

Moral Degradation as Reflected by the Epic Theatre: A Study in Bertolt Brecht's Mother Courage and Edward Bond's Saved

Dr. Raad Kareem Abd Aun
Ula Muhsin Abdul Hasan

ABSTRACT

Epic theatre is a style of dramatic writing developed in Germany in 1920s. This theatre has been intended to be a stimulant to the audience to assess and judge the events happening on the stage. Being didactic, epic theatre questions the major defects of the society.

This paper tackles the moral degradation as dealt with in two important epic plays: Bertolt Brecht's *Mother Courage and Her Children* and Edward Bond's *Saved*. The paper consists of three chapters and a conclusion. The first chapter passes through the important features of epic theatre with references to Brecht and Bond. The second chapter deals with Brecht's well-known epic play *Mother Courage and Her children* discussing how the play demonstrates the moral degradation directly resulting from war. The third chapter is dedicated to Edward Bond's *Saved* which depicts the defects of the English society in the sixties.

The conclusion summarizes the findings of the study. Then, the paper ends with the bibliography.

Chapter One

Introduction: Epic Theatre

The term "epic theatre", which is invented by Erwin Piscator¹ and adopted by Bertolt Brecht (1898-1956), refers to a form of drama developed in Germany in the 1920s. The main point of epic theatre is that it attracts the spectator's mind more than his feelings. Brecht has followed the epic theatre because he has realized that the traditional theatre of his time is inadequate for his purposes.²

The epic theatre has been established against the restrictive rules of the traditional theatre particularly of the well-made plays. This results in making plays which are free from the restrictive unities of time and place.³

By this theatre, Brecht tries to awaken the audience's critical faculties and enable them to seek the solution for their problems. To achieve his dramatic purposes, Brecht has followed various techniques. The first is to make the audience feel that what is presented on the stage is just a play and that the characters are mere actors. Hence, Brecht employs the effect of alienation instead of the identification which usually happens to the audience in the traditional theatre.⁴

The Alienation-Effect is the key technique in Brecht's drama. He believes that the audience should be kept awakened to think of the strange social incidents and not to take them for granted. This enables the spectators to criticize constructively the social defects.⁵ Thus, the alienation effect requires to detach the audience from the play's performance. The audience should control their emotional identification with the characters and realize that what they watch is just a theatrical performance.

The other point which is essential to create the alienation effect is related to the actor who should not lose himself in the process of acting the character. He must speak the incidents just as they happen to someone else, i.e., he must act the character from without and not within. This is to make him conscious and aware of the play's intention and to keep him at a distance from what happens on the stage.⁶

J. L. Styan comments that the actor in the epic theatre has a social critical attitude and imagines himself a leader of a group of people discussing a problem. Hence, it is noticeable that the actor sometimes addresses the audience directly. He may play the role of a narrator or even draw the audience's attention to the stage directions. Therefore, the epic actor has to show the character rather than identify himself with it.⁷

Beside its reformation function, epic theatre is also called a "lyric theatre". But the songs here have their significance because they contribute in the enforcement of the alienation effect. The songs enable the audience to be alert by breaking the continuity of the action.⁸

In certain songs, the actors step aside of their roles and address the audience directly before reciting the songs. Some songs are placed at the beginning of the scene to give a general idea about it. Other songs are used to convey a lesson to the audience or narrate the previous history of a character.⁹

Another traceable feature of the epic theatre is the contradiction in the character. Hence, a character may be heard uttering an opinion that is related to reason. But in another instance, the same character may step aside from his role and reflect a different, emotional opinion. He may be the mouthpiece of the playwright in other instances.^{١٠}

It is worth mentioning that the dramatic structure of the epic plays is episodic which is a way followed to give the audience a chance to think and judge. Brecht does not adopt the linear development for the events because the spectator would be taken to the final destination without having a break to judge. Contrarily, the epic events run in curves and each scene or episode stands alone by itself.^{١١}

Another thing which Brecht believes in is the "exaggeration" in the nature of the events. He thinks that it is useful to shock the audience and wake them up. The illogicality and unfamiliarity of the events are meant by the playwright to prevent the audience from being "lulled" into sleep.^{١٢}

The other element that is related to the structural alienation of the epic play is the "open end". Since it is rational rather than emotional, the epic play does not lead the spectator to a final, convincing destination. This open ending goes suitably with the aim of epic drama that is to take decisions from the audience. Sometimes, Brecht links the end of the play to its beginning in order to reflect the continuity of the action and to force the audience to reconsider it again.^{١٣}

Because one of the aims of the epic drama is to shed light upon the defects of the society, most of the characters are not given names but titles related to their jobs such as the cook, the chaplain, the soldier...etc. This is to generalize the problems presented by the play and to give a universal touch to the performance. This is part of the didacticism of the epic theatre.^{١٤}

Martin Esslin mentions that didacticism is the core of epic drama and adds that the didactic element becomes an end in itself. It lies in everything on the stage: the action, the setting, the characters and their relations. In fact, the didactic element of the epic theatre is closely related to Brecht's belief in the educational role of art being the active power to change the conditions of the society.^{١٥}

Because the epic theatre is initially a political one, the war and its direct or indirect effects are frequently tackled in this theatre. Part of Brecht's aim is to reveal how the social condition of man and his life is determined by the political system. Brecht attempts to prove that the corrupted political system is the real cause of man's suffering so he urges the people to struggle against it.^{١٦}

One of the prominent playwrights who is influenced by epic theatre is Edward Bond (١٩٣٥-). He believes that the society can be changed only through its involvement in the problems of life. He also thinks that modern society is irrational because justice is increasingly denied by a society controlled by violence and repression and threatened by science and technology. Therefore, Bond's theatre frequently presents irrational actions on the stage to instigate the audience to think of the irrationality outside.^{١٧}

For Bond, the traditional play is outdated because it aims at reassuring the audience about their society. Reflecting upon the hypnotic effect of the traditional theatre, Bond says:

[The audience] went along, usually after dinner. They saw a problem. The problem made more complex until a climax was reached – and then they were shown how the problem could be solved. . . And that seems to me to be what the theatre should not do. It should not reassure people about the conditions of society. It can reassure them about their strength to alter society.^{١٨}

Hence, according to epic theatre, the stage is the place which is to be used for instructing, educating, and urging the audience to look thoughtfully at their problems and find the suitable solution.

Chapter Two

Bertolt Brecht's *Mother Courage and Her Children*

Mother Courage and Her Children, performed in ١٩٤١, is a twelve scene play that tackles the thirty year war (١٦١٨-١٦٤٨) between Sweden and Poland. It is considered by some critics to be Brecht's masterpiece. With its episodic technique, the play ignores the traditional cause-and-effect plot which begins with exposition, reaches the climax and ends with resolution.^{١٩}

It is noticeable that one of the main themes of the play is the moral degradation as a direct result of war. Each scene presents a variation of this theme because the play is episodic in structure. The events of the opening scene take place on a highway outside a Swedish town. A recruiting officer and a sergeant are talking together about the people who become indifferent to the war that is going on. The recruiter is complaining that he is unable to enlist new soldiers because the people become lazy and disordered. He makes a comparison between war and peace saying that in peace, order and organization are completely lost whereas these are the very things which war demands. From the very beginning, the moral degradation is revealed when the recruiter tries to twist the facts. He does so because he is one of the profiteers of war. For him, war is associated with organization and order, not destruction and ruin. The sergeant confirms the recruiter's ideas: "Where's [the people's] sense of morality to come from? Peace – that's just a mess; take a war to restore order. Peacetime, the human race runs wild"^{١٠}. Then, the recruiter and the sergeant meet Mother Courage who is singing. The song gives an idea about her profession as a canteen woman. Besides, she advises the soldiers to fill their stomachs with drink and food before their impending death.^{١١}

Another hint about the moral degradation caused by war is that each of Courage's children has a different father from a different country. Therefore, her three children represent three different nationalities. The audience feel that this woman is not chaste when she refers to her children's different fathers for they might not have been her husbands. When a confrontation is about to happen between the recruiter and her son, Eilif, Courage's degradation is revealed. She says threateningly "Sergeant, I'll tell the colonel. He'll have you both in irons. The lieutenant's going out with my daughter"^(٨).^{١٢}

Because the recruiter realizes that Courage will forget her instinct as a mother for the sake of her business, he asks the sergeant to engage her in a deal. The sergeant drags her to the rear of the wagon to give a chance to the recruiter to take Eilif. As the sergeant gives her half florin for the belt, she bites the coin to check its genuineness. This is an indicator that during war, cheating and forgery prevail. However, with all her shrewdness and wittiness, she does not understand the sergeant's trick when she follows him to the back of the wagon. This is because her commercial spirit is stronger than her motherly feelings. This is the very idea which Brecht intends to emphasize. He does not want the audience to feel sympathy towards Courage; contrastingly, he wants to make the audience realize that during war, even motherhood is deformed.^{١٣}

At the end of the scene, when Courage discovers that Eilif has been taken away by the recruiter, the sergeant tells her that she must make some sacrifice for the war which she lives on. Here, the sergeant becomes the mouthpiece of the playwright when he makes clear that all people, even the profiteers, are victimized by war: "Like the war to nourish you? / Have to feed it something too"^(١٣).^{١٤}

In Scene Two, the Swedish commander feels greatly impressed by Eilif's achievement of killing some peasants and taking their oxen for the soldiers. During war, killing and looting are considered heroism. Ironically, the same deed is going to be repeated by Eilif during peace but he will be executed for it. The scene ends with Eilif and his mother singing "The Song of the Girl and the Soldier" which hints that the actual fate of most soldiers is a premature death.^{١٥}

Scene Three begins with another image of moral degradation when the Armourer wants to sell the troops' munitions to Courage. He reveals his utilitarian slogan when he addresses Courage, "You scratch my back and I'll scratch yours"^(١٤). After this bargain with the Armourer, a pretty woman by the name of Yvette Pottier appears talking to Courage telling her how the degraded circumstances of war have driven her to be a prostitute. She sings "The Fraternization Song" which dramatizes Yvette's story and also interrupts any possible process of identification with Yvette on the part of the audience:

When I was only sixteen
The foe came into our land.
He laid aside his saber
And with a smile he took my hand.^(١٥)

It is worth mentioning that the Chaplain represents another kind of "prostitution" because he quickly

adjusts himself to the changing conditions. At the beginning, he calls it "a war of faith . . . a special one, fought for the faith and therefore pleasing to God"^(٢٥). But after the sudden attack of the Catholics, his life becomes at the stake so he hoists a Catholic flag upon Courage's wagon and declares his support to the Catholic faith.^{٢٦}

Another episode which portrays an image for the moral degradation is related to Swiss Cheese. When he is taken into the custody of the Catholics, his mother sends Yvette, the prostitute, to bribe the sergeant to release him. After Yvette's negotiation, the Catholic sergeant is willing to release his prisoner if he is given a bribe of two hundred guilders. Ironically, Mother Courage thanks God for the moral degradation of the people because she can use it to release her son: " Thank the Lord they're corruptible. After all, they ain't wolves, just humans out for money. Corruption in humans is same as compassion in God. Corruption's our only hope"^(٢٧).

But in such a degraded condition, Swiss Cheese's honesty has no place. After a long bargaining on the part of Courage, Swiss Cheese is shot. Even his mother is after her own interest because while haggling, she hopes to recompense her bribe by the money of the cash-box. Once she knows that the cash-box is lost in the river, she hesitates and sacrifices her son's life.^{٢٨}

In Scene Four, Brecht continues presenting variations of moral degradation during war. Here, a young soldier is angry because he has been deprived of his reward while the captain is enjoying himself with drinks and women. The audience are instigated by the soldier's helplessness towards the injustice done to him by the captain.

During war, people only think of their interest. This is what Scene Five sheds light upon. A group of peasants is brought wounded but Mother Courage refuses to bandage them with the shirts which she keeps for sale. War enforces Courage's commercial spirit at the expense of her human feelings. Katrin who rescues the baby from the ruin is even advised by Courage not to be too kind because during war everyone seeks one's safety.^{٢٩}

Scene Six presents an ironic situation that reflects the degradation of the army. Once the general who is supposed to be the victory maker is dead, he is forgotten because his funeral is not attended by the soldiers.

Moreover, because of the chaos of war, Katrin is molested and attacked by a soldier upon her return from the market. Although Katrin has got a wound on her face, her mother tries to console her saying that her deformity would keep the soldiers away and ensure her safety. Complaining to the audience of the hardships she has undergone because of war, Courage steps aside from her role being a profiteer of war and declares at the end of the scene, "War be damned"^(٣٠).^{٣٠}

In Scene Eight, the Chaplain describes Courage as the "hyena of the battlefield"^(٣١) and reminds her that no one can escape the destruction of war. Hence, Eilif who has been greatly appreciated for his heroic deeds is brought now in the custody of two armed soldiers. He is going to be executed because he has attacked a peasant family and robbed the cattle.

In Scene Nine, the Cook directly addresses the audience singing:

You saw sagacious Solomon
You know what came of him
To him complexities seemed plain
He cursed the hour that gave birth to him
.....
It's wisdom that had brought him to this state
How fortunate the man with none!^(٣٢)

The song points out that because moral degradation dominates the world, any human virtue is futile. King Solomon falls for his wisdom, Caesar for bravery and Socrates for honesty.^{٣١}

It is interesting that the Cook speaks, here, as a moralist although he himself has a previous negative behaviour in the play because he has been the reason of Yvette's fall. This change of behaviour is part of

the character in an epic drama.

In Scene Eleven, ironically, the dumb Kattrin tries to warn the society against the moral degradation. This is because the Catholic soldiers intend to begin a sudden attack on a sleeping town in order to kill the civilians including innocent children. Kattrin climbs to the top of the farm-house sending the alarm by beating a drum. Hence, the Catholic lieutenant shoots Kattrin to muffle her "voice". Silencing Kattrin in this brutal way is to show the audience the degradation of the world which urges even a dumb girl to "shout".⁷⁷

After the pitiful death of Kattrin, Mother Courage alienates the audience in the final scene by attaching herself to business despite all the tribulations she has undergone. Pulling her wagon by herself and following the regiment, Courage says that she would resume her business as a canteen-woman. This is to say, in a degraded world, feelings are to be swept aside.⁷⁸

Chapter Three

Edward Bond's *Saved*

Edward Bond's *Saved*, performed in 1960, has become one of the well-known plays in the twentieth century English theatre. The play with its episodic structure, which consists of thirteen scenes, delves into the lives of South London youths suppressed by a brutal economic and social system and turned into lifeless entities full of violence, aggression and degradation.⁷⁹

The audience is introduced early to the moral degradation of the social structure when Pam, a twenty-three year old woman living with her father and mother, picks up a young man, Len, from somewhere and brings him home just to have a physical relation with him. Pam and Len do not know even the name of each other so Len appears to be coy at the beginning. He tries to avoid being close to Pam. They exchange some filthy jokes in an attempt to remove the barriers between them. For example, when he asks her about the number of men she has brought to her house that week, she jokingly says that the week has not finished yet! In return, she asks him:

Pam: What about you an' girls?

Len: Can't count over sixty.⁸⁰

It seems that Pam is used to having affairs with men in her house because she takes the initiative when Len shows some apprehension. This is clear in the stage direction which finalizes the first scene: "[Pam] comes to the sofa and starts to undo his belt" (19).⁸¹

In Scene Two, Len becomes a resident in Pam's house. The emptiness of their life is revealed in the aimless speeches held by Len and Pam about a jacket which she wants to knit for him. Then, Len asks her about her parents, Harry and Mary. She reflects that they never talk to each other because they lose their marital affections. All what concerns Mary is the money left by Harry on the hearth:

Pam: Nothin' t' say. 'E puts 'er money over the fire every Friday, an' Thass all there is.

Len: Whass she say about 'im?

Pam: She never mentions 'im an' 'e never mentions 'er. I don' wanna talk about it.

Len: They never mention each other?

Pam: I never 'eard 'em. (20)

Moreover, Pam mentions that she has a young brother who has been killed by "A bomb in a park" (24). This incident, as she says, has a horrible effect on her parents' life. It is worth mentioning that her brother's death in the park during war will be followed by her baby's death in that same park during peace in Scene Six. It is a clear reference that the modern life has become so degraded that even children are victimized due to war or its consequences.⁸²

It is natural, however, that Pam's family disintegration caused by the modern hard conditions has pushed her to the aimless life she is leading. This is why she is bothered by Len's questions about her family's life saying that she does not want to talk about the whole subject. Then, Len begins to recite a song which expresses the idea that man has lost his human communication so he has to befriend

animals.

Scene Three begins with a group of youths talking about their degraded life which is full of drugs and girls. Again the same image of a child being killed is repeated when Pete refers to a speedy lorry that has run over a kid. Commenting on the moral degradation demonstrated by the play, Bond says "It is something the audience can and should recognize, although it is onstage, it is something that, just as properly, belongs to the audience and its world, however much it may wish to deny it".^{٣٨}

Scene Four presents Pam's parents, Harry and Mary, who do their domestic affairs without any affectionate touch between them, as the stage direction clearly illustrates at the beginning of the scene. Pam appears wearing a slip and carrying "a hair brush and cosmetics" (٣٤). She begins making up her face erotically so her mother rebukes her for doing that. Ironically, Mary is going to do the same thing later on in front of Len. The moral degradation is also shown when Pam has given birth to a baby she claims to be Fred's, one of Len's friends. With the TV very loud, the family appear quarrelling with each other for trivial causes. The chaos gets extremely bothering because Pam's baby "goes on crying without a break until the end of the scene"(٣٦). The audience is instigated for no one reveals the least care for the baby or attempts to quiet it down. Pam's motherless feelings reach the utmost when she requests her mother "Can I put the kid in your room?"(٤١) so that she would be alone with Fred in her own room. Scenes like these, as Bond argues, are meant to "force the audience to say something like 'that is life for people in our society: and people can bear it and live well in it'".^{٣٩} Scene Five which is a prelude for the following master scene shows more images for Pam's indulgence in lust and sensuousness. No matter how Len tries to attract Pam's attention to her child, she does not move at all. Scene Six represents the climax of the moral degradation when Pam's baby is stoned by the youths including its own father, Fred. While Pam is eating chocolate, she hypnotizes the baby with an aspirin and brings it in a pram to the park where Fred and his friends are reveling. The horrible killing of the baby begins with the men pushing the pram in which the infant is asleep. When the game heats up, they spit, punch and hit the baby. Then, they rub its face with its shit and ultimately stone it. They commit the crime while singing:

Rock a bye baby on a tree top
When the wind blows the cradle will rock
When the bough breaks the cradle will fall
And down will come baby and cradle and tree
An' bash its little brains out an' dad'll scoop
'em up and use 'em for bait.(٦٣)

Reflecting on this scene, Bond says "This scene is an echo from my adolescence. The stones cast into the pram to kill the baby are like the bombs of Nazi air raids".^{٤٠}

This child-murder scene represents a fearful image for a futureless society in which the promise and the hope are annihilated in a terrible way. Some people may think that it is something cruel on the dramatist's part to present such a horrible scene. But they overlook the fact that what has happened to the baby is no less horrible than what is happening to its mother and father, Pam and Fred, who are dead alive because they undergo a spiritual vacuum.^{٤١}

Commenting on the child-murder scene, Errol Durbach says:

What Bond asks us to see in *Saved* is an image of the social structure as a hierarchy of aggressors and victims, the strong brutalizing the weak and the weak brutalizing the even weaker, until the existence of the whole is jeopardized by the murder of the child – at once the weakest element of this society but also its hope for the future.^{٤٢}

The unfamiliarity of the scene is, for some critics, meant to traumatize the audience's consciousness so that they are kept on their toes and instigated to think of a change.^{٤٣}

After the climactic scene of the child-murder, the events of the play continue showing different images of moral degradation. For instance, Scene Seven presents Len bribing the guard with some cigarettes so that he can get in to see Fred in prison. In Scene Nine, Mary, who is fifty-three, tries to seduce Len, her daughter's previous boy-friend. While pulling up her stocking, she addresses Len "Yer

got a do somethin' t' entertain yerself" (^^). Pam's aimless and meaningless life is described when she says in Scene Eleven "The baby's dead. They're all gone. It's the only way. I can't go on. Yer can't call it living" (^^-^^). This speech by Pam may represent a momentary self-recognition which is a feature of the characters in the epic theatre. But shortly afterwards, Pam resumes her degraded life when Len addresses Harry, in the penultimate scene "[Pam] got someone with 'er. Could a swore I 'eard someone" (^^).⁴⁴

In the same scene, there is a reference to war images that remain engraved in Harry's mind. He describes to Len the horror of war:

Yer never saw the bleeders, 'ceptin' prisoners or dead. Well, I did once. I was in a room. Some bloke stood up in the door. Lost, I expect. I shot 'im. 'E fell down. Like a coat fallin' off a 'anger, I always say. Not a word. (^^)

The penultimate scene finalizes with Harry's bitter complaint to Len of his cold domestic life. Harry affirms to Len that his wife, Mary, like Pam, would bring another man as soon as her husband is gone.

In the final scene, Len appears trying to mend the chair which has been broken by Harry. By doing that, Len asserts his belongingness to those people whom he does not intend to leave. But Len's final stoical choice to endure the living of these people at their worst and most helpless condition is made because the whole society is not any better.⁴⁵

Chapter Four Conclusion

The twentieth century has not nearly left happy memories in man's mind. In addition to the first world war and its catastrophic outcomes on the human race, the great economic Depression has hit America and Europe causing man to reconsider the values of his life. The world becomes materialistic and the people live according to jungle laws i.e. the survival for the strongest leading to a few strong people living at the expense of the others. Even the intellectuals suffer because they have been disappointed with a world that is morally degraded and full of exploitation, misery, starvation, unemployment, unfaithfulness, and loss of trust in everything.

But these intellectuals and men of letters try to do their best to awaken the people to the moral degradation of their reality. Among the dramatists who attempt to warn the world of the devastating consequences of war is Bertolt Brecht. His well-known play, *Mother Courage and Her Children*, is composed in a way that arouses horror of war and the moral degradation resulting from it. The main character, Mother Courage, is presented on the stage as a negative character that alienates the audience and creates in them a feeling of resentment and repugnance.

Mother Courage is described as the "hyena of the battlefield" because she advocates war and feels unhappy at the return of peace. She is the representative of the profiteers of war who live on the death of others. Throughout the play, she is presented as a businesswoman rather than a mother. For example, she loses Eilif, Swiss Cheese, and Katrin while bargaining and doing business. Eilif is snatched by the recruiter while she has been offering the belt to the sergeant. Swiss Cheese is shot because she bargains a lot with Yvette Pottier about the bribe. Her commercial greed is shown when she goes to the town to make some money leaving Katrin behind to her hard destiny with the peasant family. Despite her tribulations, she gives no sign that she would withdraw from war so at the end of the play, she begins to pull her wagon by herself saying that she must start her business again.

The playwright says that in the degraded circumstances caused by war, even motherhood is deformed. Using alienation technique in *Mother Courage and Her Children*, Brecht hopes that his audience, unlike Mother Courage who has learnt nothing from her "sad" experiences, would understand the play correctly and learn something about the moral degradation of war.

The English playwright, Edward Bond, who is influenced by Brecht and the epic theatre, reflects upon the possible misunderstanding of *Mother Courage and Her Children*: "*Mother Courage* is the most frightening play I know. There is this monstrous woman who kills her family....To say that this destructive woman is heroic seems to me a total misunderstanding".⁴⁶

Following nearly the same epic techniques of *Mother Courage*, Bond's *Saved* depicts the moral

degradation of the English society resulting indirectly from the second world war. Unlike *Mother Courage*, the events in *Saved* are not set in a battlefield; yet, there are some references to the effects of war upon the society. Even the title of the play "Saved" is indicative for it refers to the world that needs to be saved and purified from its moral degradation. This happens when the audience are motivated to think of the society in which the play takes place. That society is full of dreariness, futurelessness, unfaithfulness, destruction, and death. In addition to Pam's lecherous life and her family disintegration shown throughout the play, *Saved* aims at shocking the conscience of the society when it lays the corpse of the baby upon its doorstep. The audience that is alienated by the baby's killing is motivated to realize that the youths who stone the baby to death are no less victims of the society than the baby itself. Their aggression is a reaction to the violence imposed upon them by the system and represented by the cultural and emotional deprivation of most people, children and youths. Ultimately, both *Mother Courage* and *Saved* can be seen as playing complementary roles in reflecting the moral degradation of the modern society in the twentieth century. The former shows the degradation as a direct effect of war whereas the latter completes the image by demonstrating the indirect impact of the second world war upon the society in the sixties.

NOTES

¹ Erwin Piscator (١٨٩٣-١٩٦٦) is a German director and dramatist who has invented the epic theatre to convey social and political messages to modern society. He has produced many dramatic works such as *War and Peace* written in ١٩٣٦.

John Russel Taylor, *The Penguin Dictionary of the Theatre* (London: Methuen & COLTD, ١٩٦٧), s.v. "Epic Theatre".

² Kathleen Morner and Ralph Rausch, *From Absurd to Zeitgeist: the Compact Guide to Literary Terms*, (Illinois: Contemporary Publishing Company, ١٩٩٧), s.v. "Epic Theatre".

³ John Gassner, *Direction in Modern Theatre and Drama: Form and Idea in Modern Theatre*, (New York: Holt Rinehart and Winston Inc., ١٩٦٦), ١١٣.

⁴ Raymond Williams, *Modern Tragedy*, (London: Chatto and Windus, ١٩٦٦), ٢٠٢.

⁵ Taylor, s.v. "Brecht, Bertolt".

⁶ Ibid.

⁷ J.L. Styan, *Modern Drama in Theory and Practice: Expressionism and Epic Theatre*, (New York: Cambridge University Press, ١٩٨١), ١٤٢-١٤٣.

⁸ Martin Esslin, *Brecht: The Man and His work*, (New York: Doubleday and Company Inc., ١٩٦١), ١٣٧.

⁹ J.L. Styan, *The Dark Comedy: the Development of Modern Comic Tragedy*, (London: Cambridge University Press, ١٩٦٨), ١٧٢.

¹⁰ Esslin, ٢٤٩.

¹¹ Bertolt Brecht, *Brecht on Theatre*, trans. John Willett. (London: Methuen LTD, ١٩٦٤), ٣٧.

¹² Jennifer D. Lackey, "Bertolt Brecht and the Alienation Effect in Theatre" <www.geocities.com> (Accessed on ٩-٨-٢٠١١)

¹³ Raymond Williams, *Drama from Ibsen to Brecht*, (Harmonds Worth: Penguin Books, ١٩٧٣), ٣١٨-٣١٩.

¹⁴ Eric Bentley, *The Playwright as a Thinker: A Study of Drama in Modern Times*, (New York: The World Publishing Company, ١٩٤٦), ٢٢٥.

¹⁵ Esslin, ٢٠٤.

¹⁶ Williams, *Modern Tragedy*, ١٩١.

¹⁷ Daniel R. Jones, "Edward Bond's Rational Theatre". <<http://www.jstor.org/stable/3207412>> (Accessed on ١٦,٧,٢٠١١)

¹⁸ Karl Heinz Stoll, "Interviews with Edward Bond and Arnold Wesker". <<http://www.jstor.org/stable/440583>> (Accessed on ١٦,٧,٢٠١١)

- ¹⁹ Myron Matlaw, *Modern World Drama*, (New York: E. P. Dutton & Co., Inc., 1972), 242.
- ²⁰ Bertolt Brecht, *Mother Courage and Her Children*, trans. John Willett, (London: Methuen, 1983),
- ²¹ All the subsequent references to the text are taken from this edition and the pages will be cited parenthetically.
- ²² Martin Esslin, *Brecht: A Choice of Evils: A Critical Study of the Man, His Work and His Opinions*, (London: Methuen, 1980), 92-3.
- ²³ Ibid., 94.
- ²⁴ John Michael Koroly, "Mother Courage and Her Children" <www.oobr.com> (Accessed on 9, 8, 2011)
- ²⁵ Ji Joo Hyoung "Failure as Epic Theatre: Brecht's *Mother Courage and Her Children*" <www.lancs.ac.uk> (Accessed on 9-8-2011).
- ²⁶ Ibid.
- ²⁷ Walter Benjamin, *Bertolt Brecht*, (Maspero: Petite Collection Maspero, 1974), 104-105.
- ²⁸ Ibid., 106-107.
- ²⁹ Jeffrey Dawson "Brecht" <<http://hsc.csu.edu>> (Accessed on 10-8-2011)
- ³⁰ Raymond Williams, *Drama from Ibsen to Brecht*, 110-111.
- ³¹ Ibid., 114-15.
- ³² Bertolt Brecht, *Brecht on Theatre*, 124.
- ³³ Ibid., 128-131.
- ³⁴ J. L. Styan, *Modern Drama in Theory and Practice*, 108.
- ³⁵ Stanton B. Garner, "Post-Brechtian Anatomies: Wiess, Bond, and the Politics of Embodiment", <<http://jstor.org/stable/3207702>> (Accessed on 16, 7, 2011).
- ³⁶ Edward Bond, *Saved* (London: Methuen Publishing Ltd, 2000), 11. All the subsequent references to the text will be taken from this edition and the pages will be cited parenthetically.
- ³⁷ Malcolm Hay and Philip Roberts, *Bond: A Study of his Plays* (London: Eyre Methuen, 1980), 77-78.
- ³⁸ Ibid., 76.
- ³⁹ John Worthen, "Endings and beginnings: Edward Bond and the Shock of Recognition", <<http://www.jstor.org/stable/3207280>> (Accessed on 16, 7, 2011).
- ⁴⁰ Ibid.
- ⁴¹ Rosette Clémentine Lamont, "Edward Bond's DE-LEAR-IUM", <<http://www.jstor.org/stable/32091942>>, (Accessed on 16, 7, 2011).
- ⁴² David Ian Rabey, *English Drama Since 1940*, (London: Pearson Education Limited, 2003), 79-80.
- ⁴³ Errol Durbach, "'Kindermord' in the Plays of Edward Bond", <<http://www.jstor.org/stable/3207281>>, (Accessed on 16, 7, 2011).
- ⁴⁴ Hey, 29.
- ⁴⁵ Rabey, 81.
- ⁴⁶ Hay, 87.
- ⁴⁷ <<http://www.jstor.org/stable/3205083>> (Accessed on 16, 7, 2011)

BIBLIOGRAPHY

- Benjamin, Walter. *Bertolt Brecht*. Maspero: Petite Collection Maspero, 1974.
- Bentley, Eric. *The Playwright as a Thinker: A Study of Drama in Modern Times*. New York: The World Publishing Company, 1946.
- Bond, Edward. *Saved*. London: Methuen Publishing Ltd, 2000.
- Brecht, Bertolt. *Brecht on Theatre*. trans. John Willett. London: Methuen

LTD, ١٩٦٤

..... *Mother Courage and Her Children*, trans. John Willett.

London: Methuen, ١٩٨٣.

Dawson, Jeffrey. "Brecht" <<http://hsc.csu.edu>> (Accessed on ١٥-٨-٢٠١١)

Durbach, Errol. " 'Kindermord' in the Plays of Edward bond". <<http://www.jstor.org/stable/٣٢٠٦٣٨١>>, (Accessed on ١٦,٧,٢٠١١).

Esslin, Martin. *Brecht: The Man and His work*. New York: Doubleday and Company Inc., ١٩٦١

..... *Brecht: A Choice of Evils: A Critical Study of the Man, His Work and His Opinions*. London: Methuen, ١٩٨٠.

Garner, Stanton B. "Post-Brechtian Anatomies: Wiess, Bond, and the Politics of Embodiment", <<http://jstor.org/stable/٣٢٠٧٧٥٢>> (Accessed on ١٦,٧,٢٠١١).

Gassner, John. *Direction in Modern Theatre and Drama: Form and Idea in Modern Theatre*. New York: Holt Rinehart and Winston Inc., ١٩٦٦.

Hay, Malcolm and Philip Roberts, *Bond: A Study of his Plays*. London: Eyre Methuen, ١٩٨٠.

Hyoung, Ji Joo. "Failure as Epic Theatre: Brecht's *Mother Courage and Her Children*" <www.lancs.ac.uk> (Accessed on ٩-٨-٢٠١١).

Jones, Daniel R. "Edward Bond's Rational Theatre". <<http://www.jstor.org/stable/٣٢٠٧٤١٢>> (Accessed on ١٦,٧,٢٠١١)

Koroly, John Michael. "Mother Courage and Her Children" <www.oobr.com> (Accessed on ٩,٨,٢٠١١)

Lackey, Jennifer D. "Bertolt Brecht and the Alienation Effect in Theatre" <www.geocities.com> (Accessed on ٩-٨-٢٠١١)

Lamont, Rosette Clémentine. "Edward Bond's DE-LEAR - IUM", <<http://www.jstor.org/stable/٢٥٠٩١٩٤٢>>, (Accessed on ١٦,٧,٢٠١١).

Matlaw, Myron *Modern World Drama*. New York: E. P. Dutton & Co., Inc., ١٩٧٢.

Morner, Kathleen and Ralph Rausch, *From Absurd to Zeitgeist: the Compact Guide to Literary Terms*. Illinois: Contemporary Publishing Company, ١٩٩٧.

Rabey, David Ian *English Drama Since 1940*. London: Pearson Education Limited, ٢٠٠٣.

Stoll, Karl Heinz. "Interviews with Edward Bond and Arnold Wesker". <<http://www.jstor.org/stable/٤٤٠٥٨٣>> (Accessed on ١٦,٧,٢٠١١)

Styan, J.L. *The Dark Comedy: the Development of Modern Comic Tragedy*. London: Cambridge University Press, ١٩٦٨.

..... *Modern Drama in Theory and Practice: Expressionism and Epic Theatre*. New York: Cambridge University Press, ١٩٨١.

Taylor, John Russel. *The Penguin Dictionary of the Theatre*. London: Methuen and COLTD., ١٩٦٧.

Williams, Raymond. *Modern Tragedy*. London: Chatto and Windus, ١٩٦٦.

..... *Drama from Ibsen to Brecht*. Harmondsworth: Penguin Books, ١٩٧٣.

Worthen, John "Endings and beginnings: Edward Bond and the Shock of Recognition", <<http://www.jstor.org/stable/٣٢٠٦٣٨٠>> (Accessed on ١٦,٧,٢٠١١).

<<http://www.jstor.org/stable/٤٤٠٥٨٣>> (Accessed on ١٦,٧,٢٠١١).