



Workshop in Critical Writing: Drama

Ενότητα 4: Berthold Brecht

Αικατερίνη Κίτση

Τμήμα Αγγλικής Γλώσσας και Φιλολογίας



Ευρωπαϊκή Ένωση
Ευρωπαϊκό Κοινωνικό Ταμείο



ΕΠΙΧΕΙΡΗΣΙΑΚΟ ΠΡΟΓΡΑΜΜΑ
ΕΚΠΑΙΔΕΥΣΗ ΚΑΙ ΔΙΑ ΒΙΟΥ ΜΑΘΗΣΗ
επένδυση στην κοινωνία της γνώσης

ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ

Άδειες Χρήσης

- Το παρόν εκπαιδευτικό υλικό υπόκειται σε άδειες χρήσης Creative Commons.
- Για εκπαιδευτικό υλικό, όπως εικόνες, που υπόκειται σε άλλου τύπου άδειας χρήσης, η άδεια χρήσης αναφέρεται ρητώς.



Χρηματοδότηση

- Το παρόν εκπαιδευτικό υλικό έχει αναπτυχθεί στα πλαίσια του εκπαιδευτικού έργου του διδάσκοντα.
- Το έργο «Ανοικτά Ακαδημαϊκά Μαθήματα στο Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης» έχει χρηματοδοτήσει μόνο την αναδιαμόρφωση του εκπαιδευτικού υλικού.
- Το έργο υλοποιείται στο πλαίσιο του Επιχειρησιακού Προγράμματος «Εκπαίδευση και Δια Βίου Μάθηση» και συγχρηματοδοτείται από την Ευρωπαϊκή Ένωση (Ευρωπαϊκό Κοινωνικό Ταμείο) και από εθνικούς πόρους.



Berthold Brecht, 1898-1956 (1/2)



Berthold Brecht, 1898-1956 (2/2)

- Epic Theatre
- Didactic Theatre
- Political Theatre
- Theatre for Instruction



Verfremdungseffect – Alienation effect

‘To **alienate** an incident or character means simply to remove from the incident or character all that is taken for granted, all that is well known and generally accepted and to generate surprise and curiosity about them.’

(From *On Experimental Theatre*, 1939)



From *Theatre for Pleasure or Theatre for Instruction*, written ca. 1936, published 1957

- The **dramatic theatre**'s spectator says: 'Yes, I have felt like that too – Just like me – It's only natural – It'll always be like that – The sufferings of this man appal me, because there is no way out for him – That's great art, it shows the way things are – 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 appalls me, because there is a way out for him – That's great art, it shows that things need not be the way they are – I laugh when they weep, I weep when they laugh.'



From *The Modern Theatre Is the Epic Theatre*, 1931

Dramatic Theatre

- Acts out the story
- Involves the audience in the stage action
- Exhausts their capacity for action [catharsis]
- Provides them with emotions
- The audience is transported into something
- Suggestion
- Human nature is taken for granted
- Human beings are unalterable
- Focus on the outcome
- Each scene leads into the next
- Growth
- Linear development (inevitability)
- The world as it is
- Thought determines being
- Emotion

Epic Theatre

Tells the story
Challenges the audience to observe
Stimulates their capacity for action
Communicates insights
The audience is confronted with something
Argument
Human nature is the object of the inquiry
Human beings are alterable
Focus on the process
Each scene stands on its own
Montage
In curves (possibility of changing direction)
The world as it can become
Social being determines thought
Reason



Rosa Luxemburg (1870-1919) (1/2)



Rosa Luxemburg (1870-1919) (2/2)

- German socialist revolutionary.
- Took part in the abortive Russian revolution (1905) and returned to Germany.
- Violently opposed to nationalism
- Imprisoned in 1914 for anti-war propaganda.
- Arrested in 1919 and murdered.



Grand Duke

- Grand Duke, rules the entire province, forced to exile when Fat Prince takes over, a refugee saved by Azdak, returns with army after two years and kills Fat Prince.



Governor, Fat Prince

- Governor, ruler of Grusinia, beheaded by his brother, the Fat Prince, in the beginning of the play.
- Fat Prince, brother of Governor, stages a coup and kills him, after ruling for two years, he's killed by the Grand Duke.



Points to consider while reviewing Scenes 1-3 (1/2)

- What is the function of the Prologue and what does it add to Grusha's story?
- What ideas about possessions, laws, love for one's country are expressed in Scene 1?
- How do the two colchos reach a decision?
- What kind of play will the fruit farmers present?
- What is the role of the singer in the play? How objective is his narration/voice?
- How does the setting change in Scene 2? What does the war mean for the royals? What is Georgi Abashvili's style of leadership? What are his main concerns?
- In what ways does Grusha and Simon's scene contrast sharply with the palace scenes? Why do they speak to each other in the third person? In what sense does Grusha's part resemble Rosalind's?



Points to consider while reviewing Scenes 1-3 (2/2)

- In what ways is she different from everyone else in the palace? How significant is it that she hesitates to take the child at first? What makes her take the child with her at the end?
- What is the meaning of the phrase: ‘terrible is the temptation to do good’?
- What lessons does Grusha learn in the mountains?
- What comments about class does Brecht make in the scene where Grusha encounters the ‘ladies’ at the caravansary?
- How should a good soldier behave?
- What does it feel like to give the child away? How does Grusha try to convince the peasant woman to be brave?
- How significant is Grusha’s crossing over the bridge with the child?
- What does ‘she decided to be the child’s mother’ mean? How does Grusha ‘become’ the child’s mother in Scene 3?



Points to consider while reviewing Scenes 4-6 (1/2)

- How does Grusha expect to be received by her brother and how is she finally treated? What is surprising in the behaviour of Grusha's brother? Does Lavrendi care for his sister?
- In Grusha's song, how can time go by both slowly and fast?
- Why does Grusha pretend she's not cold?
- What sacrifice does Grusha make in agreeing to marry? How is the wedding described?
- What does the children's game reflect?
- What is the function of the singer in the end of scene 4, when Simon returns?



Points to consider while reviewing Scenes 4-6 (2/2)

- What kind of judge is Azdak? How does he judge his cases? What comments does he make about justice, the dignity of the law, and war?
- How is Azdak's justice different from the justice arrived at in Scene 1? Brecht said Azdak still practices bourgeois law? What did he mean by that?
- Azdak's courtroom is anarchic and farcical. Do you detect a view of society as it should be beneath the comedy?
- How do the Ironshirts treat Azdak in scene 6?
- Why does Grusha say the child is hers? How does Grusha behave in court? Why doesn't she want Michael to be rich?
- Why does the Governor's wife want the child back?
- What is the use of proverbs in scene 6? What is the point made through them?
- What is the final moral of the story?



General questions on the play

- What devices from the 'epic theatre' does Brecht use in the play in order to make his audience think and not be too emotionally involved?
- How and why does Grusha change in the course of the play?
- Discuss the contradictory aspects of both primary and secondary characters in the play.
- What points about justice does Brecht make through the portrayal of Azdak?



Σημείωμα Χρήσης Έργων Τρίτων

Οι εικόνες της ενότητας ανήκουν στο Κοινό Κτήμα (Public Domain).



Σημείωμα Αναφοράς

Copyright Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης, Αικατερίνη Κίτση.
«Workshop in Critical Writing: Drama. Berthold Brecht». Έκδοση: 1.0.
Θεσσαλονίκη 2014. Διαθέσιμο από τη δικτυακή διεύθυνση:
<http://eclass.auth.gr/courses/OCRS483/>



Σημείωμα Αδειοδότησης

Το παρόν υλικό διατίθεται με τους όρους της άδειας χρήσης Creative Commons Αναφορά - Παρόμοια Διανομή [1] ή μεταγενέστερη, Διεθνής Έκδοση. Εξαιρούνται τα αυτοτελή έργα τρίτων π.χ. φωτογραφίες, διαγράμματα κ.λ.π., τα οποία εμπεριέχονται σε αυτό και τα οποία αναφέρονται μαζί με τους όρους χρήσης τους στο «Σημείωμα Χρήσης Έργων Τρίτων».



Ο δικαιούχος μπορεί να παρέχει στον αδειοδόχο ξεχωριστή άδεια να χρησιμοποιεί το έργο για εμπορική χρήση, εφόσον αυτό του ζητηθεί.

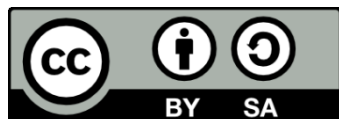
[1] <http://creativecommons.org/licenses/by-sa/4.0/>





Τέλος ενότητας

Επεξεργασία: Άννα Μπίσμπα
Θεσσαλονίκη, Εαρινό Εξάμηνο 2014-2015



Ευρωπαϊκή Ένωση
Ευρωπαϊκό Κοινωνικό Ταμείο



ΥΠΟΥΡΓΕΙΟ ΠΑΙΔΕΙΑΣ ΚΑΙ ΘΡΗΣΚΕΥΜΑΤΩΝ
ΕΙΔΙΚΗ ΥΠΗΡΕΣΙΑ ΔΙΑΧΕΙΡΙΣΗΣ

Με τη συγχρηματοδότηση της Ελλάδας και της Ευρωπαϊκής Ένωσης



ΕΥΡΩΠΑΪΚΟ ΚΟΙΝΩΝΙΚΟ ΤΑΜΕΙΟ



ΑΡΙΣΤΟΤΕΛΕΙΟ
ΠΑΝΕΠΙΣΤΗΜΙΟ
ΘΕΣΣΑΛΟΝΙΚΗΣ

Σημειώματα

Διατήρηση Σημειωμάτων

Οποιαδήποτε αναπαραγωγή ή διασκευή του υλικού θα πρέπει να συμπεριλαμβάνει:

- το Σημείωμα Αναφοράς
- το Σημείωμα Αδειοδότησης
- τη δήλωση Διατήρησης Σημειωμάτων
- το Σημείωμα Χρήσης Έργων Τρίτων (εφόσον υπάρχει)

μαζί με τους συνοδευόμενους υπερσυνδέσμους.

