebels and we're not opposing anybody. Perhaps you boys would if you had your way. You and that brother of yours, you're both reckless. You got that from your father and maybe I wouldn't like it if you were different. But this thing is no joke. Can't you hear their guns? We're poor; poor people can't make war. (Brecht et al., 2015)

And Lynn Nottage in her play, *Ruined* stages the Salima character as a raped woman by soldiers during an on-going war and who has been captured while having good times, doing daily activities etc. and tortured and even witnessed her baby was being killed in front of her eyes by the cruel soldiers.

> SALIMA: Do you know what I was doing on that morning? I was working in our garden picking the last of the sweet tomatoes. I put Beatrice down in the shade of a frangipani tree, because my back was giving me some trouble. Forgiven? Where was Fortune? He was in town fetching a new iron pot. "Go," I said. "Go, today, man, or you won't have dinner tonight!" I had been after him for a new pot for a month. And finally on that day the damn man had to go and get it. A new pot. The sun was about to crest, but I had to put in another hour before it got too hot. It was such a clear and open sky. This splendid bird, a peacock, had come into the garden to taunt me, and was showing off its feathers. I stooped down and called to the bird. "Wssht, Wssht." And I felt a shadow cut across my back, and when I stood four men were there over me, smiling, wicked schoolboy smiles. "Yes?" I said. And the tall soldier slammed the butt of his gun into my cheek. Just like that. It was so quick, I didn't even know I'd fallen to the ground. Where did they come from? How could I not have heard them? (Nottage, 2010: 45)

The similarity between the play *Mother Courage and Her Children* by Brecht and *Ruined* by Lynn Nottage was actually the vital point that generated the interest on making this comparison thesis. Confronting the paradoxical way of portraying the anti-war theme by both playwrights was quite unfamiliar comparing to the others we mostly get used to. Having inspired by Brecht's *Mother Courage and Her Children,* Lynn Nottage doesn't deny the she intended to write a similar perspective of war play, *Ruined.*

> HOWARD: Did you think at all about Mother Courage when you were writing *Ruined*'?
>
> NOTTAGE: Yeah, absolutely. I began with wanting to write a modern adaptation of Mother Courage set in the Congo. And then I took a journey to Africa and began interviewing women, and the notion of Mother Courage shifted. I asked all the women, "What does Mother Courage mean to you?" They'd always sort of pause and go, "Yes, mother courage. That's what we have, mother courage." The kind of

> courage that permits a woman to lift a car off her baby, to feed her family from one stalk of lettuce. That's what I was really interested in capturing—that essence of mother courage, how these women do impossible things to survive. They are really womanly things. They're not trying to be men in a man's world. They're women functioning as women do and finding their strength in that. I thought that was beautiful. And even Mama Nadi, I mean, yes, she's this morally ambiguous character, but she's taking care of women. At the core, that's what she is, a mother. (Howard, J. & Nottage, L. 2014. *Publications Of The Modern Language Association Of America*)

However, she later realised that adapting Brecht's play would not really help her of expressing what she intended to be focal point for the addressee to recognize. She would adopt the Brecht's play in different perspective which is a war in women perspective.

> GUERNICA: When did you know that this play was not going to be just a version of *Mother Courage*?
>
> NOTTAGE: I knew after hearing the first few interviews, which were just devastating, that we were going to tell these women's stories, not *Mother Courage*. *Mother Courage* is a play about a woman written from a man's perspective. So much of how women experience war is through their bodies. One consistent thing from war to war—from Africa to the Balkans to the Middle East—is that women's bodies become battlegrounds. (Murphy, D. & Nottage, L. 2013. *Lynn Nottage: History of Omission*)

Yet, within some perspectives, we still can recognize some vital similarities within the war theme in her play, *Ruined*. When Nottage was asked in what way she wanted to depart from the Brecht's *Mother Courage* in an interview, she responded;

> I was interested in looking at the emotional life of Mother Courage. I think that Brecht so much of what he talks about is the alienating affect is distancing the audience so that they can confront the reality, but I wanted to do the absolute reverse which makes them confront the emotional reality so that they have a very strong visceral response because I do think that we act more quickly upon emotions. (Lopate, L. & Nottage, L. 2009. *Ruined*)

CHAPTER II: THEATRICAL BACKGROUND

2.1 Theatre in General

> *"The word theatre comes from the Greeks. It means the seeing place. It is the place people come to see the truth about life and the social situation. The theatre is a spiritual and social x-ray of its time."*
>
> (Stella Adler, 'New York Times', December 1992)

Theatre has developed through many changes experienced in human life as being a tiny representation stage mirroring human as the basic instrument since Ancient Greece. Originally meaning "a place for viewing", theatre derived from θέατρον (théatron) in Ancient Greek. Since the first example of theatre art that existed, the focal point has mainly been people and society. As human being's behaviours, thoughts, and understanding of life are shaped according to their mimesis capability, theatre also took the first step of its history as being mimesis within the figures, the subject matters of society. Theatre cannot be separated from society as it basically feeds on the problems of society itself. Remember the quote from Albert Camus, "If the world were clear, art would not exist". And this is the evidence of why art gain an extraordinary speed after such great depressions in human life especially after WWI and WWII.

One of the most significant points of theatre is that the function of theatre is to socialize action. Just like in all the other field of art, 'change the society' and 'create a better, a new social order for people' views started taking an essential part in theatre as well. "Art is not a mirror held up to reality but a hammer with which to shape it" says Brecht. Within these views, not only the playwrights but also the audience began to be involved in social issues. Thus, theatre could create an atmosphere in which every audience can feel empathy with one another at the same time. To emphasize on the importance of empathy in society, reminding such a speech, "The biggest deficit we have in our society and in the world right now is an empathy deficit.", given in 2006 by Barrack Obama would not be so incompatible as we are touching a new and better social order in terms of both politics and revolution.

"For art to be 'unpolitical' means only to ally itself with the 'ruling' group"

-Bertolt Brecht

2.1.1. Political Theatre

Yes, theatre is politic and revolutionary. Since the great wars exist, the duty of theatre has turned into being a political means of reflecting the pure reality behind the scenes in different angles from those we are used to or even blinded into. Therefore, politic theatre cannot be blind or indifferent to the living problems. Otherwise, theatre would lose its 'dialectical' purpose. This is the reason why Bertolt Brecht's plays still survive and are considered as a socialist platform of the oppressed. Theatre's mission has been grounded on freedom, equality, and justice by many great playwrights beside Brecht, such as; Anton Chekhov, Vsevolod Emilyevich Meyerhold, Erwin Piscator, Dario Luigi Angelo Fo, Samuel Beckett, and Augusto Boal. However, this mission has never been used as dirty politics especially by Brecht. Comparing the common belief on politics to Brecht's political figure, they are as different as chalk and cheese and even Brecht's political manner wouldn't be covered by that politics scope as he answered a question that was asked in his HUAC hearing (1947-10-30) by the chairman:

> THE CHAIRMAN: Did Hanns Eisler ever ask you to join the Communist Party?
>
> MR. BRECHT: No, he did not. I think they considered me just as a writer who wanted to write and do as he saw it but not as a political figure.
>
> THE CHAIRMAN: Do you recall anyone ever having asked you to join the Communist Party?
>
> MR. BRECHT: Some people might have suggested it to me, but then I found out that it was not my business. (Brecht, 1947)

Being in a party was not his business. Yet, what was the prior business of theatre those times was to show the destructiveness, painfulness, and catastrophic sides of wars. Within the crisis that occurred aftermath of WWI, theatre started to go through such a faster revolutionary period on different parts of world. Economic depressions, the necessity of resetting of society norms, and perspectives on life became the basic materials in the progress of a great revolution in theatre history. Putting forward the notion "political theatre" for the first time in 1929, The German Erwin Friedrich Maximilian Piscator starts his *Das Politische Theater* (The Political Theater-1929) within the very beginning of his book:

> My calendar begins on August 4, 1914.

> From that day the barometer rose:
> 13 million dead.
> 11 million maimed.
> 50 million soldiers on the march.
> 6 billion guns.
> 50 billion cubic meters of gas.
> What room does that leave for 'personal development'? Nobody can develop 'personally' under these conditions. Something else develops him. The twenty-year-old was confronted by War. Destiny. It made every other teacher superfluous. (Piscator & Rorrison, 1980: 7)

Erwin Piscator, the father of political theatre, was drafted into German Army during First World War despite being unwilling to take place in such issues and also finding it very unnecessary. Deeply affected by the war, Piscator was reborn as having developed even more serious attitudes in his previous behaviours. He gained anti attitudes against war, military service, monarchy, bourgeoisie, and fascism. Instead, he would support the pessimistic themes within his political writings more like; peace, brotherhood, classless society, and proletariat. In 1920-1921 in order to draw the working class together and raise the unnerved consciousness and self-awareness of proletariat, he founded an agit-prop group called 'Proletarian Theatre' in Berlin as his first venture into political theatre, within which he basically argued for:

> … simplicity of expression, lucidity of structure, and a clear effect on the feelings of a working-class audience. Subordination of all artistic aims to the revolutionary goal: conscious emphasis on and cultivation of the idea of class struggle. (Piscator & Rorrison, 1980: 45)

In other words, the mission was agitation staging plays mirroring the current goings-on of that time and within these plays, audience would be left in confusion, discussion, and finally to be ended up with a judgment in their minds. Thus, with this proletarian theatre, Piscator tried to utilize the potency of stage as an opportunity of ideological inculcation. This ideological inculcation over the aesthetic combination of theatre and politics leaded the proletarian theatre also to be propagandistic in a sense which was depicted originally as "*Propagierung des Klassenkampfgedankes*" (propagandizing of the idea of the class struggle) by Piscator. Including some professional and amateur actors in total 4000-5000 members, this company, unfortunately, did not last more than six months due to the Social Democratic authorities of the time. Yet this short period couldn't prevent him from staging seven shows even despite the relatively limited conditions of the time. The most popular one of those seven shows was *Russlands Tag* (Russia's Day, 1920) staging the

conflict between the capitalist and the proletarian class according to scientific analysis of history as class struggle.

2.1.1.1 Erwin Piscator

To introduce Piscator's aesthetic on theatre, Brecht claims that "He was someone who strengthened the theatre through politics, not politics through theatre" (Nutku, 2008: 175). As being personally exposed to facing the flying corpses, fearful screamings, and yellings in pain during WWI and thus going on strict changes in his understanding of art, he believed that staging the pure reality and brutal facts as they are would 'electrify' the audience. He describes his feelings on the reason why he went on a change of his perspective of art with these words;

> The moment I uttered the word *actor* among the exploding shells, the whole profession for which I had struggled so hard and which I held so dear in common with all art, seemed so comical, so stupid, so ridiculous, so grotesquely false, in short so ill-suited to the situation, so irrelevant to my life, to our life, to life in this day and age, that I was less afraid of the flying shells than I was ashamed of my profession. (Piscator & Rorrison, 1980: 14)

Being in a quest of a technique or a method to ensure that the audience would be indeed captivated by the naked truths, he inspired mnemonic and documentary theatre within the first documentary play, *Trotz Alledem* (In Spite of Everything, 1924). This play was staged within the historical documents and facts on a large-scale revue by Piscator. It was the first attempt of combining cinematic scenes within a play on the stage organically. In that play what piscator did was "a montage of authentic speeches, essays, newspaper cuttings, appeals, pamphlets, photographs, and film of the War and the Revolution, of historical persons and scenes." (Piscator & Rorrison, 1980: 94) And he says the film that he benefited from was from the archives of the Reich. He used "the authentic shots of the war, of the mobilization, of a parade of all the crowned heads of Europe, and the like. These shots brutally demonstrated the horror of war: flame thrower attacks, piles of mutilated bodies, burning cities; war films had not yet come into fashion" to give a striking sense of historical experienced realities. And he considered that technique to have a more striking impact on the masses of proletariat than a hundred lectures could have given. He emphasizes on his conviction on the belief of this documentary technique within a comparison between the plays, *In Spite of Everything* which we have just mentioned and *Tidal Wave* (1926) by Alfons Paquet which he directed with no great

hopes due to the fact that he considered that it was lacking of real life concrete adjustment as being in a poetry-like sense:

> "Poetry" instead of reality, symbol instead of document. Feelings instead of insights. Very well: let us see whether a poetic play is more convincing and consequently more powerful and effective than a political play. (Piscator & Rorrison, 1980: 108)

And coming up with a result of his own experience directing the play, Piscator:

> But *Tidal Wave* showed us that any attempt to depoliticize political subjects or to "elevate them into poetry" is bound to lead to half measures (inconsistency). So *Tidal Wave* proved to be a step backward after *Flags* and *In Spite of Everything*. (Piscator & Rorrison, 1980: 108)

What all these progresses Piscator did for political theatre understanding set up the boundaries of epic theatre in terms of its technique. *Flags* is considered to be his first attempt to mechanize the theatre and expand its range as an instrument for conveying information and as a weapon for propaganda. Reflecting in 1963 that it was in this production that he began to develop what later became known as epic theatre, and defining his aims with it:

> What was it all about? Briefly, it was about the extension of the action and the clarification of the background to the action, that is to say it involved a continuation of the play beyond the dramatic framework. A didactic play was developed from spectacle-play. This automatically led to the use of stage techniques from areas which had never been seen in theatre before. (Piscator & Rorrison, 1980: 75)

2.1.2 Epic Theatre & Dramatic Theatre

> The dramatic theatre's spectator says: Yes, I have felt like that too—Just like me—It's only natural—It'll never change—The suffering of this man appals me, because they are inescapable— That's great art; it all seems the most obvious thing in the world—I weep when they weep, I laugh when they laugh. The epic theatre's spectator says: I'd never have thought it—that's not the way—That's extraordinary, hardly believable—It's got to stop—The sufferings of this man appal me, because they are unnecessary—That's great art: nothing obvious in it—I laugh when they weep, I weep when they laugh. (Brecht & Willett, 1965:71)

Rising along with Aristotelian drama, there has been another form as well which was coined as "non-Aristotelian drama" by Bertolt Brecht since the rise of western drama. Though western theatre was mostly under the influence of Aristotle's Poetics ever since this first greatest source of Greek tragedies existed, non-Aristotelian drama (up to be completely against the ancient dramaturgy within the latest shape turned out to be) form somehow managed to develop against this traditional aesthetic:

> Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several

> kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions. By 'language embellished,' I mean language into which rhythm, 'harmony,' and song enter. By 'the several kinds in separate parts,' I mean, that some parts are rendered through the medium of verse alone, others again with the aid of song. (Aristotle. & Butcher, 1902: 23)

What is roughly to be understood in that quote by Aristotle is that the aim of Aristotelian theatre is to let the audience feel the inner feelings of the play by reflecting the emotion presented professionally by the actors even to make feel empathy with them and make them live spiritually in that play's atmosphere and identifying themselves within the happenings, situations, and conditions they are witnessing through. Briefly, Aristotelian theatre makes use of catharsis metaphor by applying these aims into a play.

On the other hand; having strictly opposite belief on the term Catharsis, Brecht criticised this theory not being reasonable compared to his priorities in staging a play,

> Brecht while creating a system, uses Aristotle's Poetica and system tragedian regarding the function of thousands of years, at during the performance, he believes that term "Catharsis" is a dangerous concept to the audience. The phenomenon is the emergence Catharsis provides "Einfühlung" (sense of life on the basis of unity). The audience, the stage is set up with the feeling-life unity figures because of development in accordance with the famous dramatic curve and as a result of the events during the catharsis. (Aslan, 2009: 17)

Forgetting completely the awareness of being in a theatre hall in person for a moment by going through in such a feeling as if living in the reality itself... that is what an Aristotelian drama calls it as success of a play. The basic of success was grounded more on the capability of illusion function of the plot, actors' ability and the decoration of stage. If a play within all these matters could isolate the audience from their daily business and take them into real-like emotions and make them lost in this illusion, then it would be able to counted as an impressive play according to Aristotelian understanding. So, theatre understanding of Aristotelian was more up to the necessity of satisfaction in terms of emotional fulfilment or, so to call, cathartic therapy. Hedonism priority was being more taken in to consideration rather than the reality of social issues to be given on educative or didactic purpose. Preferring the dialectical function of theatre on society rather than emotional satisfaction, Brecht, however, considered the function of theatre supposed to take another path in terms of its essential purpose. The theatre was supposed to deal with the details of social

criticism, not to distract with their life realities. According to Brecht, while Aristoteles was drawing the audience by inspiring their emotion, he was only taking the advantage of emotion as the secondary tool by supporting the reason as his basic priority to apply into his aesthetic and took a dramatic direction towards non-Aristotelian drama. So, in other words, Brecht would relieve theatre of being social illusion and would lead it to be social criticism. Bertolt Brecht himself called this dramaturgy sometimes as non-Aristotelian and sometimes "epic theatre".

As you remember we mentioned that piscator was claiming that he was the developer of "epic theatre". Still remaining as a complex debate in theatre history, we conclude from some quotes that Brecht himself indicates that he is actually not the founder of epic theatre as it has been a long-established theatrical movement since the beginning of the whole western dramaturgy. Yet, he is the one "who determined this concept for the first time in terms of its materialistic worldview and content, and brought it into an aesthetic state in terms of practice." (Nutku, 2008). Epic theatre's aim is grounded on creating epic humanity and society. The duty of epic theatre might still be a theatrical entertainment yet this entertainment must include hope and obstinacy arguments in developing or leading society and on unblinding the audience to tragic irony in life, cruelty and injustice in human psychology so that they could interpret from what they are witnessed. Having influenced by Marxist-socialist conception, Brecht gained a perception of integrating a theory of scientific relevance-based to his epic dramaturgy. On the way to achieve the concepts such as humanism and equalitarianism in society through theatre, he developed epic theatre further into be a "theatre for scientific age", as he named it so. As Marianne Kesting states the social duty of Brecht's epic theatre in her book called *Das episches Theater* (The epic Theatre, 1959):

> First, each scene should be shown with social and political relevance, and the complex whole of the world picture should be given, not a cut-away piece as in the Aristotelian drama. Secondly, an educational theatre was necessary, leading to teaching through interpretation. Third, there was the need for a supra-individual, scientific, objective theatre, which could best be accomplished through epic dramaturgy. (Kesting & Onay, 2005: 66. Trans.)

And Kesting continues within the next paragraph explaining the reason why epic was idealised by Brecht referring to Brecht's explanation in the work called *The Street Scene A Basic Model for an Epic Theatre*;

> Because, only in this way can social relations be given with their causal (kausal) connections". "The (complex) view that can grasp the whole complex of multi-faceted relations requires a new dramaturgy": "We need to grasp the essence of man as the whole of all kinds of social relations; the only form that can embrace the processes that are the subject of the theatre within the scope of the world picture is the epic. (Kesting & Onay, 2005: 66. Trans.)

Above all, Epic theatre especially aims at human mind and endeavours building epic mentality for social liberty. The features such as instructiveness and enlightening were laid down as a requirement for epic theatre. Brecht, to be sticked to the aim of maintaining instructive purpose, he dwelled upon the importance of "keeping social drama free of the effects which empathy produces and which the audience was accustomed to" (Benjamin & Arendt, 1986: 152). Perspective, observation, and interpretation are considered to be the key elements for Brecht's epic theatre to be served to the audience. Brecht's epic points the audience view on questioning the social liberty, and on awakening their critical perception towards breaking their illusioned routine reality. To make this difference, epic theatre was supposed to head a different method of formation withing some techniques and theories to be integrated into theatre according to Brecht.

> Oil, inflation, war, social struggles, the family, religion, wheat, the meat market, all became subjects for theatrical representation. Choruses enlightened the spectator about facts unknown to him. Films showed montage of events from all over the world. Projections added statistical material. And as the 'background' came to the front of the stages so people's activity was subjected to criticism. Right and wrong courses of action were shown. People were shown who knew what they were doing, and others who did not. The theatre became an affair for philosophers, but only for such philosophers as wished not just to explain the world but also to change it. So we had philosophy, and we had instruction. (Brecht & Willett, 1965: 71-72)

2.1.2.1 Alienation Effect

> Kafka used the same method of "distorting" (Entstellung) familiar objects by putting them in unexpected environments and thus "repositioning" (fest-stellt) them. It is the same method that Heidegger uses in Being and Time (Sein und Zeit) as a way of reaching recognition. Thus, a method of philosophy came into play with the theory of alienation by Brecht. (Kesting & Onay, 2005: 72. Trans.)

According to Brecht, theatre, first and foremost, needs to distance the audience from the subjection to the plot of a play being portrayed on stage to force them to see the covered truth of world as it is from the outside. He aimed to prevent the audience from losing itself completely in the narrative unlike dramatic theatre. Because society had to investigate and question the issues that humanity familiar

with already. He, within "alienation effect" (*Verfremdungseffekt* or might be called also as *V-effect*) which has, in a way, opposite meaning of identification, intended to tend the audience to reanalyse or reobserve the common/traditional belief within bare eyes and so electrify them by letting them rediscover that the truth perception is changeable and reproachable. And he says, "as a result everything put forward by the artist has a touch of the amazing. Everyday things are thereby raised above the level of the obvious and automatic" (Brecht & Willett, 1965: 92). It should not be misinterpreted as imposing a specific reality for society to follow. It rather suggests the given ideas or decisions (within arguable manner) of the characters acting on stage into discussion and presents them to audience judgment. To understand Brecht's "alienation effect", we should first know his perception of human phenomenon. Let's know him more from his assistant Manfred Wekwerth who wrote the book called *Daring to Play- a brecht companion.*

> Brecht hated quick answers. Even if he had found an answer and liked it, he would always doubt it, precisely because he liked it. He called this a 'critical stance', and it is not just key to his thought and action, but also his theatre. He considered doubt to be a basic quality of the human species that allowed man to become human in the first place, and still does today. Brecht wrote some of his best poems in praise of doubt. But at a point in his Galileo that is usually considered to be a scientific dispute, Brecht gives an unusually direct insight into his particularly personal way of thinking and acting. It is the ninth scene, in which Galileo returns to his research, even though the Inquisition has forbidden it. Pushed by his students to make a hasty statement about the recently discovered sun spots that would prove the earth's movement and the sun's stasis, Galileo answers: My intention is not to prove that I was right up until now, but to find out whether I was. I say: abandon all hope, ye who enter into observation. Perhaps these are mists, perhaps spots, but before we assume they are spots, which would suit us, let's assume instead that they are fish tails. Yes, we will question everything, absolutely everything, again. And we won't take giant leaps forward, but rather we will proceed at a snail's pace. And what we find out today we will strike off the board tomorrow and only write it back up once we have found it out once more. And when we find what we were hoping for, we will regard it with especial distrust. So we shall approach our observation of the sun with the implacable resolve to prove that the earth stands still. And only when we have failed, have been completely and hopelessly beaten, will we, licking our wounds and in the most wretched of states, begin to ask if perhaps we weren't right and the earth turns. […] And then, if every other assumption with the exception of this one has slipped through our fingers, then we will no longer have any mercy on those who have not done their research, yet who talk regardless. Take the cloth off the telescope and point it at the sun! (Wekwerth & Hozier, 2011: 110)

Brecht, in a way, assigns the audience to decide whether the things happening in front of their eyes are fair or unfair. Because, according to him, not the one who is directly experiencing through a situation in first person but the one who is in the position of an outsider having no close relation within the current occasion/plot being

presented on the stage can only achieve the pure and fair reality. So, we can describe the position of the audience as being jury rather than accepter or receiver while the actor is in the position of eyewitness who can commend freely, yet should control his/her emotions in the moment he is demonstrating an action or imitating a character (eyewitness). Referring to Brecht's example of an accident-eyewitness to sum up this staging technique, that is:

> An eyewitness demonstrating to a collection of people how a traffic accident took place. The bystanders may not have observed what happened, or they may simply not agree with him, may 'see things a different way'; the point is that the demonstrator acts the behaviour of driver or victim or both in such a way that the bystanders are able to form an opinion about the accident. (Brecht & Willett, 1965: 121)

To lay down the basic differences between dramatic theatre and epic theatre, Brecht suggested a table that is quoted below:

DRAMATIC THEATRE	**EPIC THEATRE**
Plot	Narrative
Implicates the spectator in a stage situation	Turns the spectator into an observer, but
Wears down his capacity for action	Arouses his capacity for action
Provide his with sensation	Forces him to take decisions
Experience	Picture of the world
The spectator is involved in something	He is made to face something
Suggestion	Argument
Instinctive feelings are preserved	Brought to the point of recognition
The spectator is in the thick of it, shares the experience	The spectator stands outside, studies
The human being is taken for granted	The human being is the object of the inquiry
He is unalterable	He is alterable and able to alter
Eyes on the finish	Eyes on the course
One scene makes another	Each scene for itself
Growth	Montage
Linear development	In curves

Evolutionary determination	Jumps
Man as a fixed point	Man as a process
Thought determines being	Social being determines thought
Feeling	Reason

Marianne Kesting states, in "*Das epische Theater"*, that "as Brecht himself mentions in a note, this table is not solely a matter of comparisons, but rather of emphasis shifts."

To integrate this alienation effect into theatre, Brecht implemented his technique requirements such as;

Giving an introduction to inform the audience about the scene with up-comings before staging (while the plot is a matter of surprising being wondered by audience in dramatic theatre): Two examples of introductory prologues from Brecht's *Mother Courage and her Children*:

> SPRING 1624. THE SWEDISH COMMANDER-IN-CHIEF COUNT OXENSTIERNA IS RAISING TROOPS IN DALECARLIA FOR THE POLISH CAMPAIGN. THE CANTEEN WOMAN ANNA FIERLING, KNOWN UNDER THE NAME OF MOTHER COURAGE, LOSES ONE SON.(Brecht, *Mother Courage and Her Children*, Scene 1)

> IN THE YEARS 1625 AND 1626 MOTHER COURAGE CROSSES POLAND IN THE TRAIN OF THE SWEDISH ARMIES. BEFORE THE FORTRESS OF WALLHOF SHE MEETS HER SON AGAIN. SUCCESSFUL SALE OF A CAPON AND HEYDAY OF HER DASHING SON. (Brecht, *Mother Courage and Her Children*, Scene 2)

Rejection of fixed settings of the plot (while the time, place, and plot are restricted or determined within a whole in dramatic theatre): Thanks to this explicit example following, which expresses Brecht's unfixed setting form of his epic plays, we can clearly see how dynamic are the setting elements in Brecht's epic theatre.

> TWO YEARS HAVE GONE BY. THE WAR IS SPREADING TO NEW AREAS. CEASELESSLY ON THE MOVE, COURAGE'S LITTLE CART CROSSES POLAND, MORAVIA, BAVARIA, ITALY THEN BAVARIA AGAIN. 1631. TILLY'S VICTORY AT LEIPZIG COSTS. MOTHER COURAGE FOUR OFFICERS' SHIRTS. (Brecht, *Mother Courage and Her Children*, Scene 5)

And song-breaks in the middle of a scene, which include comments about on-goings and are also considered as little pauses for serving the audience the opportunity of discussing what they have witnessed by then (while in dramatic theatre the breaks are considered to be interrupting the flow of plot):

You captains, tell drums to slacken
And give your infanteers a break
It's Mother Courage with her waggon
Full of the finest boots they make.
With lumbering guns and straggling kit
How can you flog them into battle
Unless you get them boots that fit?

The new year's come. The watchmen shout.
The thraw sets in. The dead remain.
Wherever life has died out
It staggers to its feet again

Captains, how can you make them face it
Marching to death without brew?
Courage ha rum with which to lace it
And boil their souls and bodies through.
Their musket primed, their stomach hollow
Captains your men don't look so well
So feed them up and let them follow
While you command them into hell.
… (Brecht, 1939: 2)

Within these implementations, Brecht keeps the audience awareness alive and remind them again and again that they are watching a theatre play not a representation of life. Touching on the importance of the distance effect between the audience and stage, Brecht: "It is of course necessary to drop the assumption that there is a fourth wall cutting the audience off from the stage and the consequent illusion that the stage action is taking place in reality and without audience" (Brecht & Willett, 1965: 136). So, with which the alienation effect would avoid the operation of empathy that is considered to be quite dangerous and harmful for epic theatre principles according to Brecht.

> What is missing in the 'fourth wall' is the freedom, free will of both audience and actors. They are restricted, bound and made passive individuals subdued to a deterministic world view. The attempt to put an end to this restriction is known as 'breaking the fourth wall.' It is achieved by making the actor speak directly to the audience, or reminding the audience directly in a way that what he is watching is not real, or that he should remain indifferent to the emotional effect of it, which Brecht described as 'Verfremdungseffekt', meaning 'alienation effect' or 'defamiliarization effect,' therefore, smashing the imaginary fourth wall thought to be a barrier between the actors and audiences. Breaking this wall, for example, Bertolt Brecht's epic theatre strives to encourage the audience to think in critical and multi dimensional ways, which has political implications. (Görmez, 2007: 53)

Not only the audience are alienated from the stage but also the actors are supposed to be distanced from the characters they are demonstrating. To present the audience an objective view on the role, the performer is expected to kill his empathy to the character he/she is imitating (not completely identifying with character) or acting and "does not allow himself to become completely transformed on the stage

into the character he is portraying. He is not Lear, Harpagon, Scheiwk; he shows them" (Brecht & Willett, 1965: 137). So, the performer is the one who portrays or demonstrates a character not the one who possesses the character. Even at the moment of demonstrating, the performer should be always questioning, criticizing and observing his way of representing and also should be, so to say, an outside observer who might have a possibility to recognize the striking actual sides of (or beyond) the obviousness. And even this demonstration serves the audience the possibility of tendency to intellectualize the character rather than to be impressed by the illusional effects/emotions of character. Brecht, having impressed by a Chinese performer, explicates this distancing effect in between the performer and the character that the performer portrays with an such an acting example:

> Thus if he is representing a cloud, perhaps, showing its unexpected appearance, its soft and growth, its rapid yet gradual transformation, he will occasionally look at the audience as if to say: isn't it just like that? At the same time he also observes his own arms and legs, adducting them, testing them and perhaps finally approving them. An obvious glance at the floor, so as to judge the space available to him for his act, does not strike him as liable to break the illusion. (Brecht & Willett, 1965: 92)

2.1.2.2 Gestus

That example also, in a way, shaped Brecht's "gestus". And also, the term "gestus" was starting to gain a new definition with Brecht by the time he had adopted this term to alienation. The reason why he called it as "gestus" is to prevent the confusing it with the traditional one called "gesture". It began to be considered as the language of theatre and a device that makes every movement meaningful and cognitive within social. So, within "gestus", Brecht emphasizes on the social ideologies on our behaviours and according to Brecht, "gestus" serves the opportunity of seeing the social connection of the character within his/her gestures. Where the performer struggling through a judgment of acting the given character in terms of finding unrelated behaviour within his/her social concept, the term "gestus" will then show up being emerged, transitioned from abstract to be concrete. And with this opportunity, the audience could analyse the approach of the performers to the character that he/she acts out. Brecht believes, only with this character-performer distancing, that we could reach the real "gestus". Briefly, Brecht integrated a function, so to call social behavioural alienation, into "gestus" so that it can reveal both the attitudes and the reason of the performer's reaction towards another

character or another social-rooted behaviour. Commenting on the function of "gestus", Manfred claims:

> In a conversation with the dramaturg Hans Bunge he says at one point: 'The *gestic* is one of Brecht's inspired discoveries. He discovered it just as much as Einstein discovered his famous formula.' If you follow this logic, language, which Goethe in his *Rules for Actors* after all describes as 'of the greatest importance and substance' in theatre, is not in fact the 'language of theatre', at least not primarily. The spoken word is just one means, alongside gesture, facial expression, and movement, that the actor uses to make himself understood. The language of theatre, however – and this is Brecht's discovery – is the *Gestus*. The *Gestus* that the actor takes on as a 'whole stance' in a particular situation determines everything else: tone, gesture, bodily posture, movement. Indeed, even language, the spoken word, only becomes comprehensible when a certain *Gestus* underlies it. Only with this *Gestus* does the real content of what is spoken become clear, because its situation becomes clear: there is an argument, someone wants to convince, someone is being insulting, asking for something, demanding, rejecting, inviting, cursing, warning, ordering, flattering, judging, becoming enraged, seeking reconciliation, and so on. (Wekwerth & Hozier, 2011: 67)

To reflect this Brechtian technique effectively, the actors must question the character's attitudes and movements rather than memorizing it as it is given in rehearsal. They must analyse and contradict them within his/her own behaviours and first discover the strangeness and unfamiliarity to his/her social understanding and contradictions.

> When reading his part, the actor's attitude should be one of a man who is astounded and contradicts. Not only the occurrence of the incidents, as he reads about them, but the conduct of the man he is playing, as he experiences it, must be weighed up by him and their peculiarities understood; none can be taken as given, as something that 'was bound to turn out that way', that was 'only to be expected from a character like that'. Before memorizing the words, he must memorize what he felt astounded at and where he felt impelled to contradict. For these are dynamic forces that he must preserve in creating his performance. (Brecht & Willett, 1965: 137)

The actor is supposed not only to show what he does but also to hint at what he doesn't do. The movements that he puts on stage must emerge discussion in audience mind that is to say, audience must be taken into action by questioning the reason why not to do (act) the other alternatives available in obvious. Thus, invisibles become visible to audience with Brecht's "gestus".

> When he appears on the stage, besides what he actually is doing he will at all essentials points discover, specify, imply what he is not doing; that is to say he will act in such a way that the alternative emerges as clearly as possible, that his acting allows the other possibilities to be inferred and only represents one out of the possible variants. He will say for instance 'You will pay for that', and not say 'I forgive you'. He detests his children; it is not the case that he loves them. He moves down the stage left and conserved in what he does. In this way every sentence and every gesture signifies a decision; the character remains under observation and is tested. The technical term for this procedure is fixing the "not…but". (Brecht & Willett, 1965: 137)

Another advantage that “gestus” has brought to epic theatre is that “gestus” causes breaks during an on-going play in order not to be lost within emotions, and having as many breaks as possible in a play sharpens the starts and the ends of the acts. When “gestus” starts taking place, suddenly the awareness of being in theatre flashes up in mind which prevents us being lost and empathised within the character. Basically, in contrast to dramatic theatre (Aristotelian Theatre), Brecht suggested the episodic way of staging which splits the play in several acts and within each act there exists another centralised event, yet all those acts together build up a single narration. Just likewise this episodic staging formation, the “gestus” is also composed of interruptions within the moment of acting the character, which is centralised between the actor(performer) and character.

Let us conclude step by step what this Brechtian technique “gestus” brought in theatre again adopting to this practical Chinese acting example of Brecht quoted from the book, *Brecht on Theatre*.

Breaks during an on-going acting; Since alienation effect was highly minded by Brecht, even in the very small pieces of acting he considered it as essential so as not to allow the audience even for a moment to be lost in play. Therefore, “gestus” is needed in every single part of acting. Here, we analyse its effect of specifying the point of time being isolated from the character. It determines the moment in which the audience are started to be reminded that the actor is the one who only tries to quote what the role or task was given to him. So, back to the example, as the moment the Chinese actor started to show getting into trouble of acting the “cloud” image out, there the audience are alerted to realize where in reality they are, as being alienated from stage. With this, the audience who are on the verge of empathizing with character, so to say, are taken back to their seats from the identity of character. Therefore “gestus” in acting is inevitable if a masterly alienation effect is desired.

Reflect the social ideologies on behaviour; Being concerned with social understanding is what makes “gestus” to be different from the traditional term gesture according to Brecht. Only with combination of social concerns can gestures become meaningful says Brecht. To capture that from the “cloud” example,

remember the confusion of the actor while he is “observing his own arms and legs, adducting them, testing them and perhaps finally approving them”. That incident, while he is trying to find out and reflect the ideal way of presenting it by evaluating within his ideological image of that “cloud”, serves audience the contradiction or approach of the social understanding of that actor to the character he is acting out. Thanks to this application way of “gestus”, audience and the actor himself will be prompted to have discussion about the incident “cloud” acting (about social conditions) in their mind recognizing their social understanding on such contradictions.

Making the invisible visible; within every movement, gesture, and body posture combined with social recognition (gestus), the actor brings about an argument on socially critical attitudes. However, with this “gestus”, Brecht suggests not only one single argument within a single “gestus” action but also many variants of argument to be inferred. The actor should unveil the other possible alternatives while demonstrating one decided movement emerged from a confusion. Explicitly, remembering the Chinese actor that he troubles figuring out the usual view of a “cloud” to present; while eventually having decided the demonstration of the “cloud”, he didn’t only serve it to the audience to approve, but also, he brought about the other alternatives way of approaching the ideal image of a “cloud” in every single audience’s mind. Not a singular social-based approach to the image of a “cloud”, but a multiple social-based approach is addressed to be considered as argument here.

CHAPTER III: ANALYSIS OF *MOTHER COURAGE AND HER CHILDREN & RUINED*

Within this part of the thesis, the analysis of Brecht's play *Mother Courage and Her Children* and Lynn Nottage's *Ruined* will be conducted.

3.1 *Mother Courage and Her Children* (Mutter Courage und Ihre Kinder)

Scene 1:

In the atmosphere of a war that has been going on for a long time, Sergeant and Recruiter are in search of soldiers to be sent to the front. They try to recruit soldiers by making propaganda for the army and the war. Soldiers stop the cart when they see Mother Courage, a merchant selling goods by traveling around the war zone with her family and cart. Their goal is to recruit sons into the army. Despite Mother Courage's best efforts, her eldest son Eilif goes to war with the soldiers. Mother Courage loses one son and continues to pull the trading cart with her remaining children.

The main event of the scene is the conflict of interest between the militarists, who have difficulties in recruiting, and the boss of a small family business. Despite the mother's insistence, the eldest son's desire to go to war plays into the hands of the military forces. While she gets busy bargaining with Sergeant for a moment to sell her stuff, Eilif is already enlisted by Recruiter.

Scene 2:

Mother Courage bargains over a capon with a Cook working in the army kitchen. Her aim is to sell her capon to the Cook for the highest price. Meanwhile, we see that his eldest son, Eilif, becomes a hero thanks to an act of looting and murder in the battle. Eilif receives praise from his commander. The commander demands that a banquet be prepared as a reward. Courage takes advantage of this situation and sells the capon to the Cook. In a moment when Eilif sings "The Song of the Girl and the Soldier", Courage starts singing with him as well from the kitchen and hugs her son for the first time after 2 years.

The main event of the scene is that the eldest son, who was declared a hero by massacre, meets his mother again two years later.

Scene 3:

The merchant Mother Courage and her daughter, who were wandering in a great war field, were captured. However, trade was not interrupted. When the military unit to which Swiss Cheese was affiliated was raided, the regiment's cash box remained in his hands. This situation poses a great danger to him. Swiss Cheese aims to store the cash box in a safe place and return it to his unit as soon as possible. The raiding military forces are after the cash box. Swiss Cheese is caught with it. Mother Courage seeks help from Yvette, who is a prostitute in a war field, and starts bargaining in exchange for leaving her cart pledge to save the middle son. But when the trio bargain between Yvette-Mother Courage-Sergeant goes too far, Swiss Cheese tragically dies being shot with eleven bullets. Mother Courage continues to pull the trading cart with the Clerk and his daughter, Kattrin.

The main event of the scene is the triple gamble on the life of Swiss Cheese, who died because of his honesty and Mother Courage’s persistent bargain over a chance of keeping her cart off sell and a negotiation on paying as little as possible to save her son.

Scene 4:

Due to the problems caused by Swiss Cheese, some restrictions and penalties are given to Mother Courage. Complaining about this situation to the regiment commander, Mother Courage encounters a young soldier who is extremely angry because he has been treated unfairly. While Mother Courage tries to suppress the anger of the angry soldier and calm him down, she also suppresses her own anger and stops complaining since she later recognizes the fact that the anger does not last long enough to be worth into a solution.

The main event of the scene is a middle-class merchant Mother who does not have enough anger to make a change and achieve her right while criticizing someone else for his anger which is suppressed within a short time of a period by her unveiling speech in the place they are awaited to be let in, which is what she claims that it is the way they have bought all their fighting spirit referring to capitulation.

Scene 5:

Two years later. The war intensified. Mother Courage, Kattrin, and The Chaplain encounter villagers injured by the conflict. They need bandages to heal their wounds, but Mother Courage refuses to give up the goods in her cart for free. On the other hand, the merciful and brave Kattrin rips off the officer's shirts in the cart to help the villagers, allowing them to function as bandages. Meanwhile, she runs into a house, whose roof collapsed, to save a child inside.

The main event of the scene is the merciful Kattrin defying her mother, helping injured villagers and saving a baby from death. While Mother Courage recognizes the danger, she tries to stop Kattrin yet at same time seeing her officer's shirts being torn apart keeps her in a dilemma of which side to take care.

Scene 6:

A high-ranking commander dies and the war is temporarily suspended. But Mother Courage does not interrupt trading. Acting on the Chaplain foresight that the war would prolong, she decides to stockpile profusely in her desire to make a profit. So, she takes a risk and sends her daughter Kattrin to the city to buy goods. Kattrin is attacked by soldiers on the way and is badly injured in the face. The loser was Kattrin.

The main event of the scene is Kattrin's tragic injury for Mother Courage's goods. Her scar in the face might have already ruined her dream of getting married afterwar and for this reason, Mother Courage damns war for once as her family is getting harmed by it.

Scene 7:

Mother Courage is at the peak of business life. She says that war is a blessing especially for weak as they have the opportunity to make a change in their position.

The main event of the scene is that the careless Mother Courage praises the war by thinking about the short-term profit.

Scene 8:

The short-term end of the war and the coming of peace negatively affect Mother Courage economically. The Chaplain prediction failed. The Cook returns. Yvette meets the Cook. The Cook, Pieter with a pipe, is the person who darkened Yvette's life. The eldest son Eilif returns as a prisoner, arrested for an act of plunder in peacetime and sentenced to death. The Chaplain goes with Eilif. The war has started again. Mother Courage decides to set out to sell the goods as soon as possible. The cook tells Eilif's condition to Mother Courage. Mother Courage doesn't care very much, hoping she will see Eilif later anyway, and continues on her way by pulling the cart with Cook.

The main events of the scene are the cessation and resumption of the war and the strategy of Mother Courage changes accordingly, and the eldest son Eilif who was declared as hero once and later is being declared a war criminal by the same party. Also, Mother Courage's addiction to trade quashes her concern about her son.

Scene 9:

The devastating effects of the war gradually increased. The economic situation of Mother Courage worsens, to the point of begging. Meanwhile, the Cook has inherited a soup kitchen from his family, and the Cook proposes to Mother Courage to run the soup kitchen together. But as the Cook doesn't want Kattrin, Mother Courage cannot leave Kattrin alone and leaves Cook instead. She continues to pull the cart with his daughter.

The main event of the scene is the emergence of a hope of salvation in such a situation that has fallen to the point of begging, but the hope ends because Mother Courage will not leave Kattrin on her own.

Scene 10:

As Mother Courage didn't accept the Cook's offer, conditions are getting worse meantime, and Mother Courage hits the road miserably pulling the cart with her daughter Kattrin.

The main event of the scene is the increasing devastation effect of war on humanity addressing the comparison of such a dreadful struggle to a well-doing family singing in a warm house.

Scene 11:

Mother Courage and Kattrin take a break near a besieged city with their cart in ruins. The soldiers besieging the city ask the villagers the way to the city. Their aim is to massacre and loot. Kattrin, on the other hand, goes to the top of a roof to warn the people in the city by playing a trumpet. Her heroic act results in success and the people in the city wake up. However, Katrrin dies tragically for doing that.

The main event of the scene is that since there no hope left for Kattrin, she sacrifices herself in the favor of innocent people and rests in peace as a virtuous Mute girl.

Scene 12:

Ironically, Mother Courage continues to gamble after Kattrin's death. She hits the road on her own and all she has left is the old-fashioned trading cart. She will continue to gain rent from the war with its gain and danger.

The main event of the scene is Mother Courage's indiscretion despite all the destruction which has already cost her all her children.

3.2 *Ruined*

Act One

Scene 1:

Christian tells Mama Nadi that he has something for her and tells that he brought her two Ladies. She instantly chooses Sophie. Christian offers to give her a good price for two, but Mama says she can't make room for three who insists on getting just one. After offering two for the price of one, Mama accepts. Later, Christian tells Mama that Salima comes from a small village and disowned. Then tells about Sophie, a ruined girl, which angers Mama as she thinks she is useless and will bring no profit to her business. After being told that she sings like an angel, her mother lets her into her job, assuming it wouldn't be bad to have a singer in a brothel.

The main event of the scene is Mama reluctantly accepts Salima and Sophie in her place for work as they have managed to survive despite the war however no place to stay in safe. Mama is hardly convinced that she will make more money with them in her business.

Scene 2:

A soldier comes to Mama and proudly shows off the coltan he stole during the war, but Mama rejects it because she finds it worthless, and the soldier becomes increasingly belligerent as Sophie ignores him and Mama doesn't take the coltan as payment for a girl. Mom interrupts and takes her coltan, offers him Salima, but the soldier asks for Sophie, but Mama assures her that Salima is a better dancer. Mr. Harari reviews the situation; She scolds Mama for buying the man's coltan because he knows how much money it will bring in the market and warns Mama not to get involved in this. She dismisses his concerns as she highlights the importance of property rights to owning her own land. Meantime hearing Salima’s scream as she is mistreated by a soldier, Mama pulls her back to him since she gains profit from this business.

The main event of the scene is Mama releases the value of her business to Mr. Harari dreaming of settling her own area where to forget the ruins of war since she suffered as well enough in past to come up as Mama Nadi.

Scene 3:

Sophie notices something is wrong with Salima and enquires about it. Salima is enraged and unhappy about having to work in the bar and being mistreated by soldiers. She claims she misses her family, but they agreed not to discuss it. The village has expelled them both, and it is dangerous for a woman to be alone. Sophie has been wrecked, so she talks about her physical suffering; every step she makes is a reminder of the militia men's attack, and the pain will never go away. Salima informs Sophie of her pregnancy and begins concealing it from Mama.

The main event of the scene is Sophie comes up with the information of being pregnant from one of the soldiers who attacked her in war time and will try to hide it from since Mama would put her out being worthless for her business.

Scene 4:

The militias are fighting for control of the region; it's a perilous time for everyone. Christian asks Mama to become his lover and business partner so they may go to a new location and start fresh. Commander Osembenga walks into the bar, declaring that he is on the hunt for Jerome Kisembe, whom he describes as a dangerous man who committed crimes in the name of peace and unity. Mama urges Commander Osembenga to put his bullets outside since she does not want any threat in her home and then sends the girls to entertain him.

The main event of the scene is the war get intensified outside and Mama tries to do her best to keep her house safe while militia power’s aggression is getting higher meantime.

Scene 5:

Sophie enquires about Mama's rough diamond in the box. Mama explains that it is her war insurance policy. Mama pulls into Sophie's blouse and uncovers the bundle of notes hidden inside, having become suspicious of Sophie's quick counting her savings. Mama threatens to put Sophie out on the street, enraged. Sophie, on the other hand, informs her that she steals it in order to afford an operation to heal her damage which the soldiers had inflicted on her body.

The main event of the scene is Mama finds out that Sophie was hiding some of Mama's saving and Sophie begs Mama not to put her out confessing it was for an opportunity of operation which might recover her damage.

Scene 6:

The white pastor was mercilessly chopped up beyond recognition by Commander Osembenga's men. Christian understands that killing a missionary has a serious effect on the conflict. Mama dismisses this, claiming that it's just another dead man, but she still needs to operate her business. Mama isn't convinced to accompany Christian to Kinshasa, where the two of them would start a business. Fortune and Simon, two ragged soldiers fighting for Commander Osembenga, appear out of nowhere, dressed in sick uniforms and with grotty weapons. Fortune inquires about his wife after learning that Salima is at Mama Nadi's residence. Mama tries everything she can to persuade Fortune that Salima isn't here.

The main events of the scene are the death of a white missionary which might rise the tension in conflict. Sensing this, Christian tries hard to convince Mama to leave with him and set off for new life. And the return of Fortune after a period of time in searching of his wife, Salima.

Act Two

Scene 1:

Fortune is waiting outside the bar. Inside, the girls amuse inebriated drinkers, soldiers, and a miner. Josephine dances, at first in a fun manner, but as she letting her anger go, her dancing becomes wilder. She paws at the air, overwhelmed and recalling the attack in a horrific memory.

The main event of the scene is the dance from Josephine and the song by Sophie and Mama about her place being far to all the conflict on-going. Cheers as if no war happening around.

Scene 2:

Fortune is still waiting for Salima outside. Sophie is aware that he would not go until he sees Salima, and she is convinced that he still loves her. Salima begs Sophie to speak with Fortune, recounting how the soldiers gang-raped her in the yard

and killed her baby by kicking on its head. Because Fortune is unaware of her pregnancy, Salima informs Sophie that the baby she is carrying is not Fortune's. Salima tells the story of the troops' savage assault on her. After the attack, his family disowned her, which she remembers with sadness.

The main event of the scene is Salima’s cry on recollecting how her baby was killed and how she was dishonored by the militia force, which became also the reason why fortune left her.

Scene 3:

Fortune stands in the rain outside the brothel. Commander Osembenga is preparing his soldiers and will march on to the next village the next day. Fortune will be killed by the rebel militia if he continues to pursue Salima, according to Simon. Simon advises Fortune to be enraged at the guys who kidnapped his wife instead of him, and to kill the rebels in revenge. Simon departs with the warning that all deserters will be executed.

The main event of the scene is the tension blown up between Fortune and Simon for the complaint of insisting too much on betting Salima is there as they do not have much time risking their life against rebels going on currently.

Scene 4:

Mama tells Christian to stay quiet because his views are hazardous as he tells a story about war bloodshed and Commander Osembenga's evil. Josephine and Jerome Kisembe accompany two rebel soldiers in from the backside. Commander Osembenga has been causing difficulty for the rebel militia, setting fire to numerous of their homes and attacking anything that runs with machetes. Mama casts a worried glance at the door. If the rebel commander returned, there would be chaos. The Commander claims that he is on the verge of shutting down Kisembe's rebel militia, which is pursuing him. Commander remains in holding Sophie in his lap, attempting to liberate her. The Commander relents after Mama's notices and attempts to calm the situation desperately. Mama re-enters, slaps Sophie on the face, and push her to go out to the Commander and give him some pleasure, stating her business and early battling times to survive, to create a business from the ground up.

The main event of the scene is Mama’s worry of her business as she mentions about her past struggles she has broken through while Christian talks politics and the frustration of Mama when Sophie rejects entertaining the commander ends up with a slap on Sophie’s face so she goes back to him.

Scene 5:

Commander and Laurent encounter Fortune, who informs them that he saw Jerome Kisembe inside Mama Nadi's place today, and that she was concealing him. In pursuit of Jerome Kisembe, the Commander and Laurent move fast.

The main event of the scene is that Mama’s secret is revealed out by Fortune seeing Jerome inside.

Scene 6:

Mr. Harari is desperate to get out of this war-torn region. Mama soon interrupts him and urges him to sell the diamond, stating that he will take Sophie with him and hand her the proceeds from the sale. Mama fetches Sophie, but Mr Harari has already departed in his car, grabbing the rough diamond with him. Fortune shows up, accusing Mama of concealing Jerome Kisembe. With Commander Osembenga and his men, the military raid the pub, finding Mama's lock box, as Mama denies all of Fortune's knowledge. They rip it open and steal everything. Salima walks in with a pool of blood in the center of her skirt and blood dripping down her legs. She yells at the troops for their brutality, and she tragically dies as a result.

The main events of the scene are the attempt of Mama to send Sophie for her recovery within a valuable diamond that she could pay with, which is ended up as missing the opportunity, and Salima’s death. She commits suicide as a rebel against militia forces to stop this brutality and fight on women body.

Scene 7:

Mama stood at the door, attempting to entice customers in. It doesn't work. She is depressed about the current situation of business; things are difficult. After some time has passed, Christian returns with a book and a note from her mother. He wants Mama to set off with him once more. She declines repeatedly and attempts to

shift the subject, but he continues. She finally admits that she is ruined. He kisses her on the lips. Finally, they dance together in front of Sophie and Josephine.

The main event of the scene is the confess of Mama that she is ruined while Christian expresses his love to her. They celebrate this with a dance on stage, yet Mama does not accept Christian's offer of leaving her business for a new life.

CHAPTER IV: INTERTEXTUALITY BETWEEN *MOTHER COURAGE AND HER CHILDREN* & *RUINED*

4.1 Intertextuality Explained

Human have been in need of communication from the moment they exist. They used gestures and mimics, sounds, pictures to communicate, and over time, they revealed the spoken language by making meaningful sounds. After philosophy and art, written texts emerged and the artistic dimension of communicating was discovered. People did not form detached, meaningless sentences in their communication; They have produced *interrelated*, meaningful oral and written texts.

Intertextuality emerged as a stand-alone theory in the 1960s. Linguist critics Julia Kristeva, *Mikhail* Mikhailovich Bakhtin and Roland Barthes, who were inspired by Kristeva, played a role in the emergence of this theory. Intertextual (*intertextualité*) theory has been defined and studied differently by many critics as well, such as; Roland Barthes, Harold Bloom, Michael Riffaterre, Laurent Jenny and Gerard Genette.

> For Kristeva each text bears hints from the previous ones. This shows that it is very natural for a writer, author, poet or playwright to be effected from earlier sources. To be more precise via intertextuality the readers can see the traces of the predecessors in the works of their successors. It is not possible that any author writing on any topic, books, novels, poetry and so on is not influenced by the ones written before. Therefore, it can be said that authors aim to create a new work blending what they wrote through this interaction.(Guven, 2016: 1)

Although intertextuality seems to have been created by Kristeva, the source of his ideas is the Russian theorist Mikhail Bakhtin. Bakhtin's views that a text cannot exist without being in contact with other texts or affecting each other, pointed to the existence of a kind of intertextual dialogue. Bakhtin created the essence of the concept of intertextuality, and intertextuality made a sound with the work of Julia Kristeva. Thus, the existence of this dialogue influenced Kristeva on the theory of intertextuality.

According to Kristeva, the reason why a text is intertextual is not because it quotes previous texts, but because it distorts and redistributes previous texts. To speak of intertextuality does not need to be a concrete quotation or imitation. "The text may already bear traces of its predecessors that cannot be detected. Every article

is intertextual, not necessarily citation, imitation, reflection. In other words, intertextuality covers an endless text field." (Aktulum, 2000: 44)

Barthes talks about the relationship of each text with the society surrounding it or with the texts before it. He sees the text as a constantly working field of production and says that traces of more or less other texts can be found. While mentioning that traditional works are not a thing of the past, he emphasizes that they will be rewritten forever in different forms, and that a returning interpretation technique will be the main writing technique of the period. He advocates returning to old works and rewriting them, but also aims to avoid stereotypical expressions (Gökalp Alpaslan, 2007: 11. Trans.). And again, according to Barthes, every text is a new weave of old quotations. Text is productivity. The text continues to function whenever and from whichever side it is taken from, and continues to reproduce and reproduce even after it has been written. Because the text redistributes the language (Aktulum, 2000: 56. Trans.).

As can be understood from these definitions, the pioneers of the intertextuality theory argue that every text is built with quotations from previous texts, that it is a bundle of quotations from previous texts, and that the text cannot be an independent production on its own. Although it seems as if placing the old on the production of the new is the opposite of the new, they accept that this situation contributes to the production of the new. Because a method that does not serve to create new meanings has no value in terms of intertextuality. Intertextuality is also a process of rewriting: "The rewriting process provides the opportunity to look at a text from a new perspective, it opens the way for a new evaluation of the rewritten text." (Aktulum, 2011: 150. Trans.)

The concept of intertextuality appears to be either in contradiction, in conflict or in cooperation with comparative literature, which is similar to itself in terms of method visibility. Sometimes, when the data obtained from intertextuality studies are evaluated, it is determined that the table can turn into a comparative literature study to some extent. These two concepts, which seem to take place in different channels in terms of theory, give the impression that they have the same function in the field of application. Considering both of them as a text analysis method, it would not be

wrong to say that they both aim to “reveal the connection of at least two texts in one aspect”.

The source of this confusion and border violation problem has been the subject of many debates. First of all, it would be wrong to say that comparative literature, and therefore comparative method, is an evaluation tool that is completely separate and independent from intertextuality. Because, like the comparative literature method, which prioritizes the opposite, equal or equivalent situations between at least two texts in terms of origin, intertextuality also reveals the shares between at least two texts. The second point to be noted is that the results of comparative literature and intertextuality methods are not the same. Comparative literature, when examining at least two texts, draws attention to a narrower and non-authoritative direction. Comparison of texts does not indicate that they have organic or inorganic ties. As a result of the comparison, an arbitrary interpretation can be made.

Moreover, the critic does not have to make an archaic analysis when making his/her comparison. The material at hand is sufficient for him/her. However, an intertextuality examiner does not reveal two texts being examined at the same time, but reveals the structural, originary and interpretive exchange of an existing text with a second text in a passive position. While doing this, he/she cannot act arbitrarily and ignore the relationships that need to be determined. To some extent, he/she feels the necessity of descending to the dimension of origin, which is also called source criticism.

Pastiche

This method, which is often confused with parody, is a pastiche method, as the name suggests. In pastiche, which is also known as a method of imitation, the author changes the style of another writer according to his own will. Here with pastiche, the language, words and features of the text of an author are imitated. Pastiche, which is another method with imitation of style, as in parody; there is no satire against the source he refers to in the process. Aktulum, (2000: 133. Trans.) on pastiche; “A writer's language and expression characteristics are realised by imitating his words. An author creates a new text by adopting another author's style as if it

were his own, inserting it into his own text according to the effect he wants to create on the reader, or adapting the content of the original text to his own text."

Aktulum also differentiates pastiche from other imitation works as:

> Authors who resort to imitation have different reasons: as well as to pay homage to another author, they might do it to criticize, satirize, ridicule (parody) another author to produce a new (fake) work, or just to create their own style (as Proust did by imitating the others' work). Pastiche is often not hidden, in speeches, correspondence, or in the preface of the work at the time of publication, the authors give clues about the source of the pastiche. (Aktulum, 2011: 343. Trans.)

In short, pastiche, which does not carry a satirical function, does not transform a text, it only imitates the style. The parody writer or imitator adapts the work, while the pastiche rewrites it. In the pastiche method, it is imperative to stay in the same type as the source sampled.

As Koker (2017: 519) quotes, "The basis of an author who uses the pastiche method to target the style of a noble text is the respect and trust he/she has for that text". Through this scope, we must admit the reason why Lynn Nottage intended to write an adaptation of Brecht's *Mother Courage and Her Children*.

Based on this, it would not be wrong to assume that *Ruined* is a pastiche model of Mother Courage. Hearing from Lynn Nottage herself that she, foremost, intended to rewrite or make an adaptation of Brecht's play can be considered as the greatest proof of this thesis. Yes, Nottage intended to perform a rewrite based on Brecht's *Mother Courage*, but later did not find the *Mother Courage* appropriate enough to reflect the subjectivity of the story she planned to adapt. Therefore, Nottage emphasizes that she decided to follow a different path from Brecht's.

> HOWARD: Did you think at all about Mother Courage when you were writing *Ruined*'?
>
> NOTTAGE: Yeah, absolutely. I began with wanting to write a modern adaptation of Mother Courage set in the Congo. And then I took a journey to Africa and began interviewing women, and the notion of Mother Courage shifted. (Howard, J. & Nottage, L. 2014. *Publications Of The Modern Language Association Of America*)

Despite emphasizing that she was trying to create his own subjective play, we have ample evidence that she could not completely break with Brecht's play. Primarily; Mama Nadi, the protagonist character of the play *Ruined*, is an example of pastiche whose style very similar to Brecht's protagonist character, Mother Courage, cannot be ignored. She has often succeeded in evoking the Brechtian Mother

Courage in *Ruined*, both through the personal behaviour and the ideology that her protagonist character mostly identified with. Moreover, we witnessed that the other two characters, Sophie and Salima, sometimes reminded us of Brecht's Kattrin. Of course, there is not only a pastiche application over the characters, but it is also impossible to deny that Nottage re-voiced similar themes within *Ruined*. If we act on the basis of social criticism, among the major themes; She also used themes such as the glimmer of hope in despair, making the voice of the oppressed class heard, and an end to injustice as the basic style in her own play.

Of course, it should not be forgotten that ultimately her originality was pursued for the purpose of invention and Lynn Nottage is a name who has proven that she has succeeded in this with awards. Nottage stated that she wrote the play *Ruined* from a different point of view, and she already reaped the fruit of this success. Reaching the title of the first African American female playwright to win the Pulitzer Prize with this play, Nottage has claimed that she pursued emotion and empathy purposes in her play, unlike Brecht. She states;

> I was interested in looking at the emotional life of Mother Courage. I think that Brecht so much of what he talks about is the alienating affect is distancing the audience so that they can confront the reality, but I wanted to do the absolute reverse which makes them confront the emotional reality so that they have a very strong visceral response because I do think that we act more quickly upon emotions. (Lopate, L. & Nottage, L. 2009. *Ruined*)

Based on the whole of the explanation we have made about intertextuality, let us now present our argument over *Ruined* to be an example of pastiche by making a comparative study with Brecht's famous play, *Mother Courage and Her Children* in the context of intertextuality.

4.1.1 Desire for Change

Along with loss of life and property, the negative effects of wars on people manifest themselves in the form of psychological (spiritual), economic and social destructions. Undoubtedly, the most severe effects of wars have been realised especially on children and women. Apart from physical damage, it has caused great mental problems and mental disorders. Due to the physical, psychological and economic problems that arise from wars, people tend to prefer distances from each other, regionalism, ethnic nationalism and sectarianism. In addition, introverted,

insecure individuals emerge and become a factor that prevents the reinforcing of socialization. Concerning on these facts, *Mother Courage and Her Children* and *Ruined*, above all, are the plays written on the intention of anti-war approach, social criticism, and social change. Although these two plays were inspired by different true war stories, the destruction, grief and depression they left behind are universal. Therefore; here we will be analysing the similarity of both playwrights as an indispensable comparison part of our thesis, as they share common points while reflecting their social problems in their plays.

Catching the criticisms made upon social order scene by scene by both playwrights has been another interesting matter of similarity during comparison. Even sometimes, we seem to hear the playwrights voice from their characters' dialogues. In order to analyse the similarities of the criticisms they make behind the masks of the characters of their play, we will expand this title with an analysis of both plays additionally supporting each with their background intention. To initiate with Brecht's play.

Mother Courage and Her Children emerged as a result of the evaluation of the political situation that heralded the approach of a great war. Brecht's intention was to picture and criticise the inadmissible view that people in Scandinavia wanted to participate in what was going on across the border back then when the war bells started to ring. Therefore, he chooses the Thirty Years' War (1618-1648) for the action in the play, which has the same value for German history as it for Scandinavian history. And in this context, he published *Mother Courage and Her Children* as a criticism especially towards Northern European States. According to Nutku (2008), Brecht states it as:

> The Thirty Years' War was the largest and longest-running conflict of European capitalism. But it is very difficult for the individual living under and in capitalism to understand that war is not necessary; because war is something vital and necessary for capitalism. In this economic system, the big ones have to fight with the big, the little ones with the little or the big with the little for their profits. It must be realised that Capitalism, which brings war and disaster that is no longer necessary, is a disaster in itself. (Nutku, 2008: 266. Trans.)

Human virtues are fatal to those who possess them in times of war. Studying the criticism of this social element, we will specially be presenting the related scenes in our comparison play *Mother Courage and Her Children*. As Brecht almost in all

his work makes criticism of the position of virtues, we have been quite familiar with this subject already. Here in this play, we eyewitness that Mother Courage owns from the very beginning of the play builds a shield against goodness and keeps claiming that the virtues are the most dangerous qualities for one to have in this evil life.

> MOTHER COURAGE: … Whenever there's a load of special virtues around it means something stinks.
>
> THE COOK: I thought it means things is all right.
>
> MOTHER COURAGE: No, that they stink. Look, s'pose some general or king is bone stupid and leads his men up shit creek, then those men've got to be fearless, there's another virtue for you. S'pose he's stingy and hires too few soldiers, they got to be a crowd of Herculeses. And s'pose he's slapdash and don't give a bugger, then they got to be clever as monkeys else their number's up. Same way they got to show exceptional loyalty each time he gives them impossible jobs. Nowt but virtues no proper country and no decent king or general would ever need. In decent countries folk don't have to have virtues, the whole lot can be perfectly ordinary, average intelligence, and for all I know cowards. (Brecht, 1939: 15)

Recollecting the very earlier scenes, we have come upon that Mother Courage reveals her children's fates and recognizes that as a result of their goodness they will all die: Kattrin's kindness, Swiss Cheese's honesty, and Eilif's bravery. And in later scenes, we hear the "Song of Solomon" by the Cook, in which a similar occasion is referred again to express what the virtue brings out in the end: Solomon dies due to his wisdom, Julius due to his bravery, Socrates due to his honesty, and St. Martin due to his kindness. So, the ones who are coward, stupid, dishonest, and cruel, according to Brecht, can survive in times of conflict. Here two excursus parts of the song given after the Solomon and story:

> Yes, the virtues are dangerous stuff in this world, as this fine song proves, better not to have them and have a pleasant life and breakfast instead, hot soup for instance. Look at me: I haven't any but I'd like some. I'm serving soldier but what good did my courage do me in all them battles, nowt, here I am starving and better have been shit-scared and stay at home. (Brecht, 1939: 70)
>
> That's how it is with us. We're respectable folk, stick together, don't steal, don't murder, don't burn places down. And all the time you might say we're sinking lower and lower, and it's true what the song says, and soup is few and far between, and if we weren't like this but thieves and murderers I dare say we'd be eating out fill. For virtues aren't their own reward, only wickednesses are, that's how the world goes and it didn't ought to. (Brecht, 1939: 71)

All of Brecht's critical dialogues are entirely on the point that the current trend is not right and must change. He, since the very first dialogue of this play which was between the Sergeant and the Recruiter discussion about war as it is

considered to be a must, has voiced such criticisms towards the perspective of whole society on war, especially how sadly the goodness is responded by sinful population in the end. Brecht has been judging the paradoxical status of humanity as they are believed to live a wicked life in order to survive. However, what he shows at the end of the play where Mother Courage loses all her innocent children and only herself survives as being left on her own, is also a way of paradoxical result in terms of that she might have survived throughout the disasters so far, but she has lost all what she had eventually. In short, Brecht persistently stresses on the fatal end of wickedness in society within all this argument.

To continue with *Ruined* in respect of social criticism; we had better to have a background information of Nottage's intention of writing this play as well. As we broadly put it that Brecht basically fights for a change in society, here with Nottage we have a similar effort of criticism of the oppressed, especially on brutalisation of women bodies. So, primarily *Ruined* raises up the plea of oppressed African women in Eastern Congo. To project the effects of cruelty on assaulted woman resulted from ethnic rivalries war, dated back a colonial period, Nottage travelled there to write an adaptation of Brecht's *Mother Courage*, so to say, a Congolese Mother Courage. She mainly depicted such rape and torture tyrannousness in her play. Exposing this inhumanity in this country which is also described as "rape capital of the world", she has aimed to be a voice of criticism to stop that rot.

> Six years ago, I traveled to East Africa to interview Congolese women fleeing the armed conflict in the Democratic Republic of Congo (DRC). I was fueled by my desire to tell the story of war, but through the eyes of women, who as we know rarely start conflicts, but inevitably find themselves right smack in the middle of them. I was interested in giving voice and audience to African women living in the shadows of war. (Nottage on *Ruined*)

Just as Brecht's criticism on the position of the virtues and how they are victimised during a battle, Lynn Nottage similarly criticises the position of innocent women population who are victimised by sexual violation in wartime. She very comprehensively managed to symbolise those raped, assaulted, and homeless Congolese women in her play. Saying "I'm trying to find a human way of dramatizing these women's experiences that will provoke thought," she portrayed many irritating true stories of them through her characters' demonstration. In addition to that, she profoundly dispraises the way their families and villages

humiliate and then abandon them for the reason that they dishonour them and bring shame on the community: "And as you know the village isn't a safe place for a girl who has been…ruined. It brings shame, dishonor to the family. (Nottage, 2010: 11)

The most of the songs during *Ruined* can be considered as direct messages by Nottage as these songs essentially include desire for the change of the trend and for the relief of evils in humankind. Nottage symbolises Mama Nadi's brothel house sometimes as a house where to rid the warriors of their anger, cruelty, brutality, and wildness and besides that, the prohibition of bullets or weapons while entering inside is also regarded as a supporting factor for this argument. She, in a sense, establishes a house where she can make a change on those sinful humankind and community. To present one of this argument related song from the play:

SOPHIE:

Have another beer, my friend,
Douse the fire of your fears, my friend,
Get drunk and foolish on the moment,
Brush aside the day's heavy judgment

Yes, have another beer, my friend
Wipe away the angry tears, my friend
Get drunk and foolish on the moment,
Brush aside the day's heavy judgment.

'Cuz you come here to forget,
You say drive away all regret
And dance like it's the ending
The ending of the war. (Nottage, 2010: 17)

Another common point of these playwrights which they judge very radically in their plays is the lack of stance against this injustice. What both playwrights intended to accomplish with their mentioned plays is to provoke a reaction in society against the suffer of oppressed class. According to their major criticisms, we discover that both have examined the societies ignorance state to the subjects such as; corruption, brutality, violence to show the death of empathy in humanity. Of course, this is not a fact that they only stand with accepting it but also stand against in order to stimulate them presenting then evitable fatal ending, there are many reasons of this dumbness, in other words; there are many strategies of making them pretend not to see these catastrophes. To clarify this argument depending upon both *Mother Courage and Her Children* and *Ruined*, we expound the scenes where the similar debate on this thesis were demonstrated by Brecht and Nottage.

To present the analysis with Brecht's play firstly, Kattrin's dumbness can be considered as one of the most concrete symbols of the play in respect of muting the humanity. Kattrin, who is a psychologically mute person since being mistreated by a soldier in her childhood, symbolizes the muted society in terms of portraying the strategy of governmental forces of how they fear and unsoul them so as to press the voice of revolts. From this very first example of these certain downward-pressure demonstrations, Brecht depicts many other subject related scenes as well, for instance: the scene in which Mother Courage refuses dead body of her son when she was being asked whether she knew him and another scene. And another scene of these arguments, one of the most relevant to this context, can be observed in the dialogue between the Young Soldier and Mother Courage.

> MOTHER COURGE: He's sitting now. See, what did I say? You're sitting now. Ah, how well they know us, no one need tell'em how to go about it. Sit down! and, bingo, we're sitting. And sitting and sedition don't mix. Don't try to stand up, you won't stand the way you was standing before. I shouldn't worry about what I think; I'm no better, not one moment. Bought up all our fighting spirit, they have. Eh? S'pose I kick back, might be bad for business. Let me tell you a thing or two about the Grand Capitulation. (Brecht, 1939: 41)

So, concerning this dialogue, we simply deduce Brecht critically proposes that the aggrieved society must rise in rebellion against the authority with enough confidence instead of capitulation. Besides, he stresses on the fact that the folks are intimidated with their values as depicting "business" being the most valuable factor for Mother Courage. Thus, the oppressed ones in these circumstances cannot help but capitulate the impositions on them. What Brecht eventually suggests here is a whole, confident, and persistent uprising in spite of self-indulgent.

> I cannot bear to live in a world where such horrific things are happening to my African sisters without doing whatever I can to help them. Silence is complicity. I believe that. Our silence on this issue sends a message to the Congolese government that it can continue to rape the land and its people with impunity. Our silence on this issue means that every time we use our cell phones, we are inadvertently fueling a war that is being fought on the backs of women. (Nottage, 2012)

Giving such a quote by Nottage from an interview might introduce us her approach to this aspect before initiating into the play. As it is stated in the quotes, she considers the silence as "complicity" and for this reason the ones who remain passive to injustice are those who are as guilty as the perpetrator. And moreover, one of very dramatic scene of *Ruined* in which Salima tells about her tragic experience about how wickedly her baby was killed in front of her eyes, we hear a direct shout by

Nottage through her character Salima addressing the mute witnesses: "WHERE WAS EVERYBODY?" (Nottage, 2010: 46)

Handling the same expostulatory element of criticism, we simply cannot deny that Nottage, similar to Brecht, interposes society's ignorance as one of the causing matters of this torture in *Ruined*. She mostly voices this revolt via one of her characters named, Christian. She also, same as Brecht, reasons this fact as a muting strategy on witnessers by threatening them with their values as indicated with the attitude of Mama Nadi who is afraid of losing her "business." Recollecting the dialogue between Mama Nadi and Christian, we bear witness to an equivalent argument with Brecht's.

> CHRISTIAN: But we have to pretend that all this ugliness means nothing. We wash the blood off with the buckets of frigid water, and whitewash our walls. Our leaders tell us, follow my rules your life will be better, their doctors say take this pill your life will be better, plant these seeds your life will be better, read this book your life will be better, kill your neighbor your life will be better —
>
> MAMA: Stop. Take it outside. You know I don't allow this talk in here. My doors are open to everybody. And that way trouble doesn't settle here.
>
> CHRISTIAN: Well, someone has to say it, otherwise what? We let it go on. Huh?
>
> MAMA: Professor, enough! Stop it now. Leave the philosophizing and preaching to the wretched politicians. I mean it! I won't have it here!
>
> CHRISTIAN: One day it will be at your door , Mama. (Nottage, 2010: 51)

To sum up this intertextual similarity between Brecht and Nottage, we should admit that both playwrights' criticism on the silent population is supported with same ideology. What they suggest humanity is the rise of awareness to cruelties on innocents. However, not merely they strictly criticise them due to such a dumbness but they insightfully reason the reality of their fear grounded on this attitude.

Concerning social criticism in both plays, we should admit that the target both Brecht and Nottage own is clearly a revolt to oppose, change, and stop this wickedness. Moreover, the victimization of many people at the expense of this revolution cannot be disregarded in this context. The fact that both playwrights included scenes reflecting the ugliness of this situation in their plays is another striking common point. Besides the same target in their criticism, the way both playwrights demonstrate their reaction against these sufferings is relatively similar considering the tragic victimisations by each; Brecht's Kattrin and Nottage's Salima.

In *Mother Courage and Her Children*, Brecht demonstrates Kattrin's victimisation as a heroic as it was tragic. As Raymond Williams profoundly puts it in his book named *Drama from Ibsen to Brecht*: "The desperate urgency of the real preservation of life, is articulated only in the drumming of the dumb girl, to waken and save the city" (Williams, 1969: 286). Just as it is. Kattrin has acted an anti-war and anti-corruption personality from the very beginning of the play. However, due to her dumbness, she could not be very effective in her objections. Although her dumbness constitutes a handicap in terms of taking such revolt actions, her persistence in not giving up is presented as a lesson by Brecht. And giving such a saviour role to her towards the end of the play, Brecht also stresses on the strength of persistence in spite of obstacles on the way to revolution.

To give the scene superficially; an unexpected attack is made on the town of Halle. A peasant family, who are awake and threatened with killing the only ox they have, have no choice but to pray for the life of innocent town's people in sleep. At that time, instead of sitting with them and praying, Kattrin climbs on the roof of a stable and starts beating the drum to wake the sleeping people from this danger. Neither an offer to spare her mother's life nor the threat of smashing the cart can stop her from drumming. And in the end, Kattrin is shot with a gun, but still manages to save the villagers.

> THE ENSIGN: Set it up! Set it up! *(calls up while the gun is being erected)* For the very last time: stop drumming! *(Kattrin, in tears, drums as loud as she can.)* Fire! (*The soldiers fire. Kattrin is hit, gives a few more drumbeats and then slowly crumples.*)… *(but Kattrin's last drumbeats are taken up by the town's cannon. In the distance can be heard a confused noise of tocsins and gunfire.)* (Brecht, 1939: 80)

On the other side, we have Nottage's victim, Salima. Likewise, Nottage, in *Ruined,* demonstrates a scene in which she portrays a tragic traumatisation resonating with Salima's suicide towards the ending of her play. Similar to Brecht's Kattrin, we have been introduced Salima as being portrayed with a fairly rebellious personality since the beginning. Her protests have mostly been against the violence on women community since she can directly feel empathy having experienced many traumas, particularly sexual violations. Despite describing different subject-intended revolt actions, both characters meet in the fact of provoking a stop of torture and violation imposed on the oppressed. And we assume, with this dramatic victimisation scene, that Nottage eventually must have given a voice to those invisibles in Congo.

To remind the scene: Fortune shows up, accusing Mama of concealing Jerome Kisembe. With Commander Osembenga and his men, the military raid the pub, finding Mama's lock box, as Mama denies all of Fortune's knowledge. They rip it open and steal everything. When Josephine is right about to be raped by Osembenga's soldiers, Salima's suicide shows up and walks in with a pool of blood in the center of her skirt and blood dripping down her legs. She yells at the troops for their brutality and tragically dies in the end. Yet this suicide results in the survival of other women in the brothel.

> MAMA: Please! (*Salima enters. A pool of blood forms in the middle of her dress.*)
>
> SALIMA: (*Screams*.) STOP! Stop it! … For the love of God, stop this! Haven't you done enough to us? Enough! Enough! (The soldiers stop abruptly, shocked by Salima's defiant voice.)
>
> SALIMA: (*Smiles triumphantly, she takes Fortune's hand. She turns to Osembenga.*) You will not fight your battles on my body anymore. (*Salima collapses to the floor. Fortune cradles Salima in his arms. She dies. Blackout.)* (Nottage, 2010: 63)

4.1.2 Hope in Despair

The description of hope is also demonstrated by both playwrights quite similarly. War has caused different and radical changes in world history with many aspects. Undoubtedly, the biggest changes caused by the war took place in the economic and political spheres. Humanity, the most important factor affected by the war, has sought new solutions in order to save itself from this great depression. The ways to implement these solutions go through some actions. The change of the political structure has always been hoping for humanity. But every change is difficult. No matter how hard is the possibility of the change to be achieved, both playwrights never abandon their characters to despair. The glimmer of hope has always been the reason of the efforts in their play, which is also the both playwrights' most desired target to achieve within their works by uncovering the pure reality and make the oppressed ones' silenced-voice heard so that the awareness of hope can be reborn inside them.

Choosing and laying down Brecht's play, *Mother Courage and Her Children* as the centre point of this comparison, our argument can be then accomplished in a more strengthen way. As it is already known that Brecht's plays always convey the element of hope, here we again detected many glimmers of hope within his

mentioned play. Brecht, primarily on the characters such as Mother Courage and Kattrin, portrayed the hope very stressfully. Especially on Mother Courage we evidently can smell the depiction of this element inevitably, even considering the semantic value of her cart as the leading symbol of hope can drive as into countless varieties of it. Another hope element depicted character is Kattrin. Kattrin on her own is a symbol of hope as fighting against her desperate condition. Within both Mother Courage and Katriin together, what we can generalise as the common point of each is that this image of hope is originated from their despair condition. Brecht injected this blink of hope into such characters because he, besides criticism, also desired to spark the availability of hope for alterability. Since we have just touched these two characters as the figures consisting the inspiration of hope, we had better to give a scene where both pause to listen to a song while passing exhaustedly by a peasant's house on the way travelling over the high roads of central Germany.

THE VOICE:

The roses in our arbour
Delight us with their show:
They have such lovely flowers
Repaying all our labour
After the summer showers.
Happy are those with gardens now:
They have such lovely flowers.

When winter winds are freezing
As through the woods they blow
Our home is warm and pleasing.
We fixed the thatch above it
With straw and moss we wove it.
Happy are those with shelter now
When winter winds are freezing. (Brecht, 1939:74)

Exploring through some of the scenes where we can clearly discover the seeds of hope in spite of despair, we can set off with a very earlier dialogue about introduction of Mother Courage. Identifying her as a courage person, Brecht also hints at her despair condition which enlightens us within the reason that this courage is actually aroused from desperation.

SERGEANT: Never heard of her. What's she called courage for?

MOTHER COURAGE: Courage is the name the gave me because I was scared of going broke, sergeant, so I drove me cart right through the bombardment of Riga with fifty loaves of bread aboard. They were going mouldy, it was high time, hadn't any choice really. (Brecht, 1939:3)

From time to time the word “courage” is implied as the only way of achieving the glimmer of hope by Brecht, especially for those who are impoverished. In other words to put it; the oppressed ones have no more left to lose rather than their courage empowered from fearlessness, which reminds us a famous proverb, “He that is down need fear no fall”. So, Brecht’s “courage” rather than its basic meaning suggests the inspiration of hope for resurrection. It, of course, doesn’t mean that he suggests this reaction in terms of destructiveness to alter the conditions other way up-side down, yet he presents it as the way it is from the perspective of involved ones. Now seeing through Mother Courage’s point of view:

> MOTHER COURAGE: Poor folk got to have courage. Why, they’re lost. Simply getting up in the morning takes up some doing in their situation. Or ploughing a field, and in a war at that. Mere fact they bring kids into world shows they got courage, ‘cause there’s no hope for them. They have to hang one another and slaughter one another, so just looking each other in face must call for courage. Being able to put up with emperor and pope shows supernatural courage, ‘cause those two cost’em their lives. (Brecht, 1939: 51)

In another scene, through which the result of being in such a desperate status is defined again in Mother Courage words. Hearing an opportunity of having a free inn to run as business with The Cook, she suddenly starts reasoning the situation that she wrestles through. Glancing at the destituteness and the fight against privation, Brecht promotes Mother Courage to describe this inevitableness.

> MOTHER COURAGE: Sometimes I sees meself driving through hell with me cart selling brimstones, or across heaven with packed lunches for hungry souls. Give me my kids what’s left, lets find some place they ain’t shooting, and I’d like a few more years undisturbed. (Brecht, 1939: 68)

To move on to the other play, *Ruined*; Nottage, within this play, demonstrated those Congolese women as fighting for their survival struggling through crises, disasters, and sufferings. Nevertheless, the same as Brecht, she also managed to handle the element of hope of the ending of oppressions in her play effectively. A closer look at the play reveals a fascinating result: the play's introduction of hope in the middle of misery, while melodramatic in actuality, allows the audience to empathize more profoundly and persistently than a more modest realism would allow. Hope is not purely a product of the play’s conclusion. Instead, Nottage contends that for many of these “ruined” women, optimism is a critical stage in the healing process. And one of these optimistic approaches by Nottage is that despite all the desperation having confronted, she persistently spares some parts in the play for

the songs that inspire the hope in which the positive aspects of life continue to flourish. Not all the songs, of course, emphasises completely on the theme of hope, however we catch the hints of glimmer within the context of almost every word of those songs.

And those songs are sung by the character named Sophie who is "ruined" and while singing the bright days on-coming, she cries inside having the feeling of dishonoured. The importance of hope for those suffering class is also implied by Lynn Nottage giving the singing role to Sophie similar to Brecht's way of intermingling the hope into desperate characters. What is to be mentioned here is that giving such a role to such a person who is at the bottom of the heap is the symbol of what the strength of hope is referred to be for Lynn Nottage. Giving one of the most emphatic hope-engraved songs:

SOPHIE. (Sings.)
The liquid night slowly pours in.
Languor peels away like a curtain.
Spirits rise, and tongues loosen
And the weary ask to be forgiven

You come here to forget,
You say drive away all regret.
And dance like it's the ending
The ending of the war.

The day's heavy door closes quick
Leaving the scold of the sun behind
Dusk ushers in the forest's music
And your body's free to unwind

You come here to forget,
You say drive away all regret
And dance like it's the ending
The ending of the war.

But, can the music be all forgiving
Purge the wear and tear of the living?
Will the sound drown out your sorrow,
So you'll remember nothing tomorrow? (Nottage, 2010:14)

The ladies in Mama's house had no other place to go but had to work as prostitutes in that brothel to survive from the savagery of war, especially on women population who are raped and damaged both physically and mentally. Compromising safety for the ladies, Mama Nadi, in one respect, is regarded as their only hope in this despair since every of these ladies carries bitter stories left from war and searches a way out to forget their tragic experiences.

As we conclude from this significance of brothel house; depending upon the scene in which Salima feds up with the mistreatments by visitor soldiers then decides to stop working as a prostitute since she comes up with the news of being pregnant, and thereafter depending upon Sophie's words on convincing Salima to stay by submitting the reason of brutality going on everywhere, we clearly perceive that Nottage represents it as a shelter for those left in desperate. Quoting the related scene to concretise the claim:

> SALIMA: I wanna go home!
>
> SOPHIE: Now, look at me. Look here, if you leave, where will you go? Huh? Sleep in the bush? Scrounge for food in a stinking refugee camp.
>
> SALIMA: But I wanna — !
>
> SOPHIE: What? Be thrown back out there? Where will you go? Huh? Your husband? Your village? How much goodness did they show you?
>
> SALIMA: *(Wounded.)* Why did you say that?
>
> SOPHIE: I'm sorry, but you know it's true. There is a war going on, and it isn't safe for a woman alone. You know this! It's better this way. Here.
>
> SALIMA: You, you don't have to be with them. Sometimes their hands are so full of rage that it hurts to be touched. This night, I look over at you singing, and you seem almost happy like a sunbird that can fly away if you reach out to touch it.
>
> SOPHIE: Is that what you think? While I'm singing, I'm praying the pain will be gone, but what those men did to me lives inside of my body. Every step I take I feel them in me. Punishing me. And it will be that way for the rest of my life. *(Salima touches Sophie's face.)* (Nottage, 2010:22-23)

Brothel house is not merely a place to keep those desperate women away from the destructiveness of the on-going war but also a home where they feel the sense of belonging to somewhere. To expand the assertation, Lynn Nottage serves, so to say, a tent for those who are raped since they are rejected by their family on the ground that they bring shame and dishonour. Ostracised mainly by their husbands and other relatives, they appraise Mama Nadi's house as the only hope in such a despair. Recalling Salima's complaint of her husband's and family's reaction on her raped status.

> SALIMA: I walked into the family compound expecting wide open arms. An embrace. Five months, suffering. I suffered every single second of it. And my family gave me the back of their heads. And he, the man I loved since I was fourteen, chased me away with a green switch. He beat my ankles raw. And I dishonored him? I dishonored him?! Where was he? Buying a pot? He was too proud to bear my shame… but not proud enough to protect me from it. (Nottage, 2010:47)

Consequently; grounded upon the paradoxical hope of oppressed class, both play share not only a central point of hope as in common but also they, within every

unit of acts, contextualise the facts on similar basis. Just as we see that the concept of hope in Brecht's play is mostly handled through desperate characters such as Kattrin and Mother courage, we face that it is similarly symbolised through Sophie and Salima in Nottage's play. Although the superficially apparent aims seem different, the main message of the two plays and the way they prefer to convey them to the audience are quite identical.

4.2 Intertextuality Between Mama Nadi and Mother Courage (Personal Characteristics)

4.2.1 War-Profiteer Figure

Mama Nadi is a quite similar character to Mother Courage in terms of being a war profiteer figure during the play. She does her best to benefit during the on-going war. Referring to the poverty of the region, she insists on keeping her business as her life insurance. Telling on Christian's offer of leaving war area for a safer place:

> MAMA: You … are … a stupid … man … with a running tongue. And look here, I have my own business, and I'm not leaving it for a jackass who doesn't have enough sense to buy a new suit**.** (Nottage, 2010: 28)

And Mother Courage on The Cook's offer of leaving war area for Utrecht which is a safer place telling to Kattrin:

> MOTHER COURAGE: I told him nowt doing, Utrecht, his rotten inn, what'd we be up to there? You and me, inn's no place for us. Still plenty to be got out of war… Don't you start thinking it's on your account I given him the push. It was the cart, that's it. Catch me leaving my cart I'm used to, it ain't you, it's for the cart. (Brecht, 1939: 72)

The reason beyond these two profiteering figures meets in a common target. Having struggled through misery in their past, they set off profiteering both to survive and build a better life for the peacetime since they suffered enough from poverty even in peace. Seeing the war as an opportunity to make a change and reach prosperity, Mother Courage, after seeing Kattrin excitement about peace to come very soon, says; "Don't be silly, war'll go on a bit longer, and we'll make a bit more money, and peacetime'll be all the nicer for it." (Brecht, 1939: 51)

On the other hand, a similar quote from Mama Nadi says;

> MAMA: My mother taught me that you can follow behind everyone and walk in the dust, or you can walk ahead through the unbroken thorny brush.

> You may get blood on your ankles, but you arrive first and not covered by residue of others. This land is fertile and blessed in many regards, and the men are not the only ones entitled to it bounty. (Nottage, 2010: 36)

Lynn also portrays this profiteer mother figure as greedy as Brecht's. Although we hardly come across with a straight call of profiteer to this Mama character, it is not that demanding job to sense it. For instance; during a gentle tension between Mama Nadi and Christian on the extremeness concern of Mama Nadi to business, we witness a short poem by Christian to Mama Nadi on her passion on money which quite sounds like Brecht's poems and surely would make no irrelevant sense, and might even fit as very summative if it was stated in any part of Brecht's *Mother Courage*. Giving the poem;

> CHRISTIAN: The black rope of water
> towing
> a rusted ferry
> fighting the current of time
> an insatiable flow,
> Drifting, without enough koresene to get
> through the dark nights.
> The destination
> always a port away. (Nottage, 2010: 57)

Another similarity on war-profiteer attitudes by both character is that they take neither side of conflict in their favor. Both demonstrate an insensitive manner to the casualties and brutalities from each side rather more concerned on the continuity of war as they are worried to be cut off saving from warfare. While Brecht addresses this character to be called as "hyaena" by a judging character, Lynn Nottage does this making Mama Nadi called as a "devilish optimist" by a character in the play. Quoting these two similar attitudes below;

> MAMA: He pays me in gold, he pays me in Colton. What is worth more? You tell me. What is their argument? I don't know. Who will win? Who cares? There's an old proverb: "Two hungry birds flight over a kernel, just then a third one swoops down and carries it off. Whoops!" (Nottage, 2010: 60)

> MOTHER COURAGE: Why should I know him? Can't know everyone. I don't go asking'em what they're called and are they a heretic; if he pays he ain't a heretic. You a heretic? (Brecht, 1939: 30)

> MAMA: Here. Count the money from last night. Let me know how we did. I don't know where all these men are coming from, but I'm happy for it. (Nottage, 2010: 35)

We see an obvious similarity in their conversation as well when the both mother figures voice their reason for profiteering from war. As they are scathingly condemned for their money-hungry personalities, they eventually storm at the

criticisms to them. It could be argued that both playwrights actually adopted them on such rational grounds since they express that they are subjected to living this way. While Nottage defends her Mama figure as her rights was taken from her and left with nothing to live by, Brecht defends his as it is the only way she left to survive. Here we see the similar defensive talk from both;

> MAMA: You men kill me. You come in here, drink your beer, take your pleasure, and then wanna judge me the way I run my "business." … I didn't come here as Mama Nadi, I found her the same way miners find their wealth in the muck. I stumbled off of that road without two twigs to start a fire. I turned a basket of sweets and soggy biscuits into a business. I don't give a damn what any of you think. This is my place, Mama Nadi's. (Nottage, 2010: 57)

> MOTHER COURAGE: I got no use for war, and war ain't got much use for me. But I'm not being called no hyaena… My goods ain't old junk but what I lives by, and you too up to now. (Brecht, 1939: 61)

> MOTHER COURAGE: Peace'll wring my neck… and I'll be left sitting on my wares. (Brecht, 1939: 59)

And as a conclusion about war profiteer figure adaptation, we could realize that Mama Nadi through these aspects can be considered as being a very identical person with Mother Courage. It, of course, cannot be claimed that it is an entire copy of Brecht's Mother Courage. Nevertheless, encountering such similar attitudes of profiteering on war prompt us to remember the Mother Courage inevitably. The way both figure stress on the indispensability of their business, aiming alike targets to achieve in the end, the way both are blinded into their business so eagerly, synonymic epithets given to both figure by other characters for their mentality such as; hyaena and devilish optimist, and lastly the way both figures defending themselves with their own reasonable justification. Within all these detected norms, we have just highly emphasised on fairly similar profiteering profile from both Brecht's Mother Courage and Nottage's Mama Nadi.

4.2.2 Selfishness

Another personal characteristic that both playwrights engrained into their main characters is selfishness. Within this part, we will observe how both Brecht's Mother Courage and Nottage's Mama Nadi demonstrate this attitude in terms of portraying their roles. As we witness quite a number of this behaviour from both character during the plays, only the most epitomic ones will be engaged with to reveal similar profile of each.

Both characters, even during such serious matter of life and death, insist on preferring their job to protect in cost of giving sacrifice. We witness such situation in *Mother Courage and Her Children* when Mother Courage is asked if she knows Swiss Cheese who is arrested by militia as being accused of stealing the cash-box of militia force, which he actually never intended but mistakenly had it with him along. Sensing the up-coming danger, Mother Courage does her best to hide the reality by risking her son to death in the favour of her business.

> MOTHER COURAGE: *fishes in her basket and brings out a Catholic flag, which the Chaplain fixes to the mast:* Better hoist new flag.
>
> SERGEANT: Here's where he came from. You know each other.
>
> MOTHER COURAGE: Us? How? (Brecht, 1939: 30)

After receiving the bad news of her son Swiss Cheese to be executed unless the cash-box is brought back to militia, she begins seeking a way to get it at bargain cost so that she could hold the stick in the middle neither to lose her business nor her son. Demonstrating such selfish manner bargaining too much and not risking her cart to lose on her son eventually costs her a son.

> YVETTE: They won't do it. That one-eyed man's impatient already, keeps looking over his shoulder, he's so worked up. Hadn't I best pay them the whole two hundred?
>
> MOTHER COURAGE *in despair*: I can't pay that. Thirty years I been working. She's twenty-five already, and no husband. I got her to think of too. Don't push me, I know what I'm doing. Say a hundred and twenty, or it's off. (Brecht, 1939: 36)

And lastly when Swiss Cheese's dead body is brought to Mother Courage to ask whether she knows him, she again remains silent by not risking her business though seeing her dead son just in front of her eyes:

> SERGEANT: Here's somebody we dunno the name of. It's got to be listed, though, so everything's shipshape. He had a metal here. Have a look, see if you know him. *He removes the sheet. Know him? Mother Courage shakes her head.* What, never see him before he had that meal here? *Mother Courage shakes her head.* Pick him up. Chuck him in the pit. He's got nobody knows him. *They carry him away.* (Brecht, 1939: 37-38)

In another scene, we witness Mother Courage's selfishness would almost cause the death of an innocent peasant insisting on not giving up her officers' shirt to be used as bandage for the injured peasant. Having enough of this selfishness from Mother Courage, Kattrin attempts on threating her mother as she cannot witness one more death resulted from this manner.

> THE CHAPLAIN: Where is that linen?

> MOTHER COURAGE: I can't give nowt. What with expenses, taxes, loan interest and bribes. Making guttural noises, Kattrin raises a plank and threatens her mother with it. You gone plain crazy? Put that plank away or I'll paste you one, you cow. I'm giving nowt, don't want to, got to think of meself. (Brecht, 1939: 45)

On the other side, we have Lynn Nottage's Mama Nadi with her selfish personality during most the scenes. We face this attitude from Mama for the first time within the scene in which Christian offers Mama the girls he brought from warzone for a safer place and also for a help in Mama's business. Mama, however, denies this offer as specifying on the current poverty she challenges through and will not be able to feed them after being informed that one of these girls is ruined. Demonstrating such a selfish profile stating two rejection speech, Mama:

> MAMA: I'm sorry, but I'm running a business, not a mission. Take her to the sisters in Bunia, let her weave baskets for them.
>
> …
>
> MAMA: Don't look at me that way. I open my doors, and tomorrow I'm refugee camp overrun with suffering. Everyone has their hand open since this damned war began. I can't do it. I keep food in the mouths of eight women, when half a country's starving, so don't give me shit about taking on one more girl. (Nottage, 2010:11)

Selfishness is prioritised within every rule she makes in her own business and she reflects this manner quite obviously. We can recognize that Nottage portrays her with concrete selfish behaviours and talks in most of her acts. "If things are good, everyone gets a little. If things are bad, then Mama eats first." (Nottage, 2010:12)

For sake of her incomings, she disregards the mistreatments on her working girls remembering the scene in which Salima was nipped on her neck by a rebel soldier,

> SALIMA: Ow! You jackass. *(Salima pulls away from the rebel soldier and heads for the door. Mama races after her, catching her arm forcefuly)*
>
> MAMA: What's your problem?
>
> SALIMA: Did you see what he did?
>
> MAMA: You selfish girl. Now get back to him. *(Mama shoves Salima toward the rebel soldier.)* (Nottage, 2010: 20)

And also, the scene when Sophie was forced by Commander Osembenga to take pleasure and make him comfort. Sophie, who is ruined (damaged), pushes him away, which is considered to be a great danger for Mama's business, yet Mama neglects the seriousness of Sophie's condition and force her back to him mercilessly for her business not be ruined by militia. In other words to say, Mama blindly sacrifices Sophie for the sake of her place just as Mother Courage does similarly with

Swiss Cheese to protect her cart. Giving the part of scene of *Ruined* to make this statement clear:

> SOPHIE: *(Possessed)* I am dead! *Shetani!* [Satan!] Fuck a corpse! what would that make you? *(Osembenga is thrown. Christian quickly pulls Sophie away.)*
>
> MAMA: *(Enraged.)* Next time I will put you out for the vultures. I don't care if that was the man who slit your mother's throat. Do you understand me? You could have gotten all of us killed…You're lucky the Commander is generous. I had to plead with him to give you another chance. Now you go in there and make sure his cock is clean. Am I making myself clear?... now get outta my sight. *(Mama graps Sophie and thrusts her into the back...)*
>
> CHRISTIAN: Don't make her do that!
>
> MAMA: What if Osembenga had been more than offended. What then? Who would protect my business, if he turned on me? It is but for the grace of God, that he didn't beat her to the ground. And now I have to give away business to keep him and his filthy soldiers happy.
>
> CHRISTIAN: Business. Just then when you said it, it sounded vulgar, polluted. (Nottage, 2010: 56)

Summing up the way both playwrights integrate this selfish personality into their main characters lead them into a special aura during the play. Though both have different reasonable excuses lying behind this attitude, one cannot deny their common points of presenting this manner. Especially, coming to the point of selfishness in spite of pity times in the scenes from both plays, we notice that both Mama Nadi and Mother Courage never give up this behaviour and keep standing upon their own dignity concerning their own business by disregarding all other desperate ones. However, we do not really see any great loss emerging from this selfish conduct by Mama Nadi while Mother Courage, on the other hand, ends up with losing almost everything personating such a selfish profile.

4.2.3 Temporary Regret

The theme, regret is studied in both plays enormously much. Yet, we will deal with this fact only on the two special main characters again; Mama Nadi and Mother Courage. Besides owning selfish and war-profiteer personalities, they sometimes cannot hide their regret over the decisions they make, though. It is true that we do not often come across with this type of way acting from both during the whole of each play or the other way to say, they do not express their regret explicitly. Still, we as the readers or the audience are informed somehow. (via the roles that the

actors are given to demonstrate. Such as; regret postures by both of these characters in some scenes.)

First of all, we have got two tremendously similar scenes from both plays. Primarily referring back to Brecht's Mother Courage regret scene where she was bargaining over her son to take him back from militia pushing her luck in order to elude advantageously and not to lose her cart, we observe a deep but a temporary regret by her after hearing the drumming which means an announcement of death.

> MOTHER COURAGE: Tell him I'll pay the two hundred. Hurry! (*Yvette runs off. They sit in silence. The Chaplain has stopped polishing glasses.*) I reckon I bargained too long. (*In the distance the drumming is heard. The Chaplain gets up and goes to the rear. Mother Courage remains seated. It grows dark. The drumming stops. It grows light once more. Mother Courage is sitting exactly as before*)
>
> YVETTE (*arrives, pale*): Well, you got what you asked for, with your haggling and trying to keep your cart. Eleven bullets they gave him, that's all… (Brecht, 1939: 37)

On the other hand, we confront with such a similar scene by Lynn Nottage in *Ruined*. Recalling the scene in which a tension between Mama Nadi and Christian increases due to forcing Sophie to go and satisfy the commander, Osembenga as meantime Christian blames her for her selfish and money-addicted personality which eventually ends up with a temporary regret by Mama. In this respect, we find a similar way of Brecht's staging in *Ruined* as Nottage also leaves her main character on stage alone to portray a regretful profile after the decisions she has made.

> CHRISTIAN: Don't make her do that!
>
> MAMA: Not a word from you. You have a problem, then leave.
>
> CHRISTIAN *(Wounded.)* : Forget it! Bring me another beer. There's my money. *(Christian slams the money down on the counter.)* You understand that, don't you? You like that? There's your fucking money. *(Mama slowly picks up the money and puts it in her apron.)*
>
> …
>
> MAMA: (*Christian heads for the door.*) You'll be back when you need another beer.
>
> CHRISTIAN: I don't think so. (*Christian absorbs the blow, then storms outside in a huff. Josephine leads Mr. Harari to the back. Mama is left onstage to weight the enormity of what she has done. Lights fade.*) (Nottage, 2010: 57)

Leaving both characters onstage on their own for moment can be considered as one of Brecht's alienation-effect techniques as giving a pause to prompt the audience to judge what they have witnessed so far. So, this fairly similar implementation by Nottage cannot be ignored, either as we have been studying the

similarities so for. As for examination of the main characters; Mother Courage and Mama Nadi, we are introduced such two characters having temporary regret for once and within a short time overpassed, they continue act just the way they have been acting since the very beginning. To put it simply, here we have presented both the similarity between two character's personal reactions and the similarity between the ways of staging these two particular scenes.

4.2.4 Hopelessness

Treating love-affairs such dishearteningly has been another notable matter of comparison to behold on these two protagonists. Throughout the both plays we are presented these two characters as such individuals who have no expectation or no trust left on love issues. As we have nailed down many antipathetic actions by both so far, this one might be considered as a characteristic that has grown up through the previous ones indicated already. By the way, it bears reminding that Mother Courage is already a woman who had many husbands in her earlier life, and also remembering the way she talks about each one of them gives us already what her view on these arguments is like.

Proceeding to the presentation of the related scenes in Mother Courage, we take the scene 8 in to scope where both The Cook and The Chaplain, one by one, intend to initiate a relationship with Mother Courage. Regardless of the persistent effort by them, Mother Courage rejects both of them jeeringly in respect of giving an experience she had once. Giving the one with The Cook:

> MOTHER COURAGE: You steady then?
>
> THE COOK: Whatever else I ain't, I'm steady. Mud in your eye!
>
> MOTHER COURAGE: Steady, that's nowt. I only had one steady fellow, thank God. Hardest I ever had to work in me life; he flogged the kid's blankets soon as autumn came, and he called me mouth-organ an unchristian instrument. Ask me, you ain't saying much for yourself admitting you're steady. (Brecht, 1939: 59)

Similarly, in *Ruined*, we see a parallel approach by Mama Nadi. Just like with mother Courage (as we have given an extra information of her earlier husbands), here we have a close expression by Mama Nadi, too when she is telling about her

father implying that her mother was also a prostitute; therefore, her father could be anyone around. Sensing Mother Courage-like psychology in Mama Nadi, we can consider as this distrust tendency might have emerged from a common centre point for both. Moving on to Mama's act which also reflects no faith on love matters, she rejects Christian's declaration of love;

> MAMA: Enough. God. You're getting pathetic.
>
> CHRISTIAN: Maybe. But damn it against my better judgement… I love you.
>
> MAMA: *(With contempt.)* Love. What's the point in all this shit? Love is too fragile a sentiment for our here. Think about what happens to the things we "love." It isn't worth it. Love. It is a poisonous word. I will cost us more that it returns. Don't you think? It'll be an unnecessary burden for people like us. And it'll eventually strangle us! (Nottage, 2010: 67)

Not only engage these two plays with distrust on love via the forementioned protagonists but also both Brecht and Nottage integrate their characters such a perspective that they no more own expectation from justice or peacetime. Criticising the way that they are impoverished and oppressed even during earlier peacetime, both have adopted an ideology of standing on their own feet so as not ever to be obliged to governmental authorities. Through this, we identify a common disappointed-like background for each, which has shaped them the way they view world since then.

Laying the covered truth down, Mother Courage explicitly criticises the impoverished people who pray for peace. She well-experiencedly professes that the poor are fooled as proposing them peace to fight for and that they are convinced to live a wealthy life in the wake of victory. She as oppressed class does not ask for peace for the reason that she still needs time to benefit from this wartime as to save enough for standing on her own feet having no expectation from the authority. Unveiling the secret, she:

> MOTHER COURAGE: I won't have you folk spoiling my war for me. I'm told it kills off the weak, but they're write-off in peacetime too. And war gives its people a better deal. *(She sings*):
>
> > And if you feel your forces fading
> > You won't be there to share the fruits
> > But what is war but private trading
> > That deals in blood instead of boots? (Brecht, 1939: 56)

Accordingly, Mama Nadi also condemns the way she was being treated before having her own place and how she was dispossessed for no reason. The same

as Mother Courage, Mama Nadi does not nourish expectations from justice any more. As previously she mentions how her family's land was taken when she was young:

> MAMA: You know better, Mr. Harari, you're in the Congo. Things slips from our fingers like butter. No. When I was eleven, this white man turned up with a piece of paper. It says he have rights to have my family land. (*With acid.*) Just like that. Taken! (Nottage, 2010: 19)

Thus, she endeavours to establish her self-reliance and independency since she cannot bear this unfairness once again. Revealing the fact that she concerns her job is not because she is fond of money but the desire of her own place.

> MAMA: Everyone talk talk diamonds, but I… I want a powerful slip of paper that says I can cut down forests and dig holes and build to the moon if I choose. I don't want someone to turn up at my door and take my life from me. Not ever again. (Nottage, 2010: 19)

> MAMA: Since I was young, People have found reasons to push me out of my home, men have laid claim to my possession, but I am not running now. This my place. Mama Nadi's. (Nottage, 2010: 61)

4.2.5 Mother Courage's Intimacy with Kattrin & Mama Nadi's Intimacy with Sophie

Despite all those unliked behaviours from both Mother Courage and Mama Nadi, we still cannot disregard the intimacy match of those two characters'; Mother Courage with Kattrin and Mama Nadi with Sophie. Towards the end of both plays, we are sporadically surprised by these two figures when they unconventionally become warm-hearted. However, we do not encounter this case within every character they have dialogue with, except for Kattrin and Sophie. What the concerted part of this circumstance by each is that they feel this closeness since they empathically own affinity for the previously mentioned related characters.

Both Kattrin (in *Mother Courage and Her Children*) and Sophie (in *Ruined*) are battle damaged individuals caused during then-current wartime. We see a similar fate of these two female characters in terms of being subjected to a ruined life. In addition to that, Brecht and Nottage, in some part of their plays, depicted these two characters as if they follow the same path as both Mother Courage and Mama Nadi have already walked through. In a way both playwrights reflect the background of

their main characters through them. Thus, this can be considered as the reason why Mother Courage and Mama Nadi feel intimacy with each's daughter.

Considering the case with Mother Courage, we occasionally sense that Kattrin, with her gestures, represents Mother Courage inner voice which she herself never figures out. Whenever she looks through Kattrin, she acts like trying to figure out herself within pity as if she sees something in common with her. We do not apparently catch her in the act, yet such nepotistic altruisms give hints already.

> MOTHER COURAGE: Cooky, how's she to pull the cart on her own? War scares her. She'll never stand it. The dreams she must have… I hear her nights groaning. Mostly after a battle. What's she seeing in those dreams, I'd like to know. She's got a soft heart. Lately I found she'd got another hedgehog tucked away what we'd run over. (Brecht, 1939: 69)

Mother Courage empathises with Kattrin mostly when she recognizes that she has no joy left for peacetime as being someone who is already damaged. Briefing Kattrin, she is a dumb character due to an assault by some militia forces. As within a scene where Kattrin has been attacked by a trooper and gets a scar on her face, Mother Courage's meantime worry is fairly remarkable and immediately starts healing her wound.

> THE CHAPLAIN: Let's hope she's not disfigured.
>
> MOTHER COURAGE: She'll have a scar. No use her waiting for peacetime now.
>
> …
>
> MOTHER COURAGE: What I call as historic moment is them bashing my daughter over the eye. She's half wrecked already, won't get husband now, and her so crazy about kids; any road she's only dumb from war, soldier stuffed something in her mouth when she was little. (Brecht, 1939: 54-55)

To fix Kattrin's scared and broken heart, Mother Courage presents her red high-heeled boots. Recalling a previous incident where Mother Courage expostulates with Kattrin about wearing such kind of stuff, now we are testified that she willingly gives these red-high heeled boots to her, notwithstanding all her unconscientiousness.

> MOTHER COURAGE: You'll get something, love, keep calm. Some thing I put aside for you, wait till you see. (*She delves into a sack and brings out Yvette's red high-heeled boots.)* Made you open your eyes, eh? Something you always wanted. They're yours. Put'em on quick, before I changed me mind. (Brecht, 1939: 54)

On the other hand (the case with Mama Nadi); within the very end of the play, we are acknowledged that Mama Nadi is also a ruined woman just like Sophie

which finally clarifies the point of Mama's intimacy with Sophie. Just like in Brecht's play, here we witness a similar individually interconnection relation of two characters as well, which defines the main character's background. To support this connection thesis broadly in ruined, actually from the very beginning when Mama firstly refused taking her into house asserting her useless condition, yet later reconsidering her state by staring at her for a moment and listening the troubles she had, Mama starts getting softened towards her already. And since then, Mama has done her best to keep Sophie away from the soldiers who come to have pleasure with them by offering them other girls every time.

Mama Nadi's intimacy with Sophie is demonstrated mostly obviously within the scene in which Mama Nadi intended to set Sophie free from the warzone region they live in by demanding help from Mr. Harari to take her with himself and so that she could recover her damage and lead a happy life within the diamond she was given by Mama. Though keeping that quite precious diamond for a long time for her dream of making a nice future, she eventually decides to utilize it by affording Sophie's recovery.

> MAMA (*to Mr. Harari*): No, listen … I'm talking about Sophie. This will raise enough money for an operation, and whatever she needs to get settled.
>
> …
>
> MAMA (*to Sophie*): When you get there, he has the money to take care of everything. Settle. Make a good life, you hear. (Nottage, 2010: 60-61)

Sharing a similar destiny in terms of being subjected to a ruined future, Kattrin and Sophie, in a sense, symbolise their "mother" figures. And in the view of this fact, Mother Courage and Mama Nadi, concerning about the previously mentioned similarity which is the death of expectation in them, also are the ones who lost the faith in happiness and prosperity by carrying full of disappointments inside already. Therefore; especially studying the empathic relationship between them, we notice an unusual behaviour, compared to previously described manners, from both mother figures within the way approaching these two characters as it is analysed above by means of the given quotes. In a nutshell; the similarity that is carried out on Mother Courage-Kattrin and Mama Nadi-Sophie, is worth of the related comparison within the way of being depicted in the protagonists by both playwrights.

To conclude the whole comparison of Brecht's Mother Courage and Nottage's Mama Nadi, we have examined through the apparent personal similarities in each, such as; being war profiteer figures, selfish, temporary regretful, distrustful, and empathetic with certain characters. With the technique of close reading, we can detect those characteristics from each "mother" figure very similar. As it is already informed previously that *Ruined* was intended to be an adaptation of Brecht's play by Lynn Nottage, Mama Nadi can be considered as the most intense element that is adapted from Brecht's play. From the way they are addressed by both playwrights (as "Mother" and "Mama") to their behavioural assessment, we undoubtedly have come to the point of admitting it as being quite similar in the way they are portrayed.

CONCLUSION

Intertextuality is a term that entered the literature with the concept of Western-based *intertextualité* and became widespread with postmodernism. In its most general sense, this concept, which means 'the traces of a text in another text', has been defined and used in different ways by many literary theorists. Intertextuality, which was conceptualised in the 20th century and divided into genres by literary scholars, has been one of the methods used by many literary texts long before. This term, which has become the focus again today, has started to take place in the centre of literary works and discussions within the framework of the possibilities provided by postmodern narrative techniques.

The pastiche method, which is an important branch of the concept of intertextuality, basically has an imitation motive. It is the stylistic rewriting process of the work of a predecessor, and it is also a stylistic foundation that he uses to establish his own idea or story in his head. Compared to other imitation methods, authors usually use this method out of admiration or respect, which they do not hesitate to express in their imitation works. On the other hand, the importance of pastiche in finding their own way should not be disregarded, and we can appreciatively say that Lynn Nottage proved this with her play, *Ruined*.

In this thesis, which we argue that *Ruined* is an example of pastiche, Lynn Nottage's admiration for *Mother Courage and Her Children* leads her research to create a similar play and tries to adapt that true story in her mind to this play by Brecht. Although we confront with the themes such as war, survival, working-class oppression, psychological depression, hope, social revolution, etc. examined profoundly through a woman character by Brecht, by a feminine author witnessing similar phenomena through a similar woman character might sometimes give a sense as if hearing from the first person. As already mentioned in the argument, she believes in emotions as the most effective way to touch society’s soul. What Lynn Nottage prefers to achieve throughout her career as a playwright is simply that. So, to explicitly put, her intention was to imitate Brecht’s play as a pastiche through an emotional view which is in contrast to Brecht’s alienation.

We have witnessed those certain common elements in both Bertolt Brecht and Lynn Nottage; how they examined the figures of *Mother Courage* and *Mama Nadi*, similarities in their personalities, what the both figures refer to in the concept or status of being war-profiteer

This pastiche work, which launched the enterprise of comparing these intertextual topics, appears us that they see at the social issues they said and highlighted in their other works from comparative windows. By centring on the theme of social feedback in common, both playwrights of these diverse societies, one being American and the other German, have attempted to alter the widespread course with their plays. Putting a halt to the abuse of the working class was their greatest objectivity.

Our pastiche argument, which is the subject of intertextuality, started with "desire for change" and "hope in despair", which are the major themes of both playwrights' plays. In accordance with our investigations; the theme of desire for social change, which Brecht built as the basis of his own play, is an example of pastiche that, Lynn Nottage wanted to convey to her audience and readers in her play *Ruined*, and this exploration has been proven with quotations that evoke one another from these two plays. In addition, the song/music breaks that give the messages of hope and criticism that we are accustomed to in Brecht's epic are supported by quotations from the scenes, which are applied in a similar way by Nottage.

Lastly, the main thing that initiated the writing of this thesis is the similarity of the Mama Nadi figure to the Mother Courage figure, both with her personal characteristics and with her social grievances-depicted personality. Even as their names suggest, it can be deduced that it is the strongest evidence of pastiche that can be prioritised in our thesis. With the personal characteristics such as; selfishness, temporary regret, despair, and war-profiteer mindset, which can be considered as the most dominant one, it has been discovered that Nottage integrates an imitation of the Mother Courage figure into her play as *Ruined*'s basic style.

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ÖZGEÇMİŞ

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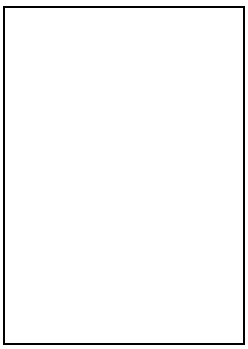

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