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NEAR EAST UNIVERSITY

THE INSTITUTE OF SOCIAL SCIENCES

RADIO, TELEVISION AND CINEMA PROGRAM

**AESTHETIC THEORY OF BERTOLT BRECHT
AND CINEMA**

(Project of Master of Arts)

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Supervisor

Asst. Prof. Dr. İbrahim ÖZEJDER

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This project in terms of quality and content of Radio, Television and Cinema as a Master Project was adequate and successful.


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ABSTRACT

AESTHETIC THEORY OF BERTOLT BRECHT AND CINEMA

By

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The Institute of Social Sciences

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This study defines Bertolt Brecht's Aesthetic Theory and this Theory is examined how it is formed in to cinema. Based on existing literature and visual resources, and this understanding has been described by Brecht's Aesthetic Theory and how it is applied to the cinema and how the impact of Brecht's Aesthetic Theory is specified. Bertolt Brecht's Aesthetic Theory indicates a revolution, the research done, has tried to clarify the reason why the Theory was not used according to the characteristics of the period he was living in as an approach in the cinema during Bertolt Brecht's life time.

Key Words: Aesthetic Theory, Cinema, Expressionism, Epic Theatre

TABLE OF CONTENTS

INTRODUCTION.....	1
1. BERTOLT BRECHT'S LIFE, WORKS AND THE CHARACTERISTICS OF THE PERIOD HE WAS LIVING.....	2
1.1. Two Names Which Influenced Bertolt Brecht In His Theory of Aesthetic: Erwin Piscator & Max Reinhart.....	5
1.2. Movement Which Has an Effect on Bertolt Brecht's Aesthetic Theory: Expressionism.....	6
1.3. Bertolt Brecht's Years Lived in Exile.....	9
2. THE FORMATION OF BERTOLT BRECHT'S AESTHETIC THEORY.....	16
2.1. The Traditional Expression of Aristotle.....	16
2.2. The Definitions That Express Bertolt Brecht's Aesthetic Theory..	18
2.2.1. Naivety.....	19
2.2.2. Parable Study.....	20
2.2.3. Epizootic Expression.....	21
2.2.4. Gestus.....	24
2.2.5. Alienation.....	25
2.2.6. Historicalized.....	29
2.2.7. Expressive Form.....	29
2.2.8. Exhibitionist Acting.....	30
2.3. Bertolt Brecht's Comparison between Epic Expression and Dramatic Expression.....	30
3. BRECHT, CINEMA AND ESTRANGEMENT.....	31
3.1. Brecht in Cinema.....	31
CONCLUSSION.....	34
REFERENCES.....	36
APPENDIX 1 : LIST OF BERTOLT BRECHT'S PLAYS.....	38
BIOGRAPHICAL SKECHT.....	41

LIST OF TABLE & FIGURES

Table 1: Features Comparison of Traditional Dramatic Expression and Epic Expression (Brecht 1981, pp.56).....	21
Figure 1: Erwin Piscator.....	5
Figure 2: Max Reinhart.....	5
Figure 3: A scene which is taken from The Cabinet of Dr.Caligari	8
Figure 4: A scene which is taken from The Cabinet of Dr.Caligari	9
Figure 5: Traditional Dramatic Expression (Parkan 2004, pp.55).....	22
Figure 6: Epizootic Expression (Parkan 2004, pp.55).....	22
Figure 7: View a scene from the theatre play called The Three Penny Opera	27
Figure 8: View a scene from the film called The Three Penny Opera (1931).....	34

INTRODUCTION

Bertolt Brecht, starting from the 1920's until his death in 1956 has made criticism on, Aristotelian idea, the idea of "Catharsis" (the spiritual purification of the audience), the imitation of real life/the state of illusion (mimesis) when creating the opposite idea and aesthetic theory as in traditional theatre also in the traditional cinema. Brecht's aesthetic theory, includes alienation as well as epizootic exposition, historical, structural exposition, exposition of the actor and all the characteristics of all dialects. Brecht (1981, pp.701) expects the audience to see and understand his role socially and historically by using the work of art.

Brecht's (1987, pp.34), accepts the idea towards theatre in cinema too: "Cinema, can accept the drama work of art principles (which does not rely on identical 'mimesis' drama art as a whole." But, Brecht who believed the priority of the actor and the drama and the story of the film should be written all over again, who did not take in to consideration the dimension of the industrial aspects, after the Three Penny Opera was converted in to a cinema film pressed charges against the playwrights in court in 1930. Brecht, only approved only one film according to Brecht's ideology which was made in 1931 Kuhle Wampe (Parkan 2004, pp.75). Bertolt Brecht had to leave his home country after the Nazi's took over and in this time he was situated in Hollywood, America where he went through estrangement during his experience (Nutku, 2007).

This research studies, Bertolt Brecht's aesthetic theory which is taken in to consideration as a revolution in the history of theatre and why this theory did not exist during his lifetime according to the period.

1. BERTOLT BRECHT'S LIFE, WORKS AND THE CHARACTERISTICS OF THE PERIOD HE WAS LIVING

He was born in Augsburg, Germany and his real name was Eugen Bertolt Brecht. He was a poet, playwright, theatre director and a theorist. Along side successful drama plays he was a theorist and with the initiations he brought to the 20th century theatre. He bring revolution to the Heroic theatre, contemporary political, materialist theatre and which was not Aristotelian (Nutku 2007, pp.354).

Brecht was from a wealthy family. His father was an administrator at a paper factory from Augsburg. He was born and brought up in Augsburg which was a small developing industrial bourgeois city in the period of Kaiser Wilhelm. Between the dates 1914-15 he published his works in a newspaper called Augsburg "Neueste Nachrichten". Although, he had great interest in literature and theatre he studied medicine in Munich after he finished high school in 1917. During the 1st World War, the autumn of 1918 he was taken in to the army as a paramedic in the military hospital. While he was at the military hospital the poverty he came across caused the ground contradictory thought of war until the day he died. At the same time the years he spent there formed his personal characteristics. Brecht's first play was Baal which was written in 1918. In 1919-1920, while he was working as a theatre critic at a newspaper under the name "Volksville" he was also continuing his medicine education during 1919-1923 in Munich. During this time he has met authors and actors and also he has worked with the famous cabaret performer Karl Valentin. He also tried to be successful in the Berlin Theatres but he was unsuccessful. After his mothers death in 1920 he gave up his study in medicine and started to earn his life from writing (Nutku, pp.355).

He earned his first success in theatre with his drama called Drums in the Night (Trommeln in der Nacht, 1922). In 1922, the drama he had brought to stage on Munich Room Theatre had won the Kleist award. In the same year he had married an actress called Marianne Zoff. As his interest to theatre still remained, in 1924 he went to Berlin and worked the periods most famous actors and actresses like Carl Zuckmayer and Helena Weigel. Brecht's next step in theatre was after he met the theatre director Erwin Piscator, Max Reinhardt and composer Kurt Weill. *Man Equals Man* (Mann ist Mann 1924-1926) drama was the first idea for heroic theatre. Later, in 1928 *The Three penny Opera* (Die Dreigroschenoper), in 1930 *He Said Yes / He Said No* (Der Jasager; Der Neinsager) and later in 1932 from Maksim Gorki's novel which was later transferred in to a play, Brecht's educational plays moved to another level. In 1923 *In the Jungle of Cities* (Im Dickicht der Städte) and in 1924 *Life of The King of England Edward II* (Leben Eduards des Zweiten von England) after these performances in the Munich Room Theatre the suggestion of the author Carl Zuckmeyer and Max Reinhardt he moved to Berlin. From 1924 until 1926 he works as a dramaturge with Max Reinhardt in Deutsche Theatre. After his first marriage which was not a very successful one, he has a son from Helena Wiegel who is also a theatre actress in 1926 later in 1928 he marries Weigel. This marriage lasts until his death (Nutku 2007, pp.356).

In the first period of Brecht's works are expressionist dramas. Up until now his works did not have a political view but they include the traces of the theory he will produce later. Although, Brecht who was closely acquainted with the middle class culture has stood against the bourgeois values in his first works of art. For example in his first works which were as Ballads he *stated his negativeness against the bourgeois values and the relatedness he felt towards the people who were unsocial* (Nutku 2007, pp.357-358).

In his first play, *Baal*, his protagonist was an alcoholic, unemployed poet. The protagonist of the play was an unsocial character, instead of accommodating himself to the society he would rather die. The play was inserted with songs; with scenes with no relatedness with a lyric style which is closer to ballads. The play includes poems such as: *Big Choral of Baal* (*Choral vom grossen Ball*) and *Balled of Drowned Young Girl* (*Ballade vom ertrunkenen Maaedchen*) which were later gathered in a book called *Hauspostille 1927* (Nutku 2007, pp.357-358).

Brecht was later interested in dialectic materialism in 1926-27. Alongside this he was participating in the lectures of Karl Korsch in university and also working with director Edwin Piscator in Berlin. Working with Piscator gave him a new understanding of how to present a drama, a new dramaturgy. His play *Man Equals Man* in 1927 (*Mann ist Mann*) is his first play which was in this direction. In this play it was his first use of parabolic style which later he would use in his later works (Nutku 2007, pp.359-61).

1.1. The Two Names Which Influenced Bertolt Brecht in His Theory of Aesthetic: Erwin Piscator & Max Reinhart

Erwin Piscator was the most important name who influenced Brecht's aesthetic theory in the 1920's. Political theatre was one of the most important understandings of the 20th century, Piscator, theoretically and practically was the vocal proponent of this understanding. Piscator has prepared way for Brecht's epic theatre, putting forward his 'theatre revolution' experiences, with the ideology of Marxism as far as obtaining political theatre in accordance with theatre of propaganda, political revue and documentary theatre (Şener 2006, pp.259).



Figure 1: Erwin Piscator



Figure 2: Max Reinhart

The other name who had influenced Brecht in aesthetic theory was Max Reinhart. Max Reinhart influenced German theatre's, cinema's and international art surroundings with his presentation styles. He was an Expressionist, theatre director, manager and an expert of theatre. He was one of the leading people in Expressionism with his expressionist cinema, the most outstanding criticism of the society, the negativeness he had against Naturalism and with the his unsubstantial decor (Abisel 2003, pp.145).

Between the dates, 1907-1919 (with the revolution in Russia, Reinhart and the constructivist theatre became the center of attraction) Reinhart, became the "Kaiser" of theatre in Berlin and every time the bourgeois opened to read the newspapers the first thing they would do was to skip the politics pages and directly go to the critics of Alfred Kerr on the play which was played the night before. The Berlin society would go to the theatre a couple of times a week because Reinhart would change the program regularly (Abisel 2003, pp.146).

Cinema, which has become an art, has used Reinhart's inventions, it is very natural that every night at Deutsches Theatre the scene of the dark-light contrast, the light rays which fall in to a dark room. Although these theatre effects started to be used in cinema especially these themes have been used in the *The Student from Prague* (Stellen Rye, 1913), *Golem*, (Henrik Galeen-Paul Wegener, 1915), *Homunculus* (Otto Rippert, 1916). The film which made Expressionism The 7th art was by Robert Wiene in 1919 under the title *The Cabinet of Dr. Caligari* (Abisel 2003, pp.146).

1.2. Movement Which Has an Effect on Bertolt Brecht's Aesthetic Theory: Expressionism

Expressionism effects were seen before the world war in German Literature and art but the most effectiveness gained after the war, later in the middle of 1920's this movement effects started to fade. The short revolution period which had started in the last years of the 1st World War had made it possible for the abstract art to widen through different movements. In this period Expressionism, which was refused by the city people had become a way made people believe that it reshaped the nature and public human power. It has expressed the feeling "the right description of nature" which had been accepted since Renaissance. It is an art movement which expresses the artists mood, excited soul, the minds anxiety of stimulated moment, color, line and mass (Abisel 2003, pp.144).

The German cinema has started to developed in the first years of the 1920's while trying to recover from the wounds the 1st World War had left. Although it was very hard for German cinematographs to complete with Hollywood's expensive and spectacular productions, the cinematographs at the UFA studios used the advantages of symbolisms and misenscenes and created their own styles (Abisel 2003, pp.144). After the Nazi's in Germany came to power most of the German cinematographs had moved to Hollywood and this style moved there with them. Especially it has been affected by two Expressionist movements: horror cinema and film noir (Abisel 2003, pp.149).

First Expressionist films were; *The Student From Prague* (Stellen Rye, 1913), *Golem*, (Henrik Galeen-Paul Wegener, 1915), *Homunculus* (Otto Rippert, 1916), *The Cabinet of Dr. Caligari* (1919), *A Horror in Symphony* (1922) and *Phantom* (1922). These films carried unreal and absurd scenery with twisted perspectives, the exaggerated use of the shadowing and lighting showed the characteristics of the movement (Abisel, 2003, pp.149).

The unreal structure of the Expressionism movement did not last very long but the themes and scenery, the exaggerated shadowing and lighting techniques which were used to bring more meaning were later used in films in the 1920's and the 1930's. The 69 minute film which was directed by the German Director Robert Wiene in 1919 expressed the public psychology, of the Weimar Germany after the 1st World War with the use of dramatic lighting, exaggerated scenery and a way of its own role playing expressed the German Expressionism movement in the most effective way and had generated the 'Caligarism' term (Abisel 2003, pp.149).

The film brings to life Dr. Caligari who hypnotizes a youngster called Cesare in to being a murderer. By all means, the dilemma and the feeling of rebellion within Cesare who is under hypnosis should be transferred to the audiences. The most important theme which makes this film more special is that the “transfer to the audiences” is not just let to be done by the actor. Because the very thing that helps the actors transfer their feelings while the role is played is actually the scenery used. The scenery is actually in the leading role. “A point that should be taken in to consideration is that: in this film and in other expressionist films, the scenery is a mirror which reflects the characters psychological state of feeling which should not be taken as an object giving shape to the character. The atmosphere obtained by the scenery, is not the conclusion to the things the character has gone through but actually the reason of the things he has been through. And this will cause the expressionist movement to be associated with Naturalism which is the opposite of expressionism” (Abisel 2003, pp.153).



Figure 3: A scene which is taken from *The Cabinet of Dr. Caligari* (1919)



Figure 4: A scene which is taken from *The Cabinet of Dr. Caligari* (1919)

The Aesthetic Characteristics used in the film, expresses the economical and public crisis which lead on to psychological depressions in Germany after the 1st World War, in a way, it also the messenger of Nazism which will become more power full (Abisel 2003, pp.154).

1.3. Bertolt Brecht's years lived in exile

The play which narrates Hmal Galy Gay who becomes an Imperialist soldier over night, is a thesis and is written in a way that this thesis is confirmed. Brecht's other work of art *The Three Penny Opera*, (*Dreigroschenoper* 1928-1964) has gained him a worldwide recognition. In the play with using the method of Epic theatre, his aim is to not let the audiences be caught up in the play and think in a critic way and see the truths of the Capitalist bourgeois. Although this play is an adaption of the 18th century author John Gay's *The Beggar's Opera* it brings a forward public criticism it does not bring integrity to the political point of view. Although Brecht would bring out the political views in his later novel called *The Three Penny Novel* (*Dreigroschenroman* 1934) (Nutku 2007, pp.357).

The play *The Three Penny Opera* which was chosen to be the opening play of the Schiffbauerdamm Theatre in Berlin, attracted the attention of the audiences not only because it was Brecht who was directing the play but also that it was the first time Lotte Lenya's (Kurt Weil's wife) and Ernst Busch's had acted in a play. *The Rise and Fall of the City of Mahagonny* (*Aufstieg und Fall der Stadt Mahagonny* 1928), like *The Three Penny Opera* was made in cooperation with the famous composer Kurt Weil and turned out to be a very successful musical. In this second musical play, Brecht, started to concretize his thoughts, and created a negative Utopia of the Capitalist public. The jazz elements and the 'rebellion music' used in the both of the plays, which were also used in Kurt Weil's symphony and opera's caused the undeniable success of these plays (Nutku 2007, pp.357).

Brecht has written a series of educational plays (*Lehrstück*) believing that the Marxists teachings could bring solution to the economical and public problems which had affected Germany like the whole world. In these works of art which he had used appealing, clever wit and abstract language with Weil's witty music had been replaced by Eisler's music (Nutku 2007, pp.357).

Brecht in his plays, *Masnahme* (*Die Masnahme* 1930), *Outside The Rules of Conduct* (*Die Ausnahme und die Reigel* 1930-1962) and *He Said Yes / He Said No* (*Das Jasager und der Neibsager* 1930-1970) instead of showing the right way, he tried the experimentation way with many ways with probabilities. But later, he gave up using these abstract methods and used his political views. By this way, in both of his plays *Saint Joan of the Stockyards* (*Die heilige Johanna der Schlachthöfe* 1929-30) and *Mutter* (1932) which was adapted from Maksim Gorki's novel with Eisler composing the musical lyrics, Brecht's educational plays reached an another level (Nutku 2007, pp.358).

Brecht no longer handled the problems with abstract methods; the action is now between two people predestinations. In those years, Germany's balance of politics, gave reason to not just stand against everything with just thoughts. After, Brecht's play *Jeanne d' Arc* which was only broadcasted once on the Berlin Radio, his other play under the title *Die Kuhle Wampe* (1932) which was written and directed by S. Dudov was banned, In 1933 after the fire of Reichstag Brecht, his family and a few of his friends had to leave Germany (Nutku 2007, pp.359). For a small amount of time Brecht worked with Kurt Klaeber in Switzerland, and then moved to Denmark, lived in Svendborg until 1939. The period here lived there effected his creativeness. His poems and his most important plays were created here. In 1935 he moved to Moscow and then because his play *Mutter* was staged in New York he had to go to the United States. In the same year, he also published a magazine in Moscow with Willi Bredel and Lion Feuchtwanger under the title *Das Wort*. In 1935 Brecht, went to Paris to participate in the International Authours Congress appointing to the Civil War which broke out in Spain. Just before the invasion of Denmark by Hitler in April 1939 Brecht moved to Finland over Sweden, later in 1941 over Moscow and Vladivostok he moved to the United States (Nutku 2007, pp.361). Brecht who had moved to Santa Monica near Hollywood met L. Feuchtwagner, A. Huxley, W. H. Auden, H. Eisler, P. Dessau, H. M. Mann, and E. Piscator. Here he has also become friends with Charlie Chaplin. Chaplin's Pantomime work of art has made a growth influence on his theatre observance. Brecht who has also made film practice in the United States, only one of his scenarios which was written with Fritz Lang were transferred in to a film under the title *Hangman also Die* (1934). His insight of the theatre seemed inappropriate to the American audience which were just entitled to the Broadway films. In 1947 in Washington, he was taken in to enquiry by the Enquiry Committee Activities Organized Against America because he had relations with the Communist Party left the United States after a year (Nutku 2007, pp.362).

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In the period 1933-47 whilst Brecht was away from Germany was a very effective period in terms of creativeness. This is Brecht's third phase of his literature experience. Part of his poems, his most famous five plays in accordance with his new theory and some of his theoretical studies were a product of these years. He published the poems he had written in Denmark which had a content of politics under the title; Poems of Svendborg (*Die Svendborger Gedichte* 1939). In these poems which were in the form of Satire, Brecht tried to in vision two opponent situations or images in order to make his readers to regard a strange feeling, to make him think and state a contradiction. He used this form not just only in his poems but also in his plays and prose. Tailor of Ulm (*Schneider von Ulm*), To Future Generations (*An die Nachgeborenen*) and Problems of Reading a Worker (*Fragen eines lesenden Arbeiters*) are some of his most famous poems including this technique (Nutku 2007, pp.362). The political and public events taking part in this period of time have been a great influence on Brecht's plays. The plays he had written in those years; Round Heads and Pointed Heads (*Die Rundköpfe und die Spitzköpfe* 1933), Fear and Misery of the Third Reich (*Furcht und Elend des Dritten Reiches* 1938), Hitler becoming more powerful and his play adapted to the gangster surroundings *The Resistible Rise of Arturo Ui* (*Der aufhaltsame Aufstieg des Arturo Ui* 1941-1971) all state the unease in a parable form of structure.

The most famous play of Brecht's two plays between the years 1938-39 was *The Trial of Lucullus* (*Das Verhör des Lukullus* 1939) which had an aim to fight against the war could not be kept apart from his educational plays. *The Trial of Lucullus*, was later staged at the Berlin Opera with the music of Paul Dessau. His other play in this period which was also an opponent of war which was completed in Sweden with the music of Paul Dessau under the title *Mother Courage and Her Children* (*Mutter Courage und ihre Kinder* 1938-1967).

This play which featured the 30th century wars featured Mother Courage who went around the war grounds to earn money, who believed that war was a kind of "occupation" and who lost her two sons because of this reason. The main idea of the play was to state that the people who gained from war were not the little people. Galileo Galilee which was written in Denmark in 1938, taking Galilee as an example, studied the scientists attitude against the restraint he came across. The play was written after he had ran away from Germany which was under the leadership of Hitler which occurred at the same time as the news of the Uranium atom was fractioned by the German Physicians. Brecht who defended that the only aim of a scientist against all obstacles was to render to the service of science, has tried to give the vision of Galilee as hero in the first version of the play (Nutku 2007, pp.363).

Brecht's aim was to encourage artists under hard circumstances at that times Germany to be able to carry on to their studies nationally and internationally. The play was translated in to English in 1934 to be staged in the United States. The Director of the play would be Joseph Losey and the Galilee role would be acted by Charles Loughton. After this period the play has been reviewed by Brecht again. The play, Galilee's Life (*Das Leben des Galilei*) which was staged in Hollywood in 1947 received positive criticism. According to Brecht the most important suggestion, when the play was reviewed the second time was that the outrageous results of the Atom Bomb being used on Hiroshima. Brecht in this second review of the play gave attention to the service given by scientists to manhood instead of the service the scientists gave to science. Brecht who showed the character of Galilee as a scientist who did not give importance if his foundings were used for the sake of humanity positively or negatively to when captured by the dominant power (the Church). Brecht in this second study judged Galilee as a scientist who turned his back on human beings for the sake of his own fears and his pleasures (Nutku 2007, pp.254).

During the period Brecht was on exile, another most important play which came to life in the form of a parable was *The Good Person of Szechwan* (*Der gute Mensch von Sezuan*, 1953). At the end of the play, which was about three gods who came down to earth to find out if the earth was good enough, came to the conclusion that humankind could not be good because of the poverty he was going through and ignored them. Brecht in this play is putting forward that in this cycle of life, to be a good person and to and to live a honorable life is impossible (Nutku 2007, pp.273).

Now using the form of leaving an open end, activating thoughts and forcing the audience to ask questions to themselves instead of using dogmatic features in his plays has reached another level of theatre understanding. Brecht, who has used this double characteristic in his characters before has used the same technique in his bale play *The Seven Deadly Sins* (*Die sieben Todsünden*, 1933). Brecht has put against Anna II who saves humankind against poverty, Anna I who is successful in wealth but who does not have values. The same technique, double characteristic was used by Brecht the first time in 1940 while he was in Finland when he wrote *Mr. Puntila and his Man Matti* (*Herr Puntila und sein Knecht Matti*, 1948). In this comedy which was stating the relation between master and servant, the master Mr. Puntila who was a farm owner who exploited the people around him became a very humanist character (Nutku 2007, pp.283).

Brecht, while living in the United States, wrote *The Visions of Simone Machard* (*Die Gesichte der Simon Machard*), with Lion Feuchtwanger spoke about the German troops a character who took on assignment of Jeanne d' Arc uniting with the enemy country without thinking of her nation just before they entered France (Nutku 2007, pp.294). Brecht, in his play *Schweik in the Second World War* (*Schweyk im Zwierten Weltkreig*, 1944) the character Schweik has a different way of resistance. In this character Brecht brought to life a sabotage organizing, running away from the army and being ingenuous whenever he needed to be, making fun of the managers, crafty character (Nutku 2007, pp.300).

One of the most important plays of Brecht's epic theory is his play *The Caucasian Chalk Circle* (*Der Kaukasische Kreidekreis*, 1948) which he wrote while he was in the United States. The question that was tried to be asked in the play was if the land was owned by the owner or if it was owned by the person who took care and created products out of that land. Brecht examined the subject of a child if he was owned by his biological mother or if he was owned by the woman who looked after him facing all the troubles. In the play, the decision was made by the chalk circle experiment. The character Azdak who had made the experiment, has become Brecht's most immortal characters (Nutku 2007, pp.317).

Later Brecht moved to East Berlin after the call of German Democratic Republic directors and in 1948 he established *Berliner Ensemble* a theatre society with his wife Helena Weigel and his friends. This theatre society gained fame worldwide with the theories used and the plays it staged. Brecht, while working on two new play projects and an England tour had a heart attack and died on 14th August 1956 (Nutku 2007, pp.366).

2. THE FORMATION OF BERTOLT BRECHT'S AESTHETIC THEORY

Today, Brecht's Aesthetic Theory is stated as 'Epic Theatre' or 'Dialectic Theatre'. According to Brecht, this theory has become clarified and understood after 1930. Although Brecht (1981, pp.701) has declared in the following years that the understanding he systemized in epic theatre is insufficient. According to Brecht (1981, pp.701), the scientific centuries theatre theory is not sufficient for the epic theatre theory. The reason of this is because he thought that the theory is actually deformed in this century. 'If it is thought that; Brecht's theory which at first influenced by Capital and Marxist Classics examination, which was developed in a long period of theory and practice period and featured Dialectic Historical Materialism Laws should be classified as 'Dialectic Theatre', although it is not possible to un consider the whole idea of epic theatre because the form of theatre which he prescribes would be developed in the epic type category. Brecht's theory's spirit is made up of dialectic and historical materialist philosophy and the form is made up of epic theatre (Parkan 2004).

2.1. The Traditional Expression of Aristotle

The definition of traditional expression is told in 320 BC in the work of art under the name 'Poetica' by Aristotle. Aristotle (1963 pp.69) defines traditional expression in this piece of work as: "Tragedian is an action of imitation, morally dignified, which has an ending and a beginning, in a certain length. The language is embellished with literature, for every part that has taken place it uses special tools, it is represented by people in action by all means tragedian is not only a story (mythos). The aim of tragedian is to clean the soul from passion with the feelings of fear and pity which the audiences feel. When said embellished language with art I understand, harmony and which includes verse measure. When said that for every part special tools are used I understand; in some parts the use of measure and in some parts the use of music".

Aristotle (1963, pp.158), In the IV. Part of Poetica has distributed the elements of tragedian in to two parts as internal elements and external elements. The internal elements of tragedian are: story, characters, language, thoughts, decoration and music. The tools of language and imitation tools, the decorations imitation style and the story, character and thought elements make up the imitation elements. Aristotle this definition which he gave in Poetica, has influenced most of the tragedian writers and has lead to discussion in the manner of theory. This definition's specialty is tragedian's art work form, the quality of the characters that are staged and specially, to stand on the catharsis theory.

"Brecht while creating a system, uses Aristotle's Poetica and the system tragedian regarding the function of thousands of years, at during the performance, he believes that the 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 "(Parkan 2004, pp.48).

According to Brecht (1981, s.168) "Aristotle's art of play, the heroes benefits from, scenes acted, to be able to put foward simplicity of their inner world. All events, the put in conflict spirit of the hero. "Thus, the hero has been identified with the audience; the audience starts to feel the spiritual conflicts of the hero, evaluates events and figures in a dispassionate way, and starts lack criticism of justice. This illusion state which is developed by taking life as an imitation on stage is insufficient for today's audience who should take part in life actively and who has a responsibility to live better. "(Parkan 2004, pp.48)



According to Walter Benjamin (1981, pp.167) "Naturalist scene, is entirely based on illusion; this scene, the audience should not consider these kind of scenes as real but this feeling is not able to give this feeling to the audience because it is naturalist scene. Conversely, like every dynamic scene, the naturalist scene should dedicate itself to stage the reality and put an end to illusion based understanding". Brecht, setting from this theory, the aim of producing a dynamo effect, we can say that, Brecht has developed the form of criticism and dialectic aesthetic theory.

2.2. The Definitions That Express Bertolt Brecht's Aesthetic Theory

Brecht, the opposite logic of Aristotle's plays and understandings, a concept that is totally opposite to Brecht's understanding is : Catharsis; In Poetica Aristotle (1963, pp.78) states that; the theory of the audience feeling the pain and pity because of the scene acted and by this way the audience cleans their soul by these particular feelings. According to Aristotle, the audience comes to the theatre because they feel pain and are in the need of crying so because of this they go to the theatre.

"In the base of Brecht's aesthetic theory there is naivety, around the theory persists alienation. Although these two components do not seem to be in the same category they put together the eight base theories within the dialectic wholeness. These theories can be stated as: naivety, parable study, epizootic expression, gestus, alienation, historicalized, expressive form, exhibitionist acting"(Parkan 2004, pp.50).

2.2.1 Naivety

This is the base theory which makes up Brecht's aesthetic theory. Brecht who clusters all his theatre works up on naivety, a state that under all his theory naivety is situated. We can define Brecht's this understanding with one example (Parkan 2004). "The apple falls from the tree; this has been like this for thousands of years. The apple falling from the tree is a natural and real event. Until Newton this has been like this. Humankind who has seen the fall of the apple from the tree is natural and real this event is not extraordinary event. This meant that, this event does not bring the truth under. The apple has fallen because it was hanged somewhere high, it has fallen from the air because it is heavy, and prejudices etc. make this meaningful. Newton, leaving aside all the statements, has taken this event as not understood and has asked himself the question why is this apple falling? After Newton's this naïve action one of the world's most important Laws has been founded. The falling of the apple is a clear truth, is just one side of the reality, it is the side of the truth that can be seen. The truth behind the truth actually the truth behind reality could be completed. This theory which is taken base for Brecht's aesthetic theory, could be considered Newton's 'scientific naivety'" (Parkan 2004, pp.51). Brecht (1987 pp.27) in aesthetic application explains that "events between human beings, events behind events" the events which are staged in epic theatre are events which are taking place amongst human beings. Without being extraordinarily looked at could not be thought to be understood." If it is thought that the relationships between human beings has become a "form" or "appearance" which creates illusion, it is understood that the aesthetic theory which is the target of explaining. The reality and transforming takes the basis of a "Scientific Naivety". This belief builds the aesthetic theory's (including the period it has been written) basis of all its stages. Although, not in a random way. Brecht; who while producing all the stages of this theory believes that "parable" or "parable study" should be used. (Parkan 2004)

2.2.2. Parable Study

A parable is a public meaning which could not be understood at first sight and if is read in fluent way. During the study of parable while naivety is being used the public and the laws that affirm the relationships between people have been taken in to consideration. According to Brecht (1981, pp.696) the parable study is the equal stage as the "make sense of" stage in The Bourgeois Theatre. As it could be understood here, it is the first stage of staging a work of art. Opposite to the traditional theatre, an analyzing study of the picture in the directors mind, "make sense of" which the whole of the team should find out. According to Brecht (1981, pp.696) the creation of his parable starts; "The parable will created by the whole team and displayed with its actors, decorators, makers of masks, costume stylists, musicians and cerographs" "By this way, with the whole of the team getting together around a table, would be analyzing the text, the events in the text and the figures in the text and answer the questions that have been asked, the stages behind the stages, unseen behind the seen, the reality behind the reality would be founded" (Parkan 2004, pp.52) "With the whole team naïve questions, they would reach the naivety which one person on his own could not reach. The parable which would be displayed to the audiences would be created with the collective effort. Although the only aim of parable study is not just to reach the target. At the same time, a parable study: the whole team by having an objective point of view to the text, to not to fall for the texts logic, to find out the contrasts, by cutting the text in to pieces, by finding out the stops of the text, to reach the epizootic expression, by finding out the teams awareness level and also adapts the idea of which stage it could bring to reality." (Parkan2004, pp.53). Brecht (1981, pp.696) about his work of arts function said that "The main function of cinema or theatre is staging the parable with the right alienations." As it is scene Brecht, is taking the parable study as the main function of theatre and cinema art. Without parable, alienation, of gestus could not be seen the other themes of Brecht's aesthetic theory.

2.2.3. Epizootic Expression

“Epizootic expression is the expression which gave the name of Brecht’s aesthetic theory, and epic theory used since Aristotle.” (Parkan 2004, pp.54) In his very famous work, “Modern Theatre is Epic Theatre” which traditional expression and epic expression are compared is shown in the table below: Brecht (1981, pp.56)

Table 1: Features Comparison of Traditional Dramatic Expression and Epic Expression (Brecht 1981, pp.56).

TRADITIONAL DRAMATIC EXPRESSION	EPIC EXPRESSION
Audience’s interest is collected on the end of the play.	Audience’s interest is collected during the play.
Every scene is there for the other.	Every scene is there for itself.
There is an organic accrual	Scene montage techniques are available
Events are developing on a straight line.	Events are developing on curves.
Flow of events contain an evolutionary necessity.	Flow of events are not contain an evolutionary necessity.

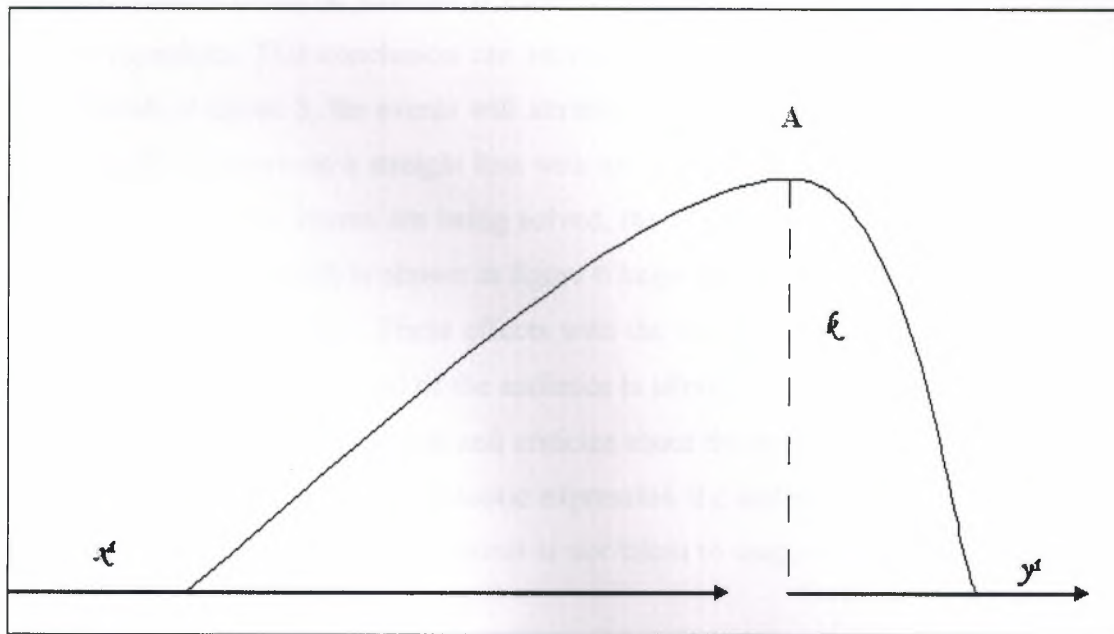


Figure 5: Traditional Dramatic Expression (Parkan 2004, pp.55).

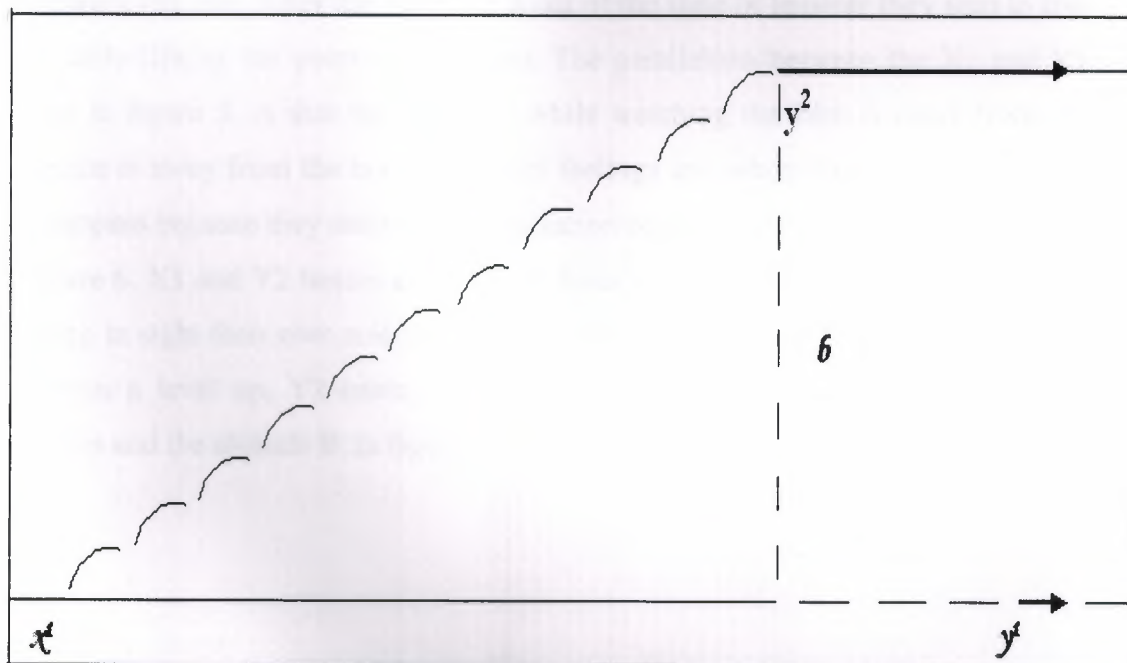


Figure 6: Epizootic Expression (Parkan 2004, pp.55).

These conclusions could be attained if these expression methods are contrasted on the shown graphics. This conclusion can be reached after the figure 5 and figure 6 are compared. In figure 5, the events will attract the audiences interest to the ending of the play. It continues on a straight line with no cuts. Point A is the climax point. At this point, while the events are being solved, the audiences reach Catharsis. The dramatic expression which is shown in figure 6 helps the audience to take a breath, think and criticize the events. These effects with the techniques of montage, curves have been drawn, and the interest of the audience is attracted to the play. By this way the audience using hesitations, think and criticize about the events going on. Against identical dramatic expression, in epizootic expression the audience is not trapped to see the identical. In other words, identical is not taken to stages where the audience reaches catharsis (Parkan 2004, pp.55).

In figure 5, in X1 and Y1 beams there cannot be seen laps according to the audience's life line. After the audience is out of the state of tension, they start to live their daily life, at the point of Y1 beam. The parallelism between the X1 and Y1 beams in figure 5, is that the audience while watching the film is away from the audience is away from the horror and pity feelings and when they turn back to real life happens because they enter the socialization period. In contradiction to this state, in figure 6, X1 and Y2 beams are different from each other. In epizootic expression, keeping in sight their own scientific knowledge and mental events, stared their daily life from a level up, Y2 beam. According to this altitude K, in figure 5, define catharsis and the altitude B, in figure 6 define conformation (Parkan 2004, pp.56).

2.2.4. Gestus

“Gestus, could be defined as the naivety according to the act while the whole productively level. In Brecht’s aesthetic theory, the meaning of parable, the meaning of public events, this does not take starting point of defining the events but the behavior of the public. Instead of the behavior (mimesis, imitation) that is going to define the world, gestus is the behavior that is going to define the word, gestus is the behavior that is going to define the meaning, that is not seen behind the word. Gestus, is Brecht’s most important aesthetic tool of his theory” (Parkan 2004, pp.56).

According to Walter Benjamin (1981, pp.81) “gestus which illustrates the most important art tool in epic expression, turns in to the most functional tool in the education play (lehrstück) which is a special style. Epic expression according to its definition relies on gestus according to the expressive way it uses. Gestures, become more, when we cut the activities of the person achieving the event.” This means to be able to achieve gestus an epizootic style is needed and without reaching epizootic style it is not possible to produce and achieve more gestus. On one hand, the peoples deceptive actions; negativeness and contradictive explanations and the opinions they put forward, on the other hand, the misinterpretations of the events in the series of events define gestures two main specialty. The first specialty of gestus is that it is away from artificially.

Gestures which are made from reality and everyday seen objects, decrease the boundaries of artificiality unlike things that attract people.

In other words, gestures do not give the feeling of artificially to the audience and give the feeling of artificially to the audience and give hints about the world we live in. The other specialty of gestus contradictory to, in normal conditions the behaviors of people against event, it is related to the seen beginning and end by the audience. The boundaries and the wholeness of gestures dialectic logic originate from the behavior of the stage, which is actually and everyday event.

We should not forget that gestus when some boundaries have been taken this happens in the events wholeness. By taking these in to consideration we can come to this conclusion. While in an action the more we cut the acting persons activities the number of the gestus will rise. We can give hesitations in the series of events by putting the songs in the right scenes at the right time. At this point the importance of the songs according to the plays atmosphere could be attained. Because of all these, it is very important to give hesitation in events in epic expression. Epic expression, gives hints on what the aim of the text was and according to some people this point is where it should be analyzed, according to this we can state that; parallel to the event series of the play on stage the texts aim is to make hesitation of developing the actions. The logic of gestus is not to make the audience give it self to the event so this does to fall in to contradictory with the epic expression theory. Here the events are not to give hesitation to the other actors events. At the same time the actor is going to give missions to the actor itself. To give hesitation to an event gives as a different point of view.

2.2.5. Alienation

The Aristotle point of view, points out the technique that is based on identical values. Human beings fall in to negative events by thinking of the situation without criticism. By this "catharsis" which falls in to contradictory with Brecht's aesthetic by giving hesitation to some of the thoughts in our mind. This technique which is used in traditional dramatic expression, gives its place to alienation in Brecht's epic theatre theory.

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Alienation helps the audience not to find place to itself parallel to the events going on the stage. Because in the framework of epic theatre the audience sees the contradictory events on stage compared to their lives and do not get away from the thought that is a play. Brecht has used the alienation expression the first time in 1936 in his writing under the title Alienation Effect in Chinese Play (Verfremdungseffekte in der Chinesis Schouspielkunst) Brecht defines alienation as "the person that is tried to be understood, turning in to an unexpected situation" At this point this moves the audience from knowing what would in the relationship two minutes later and moves the audience to think what is going to happen.

Alienation helps the person to see the realities by developing creativity in other stages, productivity and maybe the rebellious side without boundaries. It eliminates the lostness that could be lived in a life of cycle. It is a technique which causes a kind of internal judgment within the self by using the psychological pressure of reality. For example to be able to take the attraction of a dramatic scene in from the audience instead of using a parallel music a contradictory type of music could be used. This will create the character to be able to get in the mood of the character and stay with in its own character.

There can be techniques used in the cerography in the music to give the effect of alienation. For example to use different cultural dances contradictory to the period of the play. Different alienation effects could be used in the scenery which is one of the most important themes of decoration.

The functional scenery understanding in epic expression is a kind of techniques to have more time. For example, during the change of scenery, the use of a board the second time with a different function helps to coordinate the time also helps the overuse of not required decoration. A decoration that moves between the audience, the decoration change between episodes in front of the audience, a material that could be used out of the period or that states another century, the use of cine-vision, projection could be stated as examples from epic expression alienation.

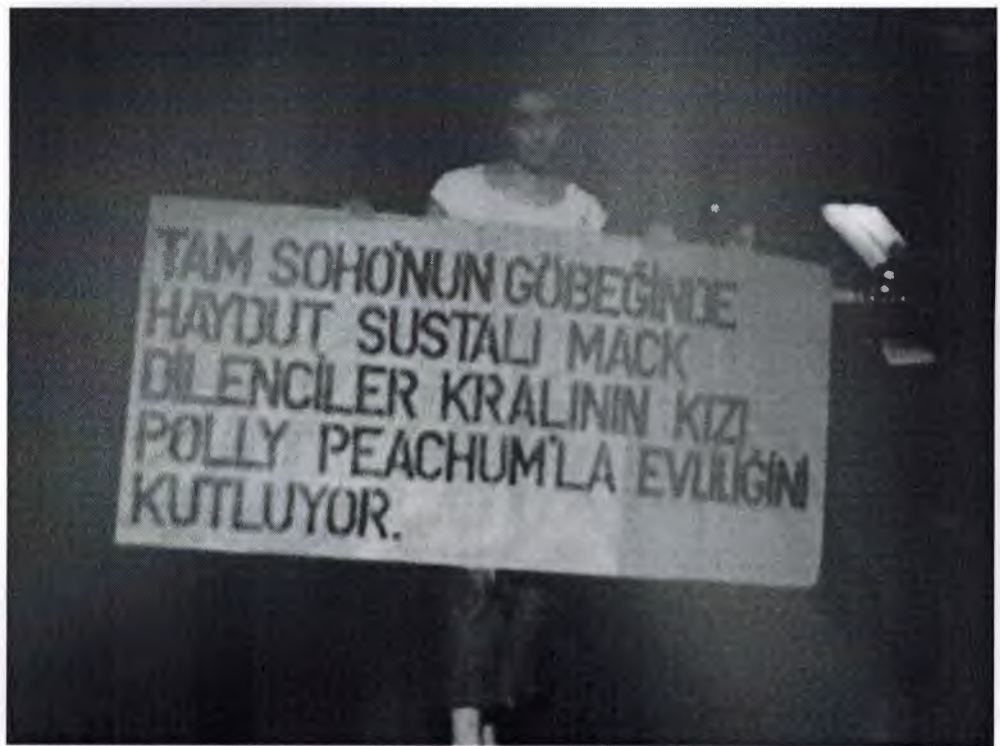


Figure 7: View a scene from the theatre play called The Three Penny Opera (2005)

The last component of stage scenery is lighting which is only used for giving light in epic expression. For example, the usage of a contradictory lighting to the atmosphere of the scene, with the help of a filter a different color lighting and the lights to be turned on to the audience which works like a kind of mirror creates an alienation effect. "The effect of alienation in epic theatre, which directs to the audience, is a very meaningful component, this happens in four steps" (Nutku 2007, pp.117)

- a) Between the audience and the stage: the audience is in the state of an observer;
- b) Between the stage and the actor: knows he is on stage and does not go in to denial;
- c) Between the actor and the role: does not bring the feelings to life, shows the tendency (Chinese Theatre);
- d) Between the role and the place: According to Brecht's understanding the scenery is just to be seen, but the most important thing is the sceneries function.

The boundaries set for the alienation techniques proves that there is a decrease in stage, actors and text, it is wrong to consider Brecht's art theory decrease. For an example for Brecht's alienation techniques we can give "The Caucasian Chalk Circle" (Der kaukasische Kreidekreis). At the opening scene of The Caucasian Chalk Circle a brief summary is given. There are two women stating that they are owners of a little child. One of these women is the biological mother and the other is the women to brought up the child. In the conclusion part of the play, the child is put in to a circle drawn with a chalk and the women are told to pull the little child. The biological mother does not care about giving harm to the little child but the other women cares about the child and does not pull the child. In the play it is decided that the little child is given to the women who has looked after the child. All these are given to the audience to before the play starts and this is when the alienation techniques come. During the play not to give the effect of illusion music is put in the scenes (Nutku 2007, pp.317).

2.2.6. Historicalized

The expression of historicalized is a kind of continuation of alienation. Historicalized, in the aesthetic theory does not mean to take the reality periods of time in to consideration. Contradictory to this, if it is with a historical period or not it takes, it means to take events “historically” (Parkan 2004, pp.64). As Brecht (1981, pp. 155) indicates as identical events make scenes special, alienation makes events special too. Events that take the world in a whole are displayed as, routine, taken out of boredom events time periods. From this the audience does not go from everyday things in to historical events, everyday things become historical. By this, everyday life should be argued, the audience who has drowned in everyday life and cannot respond to this, who has an insight away from the everyday life, understands the opportunities of the changeability and criticism. “In history a certain public system is criticized by another public view. The public development and point of view are based on each other” (Brecht 1987, pp.34). History can be defined as an art tool that, defines the understanding of the public with the study of parable.

2.2.7. Expressive Form

It is the wittiness that states that art is not just a mirror dependent to description, but a dynamo that is dependent to contradiction. The reality of life must lead the reality of art and just be called the prejudices of the audience. In the work of art there will be a contradiction between the reality of play and the reality of life and this would leap to reality with understanding of expression. By this way the audience will be in the state of criticizing. They would transform in to real feelings thoughts, ideas and actions (Parkan 2004, pp.66).

2.2.8 Exhibitionist Acting

Brecht has also used the term of exhibitionist acting which is a feature of Far Eastern and Chinese theatre. Contradictive to Stanislavsky's acting understanding based on identical he has used a different technique of acting. In the new acting technique that he will find, the audience will not be persuaded into the actors feelings, this will be done in another way, will not concentrate on the play, will look at the play in a critical point of view and would give direction to the play with their criticism. At first Brecht had refused to identical acting as a whole and used controlled dialectic acting understanding. With this understanding, Brecht, formulated the expression of exhibitionist acting after long and stable studies. To act (to exhibit) and live (identical) studied the contradictions and differences between them and values they gave to the audience and formulated this (1981, pp.237).

2.3. Bertolt Brecht's Comparison between Epic Expression and Dramatic Expression

Brecht (1980, pp.40), has compared the epic-dialectic understanding and dramatic expression as follows.

Dramatic Expression: Work of art is a mirror; in observing dramatic expression the audience, during the play and at the end of the play think: a nice and natural thing / I actually lived the events / I felt pity for the men situation, I was impressed/I got goose bumps / I was about to cry/this is what you call work of art / how real how natural.

Epic Expression: Work of art is a dynamo; at the end of the play and during the play this is what the audience thinks: I did not think of this/what he did, did not come to my mind / it is unbelievable / there is a way out but could not be seen / this is what you call work of art/very amazing/they are laughing at something they should cry for/ they are crying at something they should laugh for.

3. BRECHT, CINEMA AND ESTRANGEMENT

The concept of estrangement has a clear priority and importance especially in the initial phase theory of Marx. Marx's (1983, pp.287) early article in this priority and the concept of estrangement is possible to see the various expansions. At this point, an ideology of manuscripts in 1844 and the Germans are worth mentioning. Marx Theory has Two types of estrangement concepts. The first estrangement concept's meaning is to break from nature. The human being breaks from the nature to create a second nature in culturally-publically, breaks through to estrangement. This estrangement is taken positively and defines the human nature; it is a very complex stage. The second estrangement is created by the Capitalist trade and Capitalist public. In this regard the human being breaks through to its own nature. For this reason the human being estranges to the his own relationships, effort, the world and to life. It becomes one of the cycles working for Capitalist's. As you can understand the theory of estrangement is in accordance with Marx's Human Nature. In Marx's other studies (The Capital) in different terms this term was not used although the terms perspective is still used in his works. It will not be wrong to define Meta fetishism as a way of defining the breakthrough of the human being and estrangement. After Brecht's plays were transformed in to cinema films what he went through was parallel with the second type of estrangement.

3.1. Brecht in Cinema:

Brecht, with the aesthetic theory has us helped us to find ways to think about life and the earth, theatre in the contemporary world and the ways of producing films, as it looks like we are trapped to think in an Aristotle way, we should consider the fact that Brecht's Theory and theatre, directors like Losey, Jean Luc Godard and Angelopoulos. Bertolt Brecht starting from the 1920's until his early death in 1956 took a basis against the 1000 year Aristotle understanding, "catharsis"(the audience to reach the state of a clean soul) the imitation of life/illusion (mimesis). To be able to look at history with a different eye, the history should be handled in a different way. Brecht has showed that this would only be able by criticizing tragedy/tragic

state. According to Brecht and W. Benjamin "History could be changed by the little things that look unimportant not like in the past with the dramatically thoughts"(Benjamin, 1981).

Brecht (1981, pp.42), uses his thoughts in theatre for cinema also: He has said that "Cinema, could use the facts of an understanding (identical , 'mimesis', dramatic art) which is not Aristotle". Brecht, who did not see the industrial point of view, who was very careful with the play and the actor, who believed that the films text should be rewritten, had to go to court after his play "The Three Penny Opera" was transferred in to a cinema film. Brecht, approves only one film as Brechtian; and that is the film under the title Kuhle Wampe in 1931 (Parkan 2004, s. 76).

The poem that was written by Brecht, under the title Hollywood, was written after he had left Germany because the Nazi's had invaded Germany, this describes his feelings: (Marcel 1977, pp. 28)

*"Every morning I go to the liars market
To earn money.
With hope,
I get in to the row of sellers"*

The liars market which he goes to earn money describes the days he sold film scenarios between the years 1941-47. He tries to forget this days, he does not mention the help he gives to the other works of art in his diary. The only film which he does not bury in t o silence is Fitz Lang's Hangmen Die Also (1943) who also had to run away from Germany. But this mention is not a very glad mention because he had to go to court for this, and in the generic of the film there is just a note "Just a thought of Brecht". Although his name does not occur a lot when the film is mentioned, according to Marcel Martin (1977, pp. 28) "This is not a work that could be not taken in to consideration, the cinematographic components it is based on".

Brecht (1987, pp.78) has said: "I have always been made to go to court when my plays have been transferred in to films by producers" about his 28 year cinema experience. He is not going to like a famous director, Mr Puntila and his Man Matti (Herr Puntila und sein Knecht Matti) too in 1955. He has also stopped the work of Wolfgang Staudte who was a director in the Democratic Republic of Germany, Mutter (1956). Although it is thought that the effects of Brecht, left on cinema was little, after his death the effect left on cinema by him was much more than the effect on theatre. Lovelle's words are very meaningful: "The ideal Brecht, in the theory of today's being stuck to the roots comes in to notice this saying is going to be proven with their films by Godard, Straub, Jansco and especially Angelopoulos (Parkan 2004, pp.89)

CONCLUSION

Bertolt Brecht has never directed a film, his works of art have been transformed into films but only one of these had managed to be liked by him. One of the most important reason is why Brecht as a playwright did not like the scenarios of the films is that although they were works of arts, they had a trade aspect in the industry. He had to go to court before his exile because in Germany, with the film producers who had transferred the very famous "Three Penny Opera" scenario was very different from the one Bertolt Brecht had written (Parkan 2004, pp.75). For example in the original text there was a wall writing "Do not close your ears for the poor's call" was transferred in to "Do not close your ears to the misfortune" The word "misfortune" created contradiction with Brecht's understanding but to the dramatic film audience it was an attraction.



Figure 8: View a scene from the film called The Three Penny Opera (1931)

The only film Brecht feels responsibility for is "Kuhle Wampe" which he worked with his own team, written the scenario and in some parts directed the film. The film is parallel to system Brecht has created. The film is made up four main parts with an epizootic expression. Every episode separated in to different episodes which help the audience to acquire the film and criticize it easier. Throughout the film gestus and alienation effects are used to give the image of this economic structure is a natural condition and all the events that had came across the family had been natural (Parkan 2004).

After the revolution in the Russian Cinema (especially Vertov), there were efforts trying to create a contradictory aesthetic understanding to the stabilized traditional cinema, it was fastened in the 1960's and ended with Godard. Today we can see that since the 1960's these developments have stopped and given way to the evaluation of the work of art. In these evaluations, in these 60 years, the innovations created in the cinema (if the area perspective by O. Welles is put to a side) are developed from the effect of Brecht works (Parkan 2004).

Directors who are affected by Brecht's aesthetic theory of the founding of reality and the use of work of art tolls have reached successful conclusions. At first Godard, Rosi, Straub, Resnais and others have found the solution for problems in these specific situations. The efforts given to the founding of the reality and the transfer of this reality to the audience should be taken as a begging of an innovative aesthetic style (Parkan 2004).

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Observed Visual Documents

Observed Cinema Film:

Three-Penny Opera - 1931

Director: G.W. Pabst,

Berlin-Germany

Observed Theater Play:

Three-Penny Opera: 2005

Director: Zeliha Berksoy

11, 17 and 18 April - 2005 at Taksim Stage

Istanbul- Turkey

APPENDIX 1: List of Bertolt Brecht's Plays

<i>Baal (Baal)</i> 1918/1923
<i>Drums in the Night (Trommeln in der Nacht)</i> 1918–20/1922
<i>The Beggar (Der Bettler oder Der tote Hund)</i> 1919
<i>A Respectable Wedding (Die Kleinbürgerhochzeit)</i> 1919/1926
<i>Driving Out a Devil (Er treibt einen Teufel aus)</i> 1919
<i>Lux in Tenebris (Lux in Tenebris)</i> 1919
<i>The Catch (Der Fischzug)</i> 1919
<i>Mysteries of a Barbershop (Mysterien eines Friseursalons)</i> (screenplay) 1923
<i>In The Jungle of Cities (Im Dickicht der Städte)</i> 1921–24/1923
<i>Edward II (Leben Eduards des Zweiten von England)</i> 1924/1924
<i>Downfall of the Egotist Johann Fatzer (Der Untergang des Egoisten Johann Fatzer)</i> (fragments) 1926–30/1974
<i>Man Equals Man (Mann ist Mann)</i> 1924–26/1926
<i>The Elephant Calf (Das Elefantenkalb)</i> 1924–26/1926
<i>Little Mahagonny (Mahagonny-Songspiel)</i> 1927/1927
<i>The Threepenny Opera (Die Dreigroschenoper)</i> 1928/1928
<i>The Flight across the Ocean (Der Ozeanflug; originally Lindbergh's Flight [(Lindberghflug)])</i> 1928–29/1929
<i>The Baden-Baden Lesson on Consent (Badener Lehrstück vom Einverständnis)</i> 1929/1929
<i>Happy End (Happy End)</i> 1929/1929

<i>The Rise and Fall of the City of Mahagonny</i> (Aufstieg und Fall der Stadt Mahagonny) 1927–29/1930
<i>He Said Yes / He Said No</i> (Der Jasager; Der Neinsager) 1929–30/1930
<i>The Decision</i> (Die Maßnahme) 1930/1930
<i>Saint Joan of the Stockyards</i> (Die heilige Johanna der Schlachthöfe) 1929–31/1959
<i>The Exception and the Rule</i> (Die Ausnahme und die Regel) 1930/1938
<i>The Mother</i> (Die Mutter) 1930–31/1932
<i>Kuhle Wampe</i> (screenplay) 1931/1932
<i>The Seven Deadly Sins</i> (Die sieben Todsünden der Kleinbürger) 1933/1933
<i>Round Heads and Pointed Heads</i> (Die Rundköpfe und die Spitzköpfe) 1931–34/1936
<i>The Horatians and the Curiatians</i> (Die Horatier und die Kuriatier) 1933–34/1958
<i>Fear and Misery of the Third Reich</i> (Furcht und Elend des Dritten Reiches) 1935–38/1938
<i>Señora Carrar's Rifles</i> (Die Gewehre der Frau Carrar) 1937/1937
<i>Life of Galileo</i> (Leben des Galilei) 1937–39/1943
<i>How Much Is Your Iron?</i> (Was kostet das Eisen?) 1939/1939
<i>Dansen</i> (Dansen) 1939
<i>Mother Courage and Her Children</i> (Mutter Courage und ihre Kinder) 1938–39/1941
<i>The Trial of Lucullus</i> (Das Verhör des Lukullus) 1938–39/1940
<i>Mr Puntila and his Man Matti</i> (Herr Puntila und sein Knecht Matti) 1940/1948

<i>The Good Person of Szechwan (Der gute Mensch von Sezuan)</i> 1939–42/1943
<i>The Resistible Rise of Arturo Ui (Der aufhaltsame Aufstieg des Arturo Ui)</i> 1941/1958
<i>Hangmen Also Die</i> (screenplay) 1942/1943
<i>The Visions of Simone Machard (Die Gesichte der Simone Machard)</i> 1942–43/1957
<i>The Duchess of Malfi</i> 1943/1943
<i>Schweik in the Second World War (Schweyk im Zweiten Weltkrieg)</i> 1941–43/1957
<i>The Caucasian Chalk Circle (Der kaukasische Kreidekreis)</i> 1943–45/1948
<i>Antigone (Die Antigone des Sophokles)</i> 1947/1948
<i>The Days of the Commune (Die Tage der Commune)</i> 1948–49/1956
<i>The Tutor (Der Hofmeister)</i> 1950/1950
<i>The Condemnation of Lucullus (Die Verurteilung des Lukullus)</i> 1938–39/1951
<i>Report from Herrnburg (Herrnburger Bericht)</i> 1951/1951
<i>Coriolanus (Coriolan)</i> 1951–53/1962
<i>Joan of Arc (Der Prozess der Jeanne D'Arc zu Rouen, 1431)</i> 1952/1952
<i>Turandot (Turandot oder Der Kongreß der Weißwäscher)</i> 1953–54/1969
<i>Don Juan (Don Juan)</i> 1952/1954
<i>Trumpets and Drums (Pauken und Trompeten)</i> 1955/1955

BIOGRAPHICAL SKECHT

Name & Surname: Emel TOZLU ASLAN

Place of Birth & Year: Turkey / Çorum 1983

Foreign Language: English

Secondary Education: Tercüman College 1997

High School: İzmir Fatih College – 2001

License Degree: Near East University, Faculty of Communication,
Public Relations & Advertising Department (2006)

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Radio, Television & Cinema Program (2009)

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