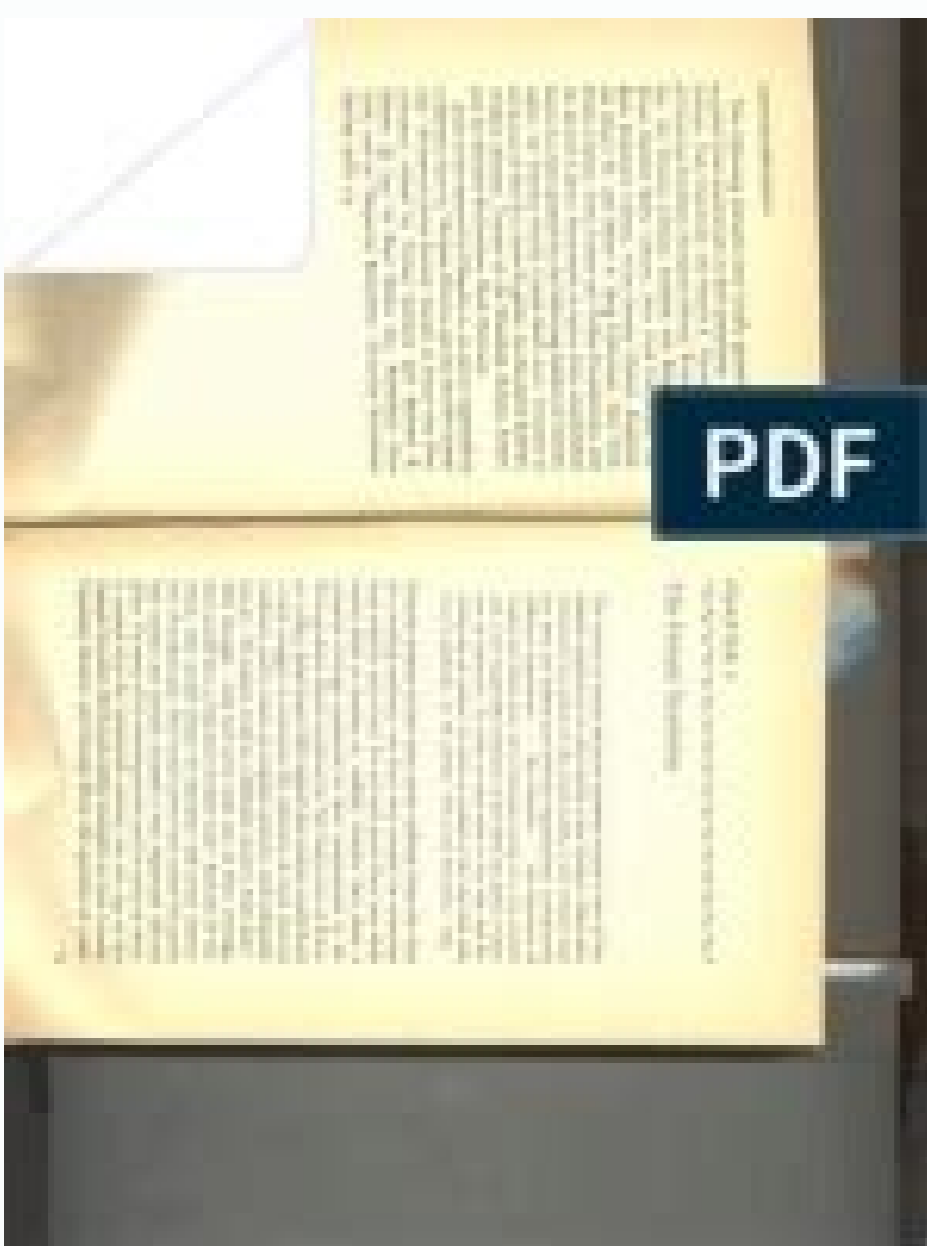




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**Brecht's Epic Theatre as a Modern Avant-Garde and Its Influence on Postmodern Theatre/Drama**

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*"It is safe to predict that Brecht's work will become increasingly important for us, not only because it is great, but because it is exemplary as well." (Richard Barthes)*

**Abstract:** As one of the most influential figures in theatre, Bertolt Brecht has changed his legacy in the world theatre. His search for a new kind of theatre made his theatre a modern avant-garde which has left its traces in postmodern theatre. This paper aims to investigate Brecht's epic theatre as a modern avant-garde and its influence in postmodern theatre. His epic theatre was in fact a revolt against the main stream modern theatre in which Brecht openly declares that theatre should be "political". Brecht's theatre was so influential that his theatre becomes reference in the postmodern theatre.

**Key words:** epic theatre, Bertolt Brecht, avant-garde, postmodern, propaganda.

Bertolt Brecht was a modern man. He grew as a dramatist in a world where modern ideas were at war, trying to prove which one was the best. Liberalism was head to head with communism and capitalism was facing the new born socialism. The war was complicated by socialism's variants, one of which was the fierce social nationalism mentioned in Hitler's Nation. During this period, as an artist Brecht was fascinated by Marx's ideas, which put him in the socialist line. Richard Barthes even clearly calls him a Marxist (Worthen, 1993, p. 77).

Literaturwissenschaft / Theaterwissenschaft



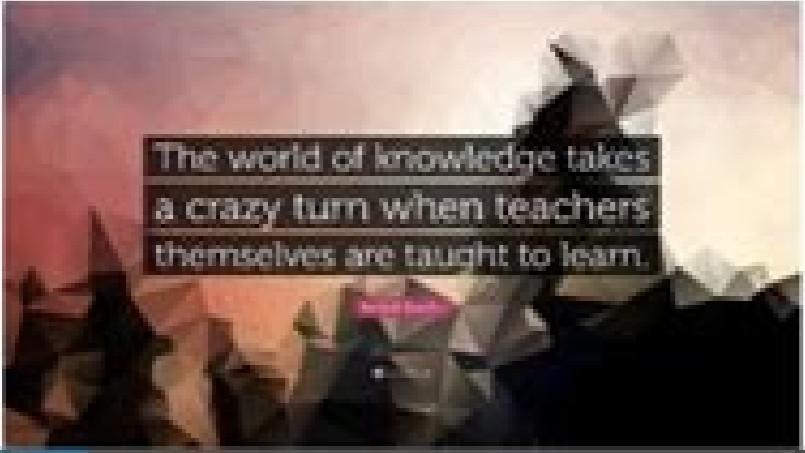
Julia Schwaner, Ineske Pottmann, Patricia Kreyen, Lena Jäger, Christian Känel, Markus Bueger, Inge de Pree

**Der Brecht-Effekt**  
Das epische Theater bei Bertolt Brecht



#### • Brecht's opinion:

He believed that theatre must bring social and political change, he insisted that theatre must aim to force the audience to think and judge rather than sympathize with the characters, Brecht gives Priority to the message before we explore and navigate the characters, overall theatre's greatest purpose is to educate.



## Alienation Effect

#### • Terminology:

Many people speak of alienating the audience (making them separate from the action) but **verfremdungseffekt** actually translates more closely to 'distancing.' However, it's still often called the alienation effect or is shortened to the 'V'. And more recently it is called **estrangement effect**



## EPİK TİYATRO'DA MÜZİK

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ÖZ

#### Anahtar kelimeler:

Epik tiyatro,  
Bertolt Brecht,  
gestus,  
müzik,  
yabancılaştırma.

Epik Tiyatro'nun tarihsel süreciyle birlikte müziğin yerini, nasıl kullanıldığını ve yabancılaştırma hangi yöntemlerle bir metin ettiği incelenmek bu çalışmanın amacıdır. Doğu tiyatrosundan esinlenerek geliştirildiği 'yabancılaştırma' terimini tiyatrodaki ilk kullanan Bertolt Brecht'tir. Brecht, Epik Tiyatro Kuramı'yla izleyici ile oyun arasında belli bir uzaklık koyarak, oyunun etkisiz bir şekilde izlenmesini amaçlar. Epik Tiyatro'da bu uzaklık yabancılaştırma etkisiyle sağlanır. Yabancılaştırma sadece müzik, oyunun biçiminde, teknik öğelerinde, oyunculukta ve seyirci tarafında olmak üzere birçok şekilde kullanılır. Müzik, yabancılaştırma sağlayan en önemli öğelerden biridir. Yabancılaştırma yoluyla müzik müzisyenlerin kişiliği ve izleyici taraftaki kişilerin farkına varılma. Epik Tiyatro ile tiyatrodaki müziğin kullanım bir dönüm noktası olmuştur. Brecht'in Epik Tiyatro'da kullandığı dil sade ve halka yinedir. Geniş kitleleri hedef alan Brecht'in müzik için kullandığı müzik de dil gibi izleyici yerine getirilebilir. Bu sebeyle halkın tümüne hitap eden müzik türlerini tercih edilmiş kolay anlaşılabilir halk eğlencileri seçilmiştir. Orkestra ve korolar sahnedeki seyircinin görüş alanına girer şekilde yer almaz; performanslar arasında sahne arkası bir biçimde çalışırlar. Müziğin metni desteklediği gibi, metne karp darablen yapısı ile seyirciyi tiyatrodaki diğer hatırlatma korusunun söylediği şarkılarla oyun yorumlamıştır. Müziklerle metin kesimiyi uğra-tilarak seyirci yanıtına havasından uzaklaştırarak izlenen eleştiril diğünce süreci başlatmıştır. Kabare ve tiyatro oyunlarının yorumculuğu tercih edilerek seyircinin müziğin etkisine girmesinden kaçınılmıştır. Dolayısıyla müziğin tiyatrodaki önemi ve işlevi büyük ölçüde değişmiş ve gelişmiştir.

## MUSIC IN EPIC THEATRE

#### ABSTRACT

The aim of this paper is to study the position of music, how it was used and with which methods this served alienation within the historical process of epic theatre. Bertolt Brecht was the first person to use the concept of "alienation" in theatre which he developed under the inspiration of eastern theatre. In establishing an obvious distance between the audience and the play with the Epic Theatre Theory, Brecht aimed for the play to be viewed with a more critical attitude. This distancing is employed in epic theatre with the alienating effect. In staging, alienation is used in various ways including in the format of the play, in technical factors, in acting and by the audience. Music is one of the main elements that generate alienation. While this generated alienation, the variation of musical instruments and its influence on the audience became recognized, and with Epic Theatre the use of music became a milestone in theatre. The language Brecht adopted in Epic Theatre was simple and aimed at the general public. According to Brecht, who targeted a wide audience, the music used must be able to function in the same way as language. In view of this, preference was given to the types of music that appealed to the entire audience, and folk songs that were easily understandable were frequently used. Orchestras and choirs were positioned on the stage where they were visible to the audience; during performances the stage would be effectively illuminated. As if the music supported the text of the play with its structure that could compete with the text, this reminded viewers that they were in the theatre; the play was interpreted with the songs sung by the choir. In distancing the viewers from the atmosphere of illusion by interrupting the text with music, this triggered the desired process of critical thinking. Influencing the audience with music was avoided by giving preference to the interpretative talent of the cabaret and theatre actors.

#### Keywords:

Epic theatre,  
Bertolt Brecht,  
gestus,  
music,  
alienation

N.Özgül Turgay, Kadriye Bozkurt Katikçi, "Epik Tiyatro'da Müzik"

They refer to the character of the performative invitation to participate and persist, the narrative environment. The alienation effect is now widespread. Review of the drama of Tulane, 6 (1), 130- 136. What later came to be called The effect of alienation was already firmly established and clearly articulated as the core of its epic theatre, as described, for example, in "the street scene" (Brecht, 1978a). Brecht did not seek, through this effect, to reinforce alienation in the sense of Marx. Td, p. These include: signs, posters, or projections that tell us what will happen before each scene, interrupting the illusion, and giving the audience a context or message on which to base their observations. [3] Min Tian (1997) warns that Chinese acting, in fact, in fact, in fact, does not generate anything identical to, or even similar to, Brechtian's alienation effect, and that the influence of Asian theatre on Brecht should not be surpassed. While later he elaborated the theory in greater detail, none of the basic ideas were changed (HECHT 1961, 95-96). Criticism of everyday life. Since "in the Extremes of Cruelty", the spectator is in the center and the show surrounds him (TD, p. He is destined to feel snatched away from himself, but only to enter more effectively into himself and become aware of the real and the contradictions of the real". However, Lefebvre (1995: 24) continues, there is a risk that this dialectical process will fail and assume the form of nuisance, fascination, which is a Worse result than identification that takes place in the Aristotelian model of tragic theatre: instead of "classic", tragic integrity, the audience will seek satisfaction in "a kind of bloody ecstasy" (Lefebvre, 1995: 24). Asian Theatre Diary, 14 (2), 200 4 ~ "222. In addition, Lefebvre (1995: 24) points out: "Pervasive strangeness involves a danger, one that was By Brecht, but it is not necessarily, necessarily. For people who produce their works or write about them. The alien effect is a tyrannical derived from the theoretic and theatrical practice of the German Marxist dramatist and the poet, Bertolt Brecht, 1898-1956. 68-70. There is no viewer or spectacle, but festival (cf 10). Martin Esslin (1960) writes that Brecht could never achieve with his famous Ä e ä, ~ ~, the inhibition of any identification between spectators and actors, in his own highly rational theater. (1995). Selden, R., Widdowson, Q. The facts of social injustice, Brecht held, should be presented as if they were surprisingly unnatural and totally surprising. Brecht presents the Témno Verfremdungseffekt, translated as "Quality Effect" [2], in an article entitled "in Chinese performance" [3], arguing that the term had been used in Germany with reference to the works of play. A non-Aristotelian species, by which it means eyelets that do not trust an identification in the Part of the audience with the characters on stage. Available at [Access to March 22, 2016]. Brooker, P. For this purpose, he sought to create a "theater dialéctico" through a set of devices in staging, mÄsi CA, performance and the context of the parable. Brecht's intentions were precisely the opposite: to induce a "critical attitude", which would dissipate the acceptance necessary for the maintenance of the conditions that produce alienation in capitalism. Guide of a reader of contemporary literary theory, Fifth Ed. In: Brecht on Theater: The development of a stencil, edited by John Willett. This last, in particular, is induced by the worker's exploitation under capitalism, which enforces a worker identification with the value of the merchandise of work products. Review of Tulane Drama, 6 (1), 40-97. John Willett, in addition, that Brecht Verfremdung's thornier, who was practically a neologism, seems to be Accurate translation of Viktor SHKLOVSKY'STEM as ~ ~ ~ ~ ~, ~ ~ ~ ~, ie, the removal device (Brecht 1978b, 99). Marx used the word Entfremdung while Brecht wrote about the verfremdungseffekt, for which a better translation would be an effect ä e "e-alienation". Its objective was to replace the conflict between a protagonist and his antagonist with contradictions between thesis and antithesis, and visible scenario tigers (exposing the theater technology) the use of music to interrupt and comment on the action that actuates in the third person who has actors describe and comment on their movements and gestures, outside the dialogue of the work (Shakespeare and its contemporaries. He used this technique, see also Netflix Ä e ä, ~ ~ "of the cards"). In contrast, Brecht urges that the dramatist avoid a plot without problems and avoid any sense of inevitability or universality. Tian, ä e

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