

Religion in Mother Courage and Her Children: A Marxist Perspective

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الملخص

إن البحث عبارة عن دراسة لمسرحية بيرتولت برشت ألام شجاعة وأبنائها وكتقصي للأفكار الدينية كما يصورها جماليا في المسرحية. وعليه فأن الباحث يسلط الضوء على خلفية الكاتب الاشتراكية لاسيما من منهجه كماركسي. لقد أثرت قراءته الفكر الماركسي وبشكل كبير على معتقداته وايدولوجيته السياسية. يحلل البحث كذلك كيفية استثماره لفكرة التغريب الافتراضية لدراسة عمائب الحرب واقتراانه بالدين. يختتم البحث بموجز لذهنية برشت تجاه الحرب والدين وايجاءاته لألف عام قادم.

Abstract

The paper is a study of Brecht's Mother Courage and her Children as an investigation of the ideas of Religion as he aesthetically depicted them in the play. In doing as such, I draw from Brecht's social foundation; particularly from the way that he was a self-admitted Marxist. His readings of the works of Karl Marx have incredibly affected his ideological and also political convictions. The paper likewise analyzes how he utilized his hypothetical idea of estrangement to study the wonder of war and its association with religion. The paper finishes up with a summation of Brecht's state of mind towards both war and religion and its suggestion to the new thousand years.

INTRODUCTION:

The stage has from the most punctual time been utilized by men to impart their convictions, emotions, and philosophies. The adequacy of the theater in enlisting a quick effect and reaction from its target group is not easily proven wrong. Thus, the theater has been utilized for both scholarly, political, and additionally social investigation of social orders and their honours crosswise over time and space. The theater has in this admiration been utilized to question and test the past as well as the present and what's to come. In the expressions of dramatist and previous President of the Czech Republic, Vaclav Havel "Theater is the time when the scholarly and profound existence of the human group solidifies"(Mel Gussowdec, 2011) It is in respect that Brecht's Mother Courage is significant to our era so to speak to the past eras, and may yet stay of significance to future eras. There is also one fundamental point here which both theologian philosophers, Paul Tillich and Susanne Langer, raise about the relationship of religion and art. They hold that " all religious ideas and images were symbols, pointing to "being itself", and that religious truths could not be conveyed other than by symbols"(Mel Thompson, Understand Philosophy, P. 260). Brecht is trying here, as in most of his pieces, to create a narrative discourse based on Marxist Aesthetics that "unites the experience of daily life with a properly cognitive, mapping, or well-nigh scientific perspective."(Fredrick Jameson, The Political Unconscious, P.104)

The play is a narrative of the travails of the lead character Anna Fierling otherwise called Mother Courage, a subtler lady and a "trader mother"(Mennmeier, 140) as she takes after troops (with her wagon) fighting a 'religious war' more than a time of thirty years. Inside of the life compass of this war she lost all her family as a result of the war and is lessened to a pitiable figure before the end of the play. This historification of the play is crucial for Brecht's idea of Epic Theater. Its point is to make the gathering of people to realize from what had happened in the past and to take that information to change their own particular world. This idea likewise squares with Brecht's conviction that the fundamental reason for the theater is to enthrall and additionally to train. Remarking on the active capacity of the theater Brecht contends that through instruction, the Theater entered the territory of the logicians - at any rate, the kind of scholars who needed to clarify the world as well as to change it. As a dramaturge, he is out there to inform the audience that what they see on stage is a "constructed literary image" (Peter Barry, Beginning Theory, P. 156)

Brecht bases himself "on the Enlightenment founders of stage aesthetics, Diderot and Lessing" (Hans Urs Von Balthasar, *Theo-Drama: Theological Dramatic Theory*, P. 326). Pure amusement, provoked even by objects of tragedy, struck me like Diderot as "utterly hollow and unworthy unless it added something the spectator's knowledge." (Eric Bentley, *The Theory of Modern Stage*, P. 99). Thus the theater is philosophized; henceforth it educated." However, Brecht is of supposition that the theater ought not to be stripped of its stimulation capacity; but rather all the more significantly; it ought to amuse the group of onlookers through instruction. The point of the Brechtian Theater is eventually to stimulate men to activity in both the social and the political stadiums. Remarking further on these twin elements of the theater, Brecht contends in a 1954 exposition that theater must show all the delights of revelation, all the emotions of triumph connected with freedom. Also Brecht opines that, "It is insufficient to request knowledge and useful pictures of reality from the theater. Our theater must empower a yearning for comprehension and the experience of evolving reality." (Thomson, P., & Gardner, V. (1997).

He goes ahead to say, "Our crowd must experience not just the approaches to free Prometheus, and yet be educated in the very craving to free him"(Ibid)

This is the sign of the distance or removing procedure engendered by Brecht. That the theater ought to instruct the group of onlookers' lessons by reassuring them to separate themselves from the activity and additionally the characters is another of its points. As per this idea, the point of the theater is to make individuals think instead of to be candidly included. Brecht accepted that it is just by deduction basically that individuals may be excited to an activity that could prompt social change because "experience is a linguistic construct" (Chris Weedon, *Feminist Practice & Poststructuralist Theory*, P. 28)

This is the thing that he means to accomplish in this play that is essentially about war, religion, and business exchanges. There is little to uncertainty that Brecht detested war in every one of its repercussions. His humorous treatment of it in *Mother Courage* is a confirmation to that. His ideological leanings as a Marxist may have impacted him to state in his book of set models that he needed to show in *Mother Courage* that, "War which is a continuation of business by other means makes the human virtues fatal to their possessors" (Biggs 11-12). This is found in the play where all the three offspring of *Mother Courage* pass on in the war as an

outcome of a righteousness they have. The significance of this point lies in the way that Excellences are thought to be shortcoming in war time.

Due to its foolishness, war hates human temperance's and subsequently obliterates those that challenge to display them. It is noteworthy that Mother Courage is the first figure to practically comprehend the peril those individuals that parade their ideals like identifications will endure throughout the war. For instance, prior on in the play she cautions Swiss Cheese about the threat he may confront as an aftereffect of his ethicalness on the off chance that he is not careful. Mother Courage says to him, "Your feeling of obligation stresses me. I've brought you up in all honesty in light of the fact that you are not splendid. However, don't go too far!" It is foremost that Swiss cheese in the long run lost his life as an aftereffect of his genuine endeavor to rescue the money box endowed to him as a Protestant regimental paymaster. His refusal to hand over the trade confine for cold hard currency dislike of the unavoidable threat the refusal stances to his life, prompts his consequent execution. His genuineness incomprehensibly devours his life. This occurrence further fortifies the generally held conviction that in war, truth and trustworthiness are the first setbacks.

It is enlightening likewise to note that Eilif, the gutsy one additionally bites the dust in comparable circumstances as an aftereffect of his gallantry. His hamartia comes from his absence of vision and in addition his inability to recognize a courageous demonstration done in the thick of battling and the results of the same activity amid a time of provisional détente. Prior on in the play, Eilif strips a laborer family and calms them of their bovines.

He is sufficiently remunerated for this "chivalrous" deed and is even facilitated to a supper by the administrator. Empowered by this show of appreciation, Eilif feels free to rehash the same activity amid a time of makeshift truce. For this he is captured, court-martialed, and later executed by the same armed force that distinctions him for a comparative activity before. The incongruity of the entire scene lies in the way that the same activity that was viewed as courageous in one condition turns into a criminal demonstration in another throughout the same war. In this regard the Chaplain catches the mind-set existing apart from everything else by saying, "In war time they honored him for it. He sat at the commander's right hand. It was bravery" (64). However, in a quick retort, the soldier that arrests Eilif counters by saying, "Stealing cattle from a peasant, what's brave about that?"(69).

This is a piece of the mystery of this war without honorable point or core interest. This is likewise the silliness of the entire circumstance that Brecht is attempting to venture all through the embroidered artwork of this play. In such manner Eilif's execution additionally indicates the instability of activities, deeds, and behaviors amid war time. There are no rigid guidelines in war time. Basically, standards take after the impulses of the circumstance. There are neither benchmarks nor strong sets of principles in presence. All the more vitally, it likewise alternately indicates the way that everything may be reasonable in war time as principles have either caved in or are non-existent. This is a piece of the degeneration of humankind as a result of war, be it mainstream or religious. In actuality the vast majority of the players in *Mother Courage* are mindful of the war due to its negative effect instead of its straightforwardly announced religious intention. Case in point, in an extremely telling minute the Cook concedes that despite its religious dressing, this war is similar to whatever other, "because there's fleecing, bribing, plundering, not to mention a little raping," he however, maintains that, "it's different from all other wars because it's a war of religion" (24).

From the prior, it is anything but difficult to recommend that through this unexpected tone Brecht is scrutinizing the legitimacy of all wars, whether common or religious in light of the fact that they don't yield anything.

It is likewise vital to note that notwithstanding the case of individuals, for example, the Chaplain and the Swedish administrator that the war is religious, all confirmation focuses actually. Case in point, it is extremely typical that Katrin gets her demise from the Catholic Soldiers amid the time when the entire town of Halle is currently imploring. In the event that truth be told this war is a 'Heavenly war' as the Swedish officer depicts it, why assault unarmed workers that are in a petition to God session? In actuality religion includes less *Mother Courage*. It is only a spread utilized by the forces that are to fulfill their covetousness and greed. The main impetus of the war is basically avarice as exemplified in the enthusiasm of the individuals included in it to endeavor the circumstance for their own advantage. As expressed before, this war is, in addition to other things, a business, an industrialist wander that really turns up benefit for individuals like Yvette, and misfortune for individuals like *Mother Courage*.

It is additionally a business in light of the fact that it keeps running by individuals who are resolved to subverting its standards (on the off chance that it has any) for their own advantage. Hence, in this play the officers are not at all unique in relation to individuals like Yvette (a whore) or *Mother*

Courage (a specialist). The fighters are enthusiastic to take from their weapons military supplies including shots which are the life line of any armed force. They will offer these things to Mother Courage who will thusly offer it to the same armed force at a benefit. It is evident that the entire framework is degenerate through and through as this cycle of defilement turns into the standard all through the play It is informative to note that in this play debasement is not glared at, but rather will be fairly considered as a type of salvation.

Mother Courage herself is completely mindful of this when she says, "Corruption is our only hope. As long as there is corruption, there'll be merciful judges and even the innocent may get off" (37-38). Debasement is along these lines the motor place of war and business. Nonetheless, this does not at all imply that Mother Courage appreciates degenerate hones. It just implies that she is more concerned with her existential conditions under the cruel substances of the war with its outcomes of yearning, starvation, and demolition.

Dim says, "Business in Brecht's play is the expression for the corrupted state of (present) history and for the "participation" of people in it, to which one must immediately add that participation has the mark of self-defense and of elementary control of existence, not of ethical guilt." Truly one can see the cooperation of Mother Courage in the degenerate exercises that penetrate the woven artwork of this play as a sort of 'important insidiousness'- -an endeavor to get by under the yolk of an oppressive framework that looks to undermine the honest and the powerless. It is intriguing to note that examining Mother valor by comprehending the rationale of Brecht in this critical play.

This rationale is exemplified in the structure of the play. The way that he utilized his idea of the Epic Theater helped incredibly in forming the emotional structure of the play. The structure with its verbose and nonlinear account structure likewise permitted him to inconspicuously and suggestively bundle his message without sounding excessively instructional. In such manner, Brecht in Mother Courage is out to demonstrate that "It is not enough... to express the simple truism that war is hell, or that life is hard, or that people act irrationally during war time. It is not also enough... to say that people are capable of acting bravely, or heroically." Brecht is however "inspired by the more unpredictable issue of how social orders make a war story sufficiently generous to legitimize tremendous activities, how war saturates our financial and mental cravings, and how wars will never stop inasmuch as there are pioneers out there

eager for force, name, treasure or territory"(ibid). Wars are hence indicted not due to religion as capably showed by Brecht in this play, yet are essentially business regularly camouflaged under the façade of religion.

Brecht's attitude towards religion is additionally not a cordial one. This can be ascribed to his Marxist belief system. It is an open mystery that Marxism as a philosophy is antagonistic to all religions. Karl Marx was accounted for to have depicted religion as opium of the masses. By this Karl Marx implies that religion is a palliative, a diversionary trick made by the decision class to redirect the consideration of the working classes from their persecution and in addition to make them more pliable to the impulses and fancies of the decision class.

Doubtlessly that religion is/ and works like some other belief system. Marxist essayists, for example, Louis Althusser, Pierre Marchery, Terry Eagleton, and Raymond Williams to specify a couple of samples, had at different focuses in their vocations depicted the ideological capacity of religion. In particular, Louis Althusser in his exposition "Belief system and Ideological State Apparatuses" puts religion on the same platform with writing and the instructive framework. He called these (counting religion) as the Ideological State Apparatuses (ISAs) and he obviously recognized them from the Repressive State Apparatuses (RSAs) as exemplified by the police, the armed force, and the jail framework. Ideology, he argues, is: " a system (possessing its logic and proper rigour) of representations(images, myths, ideas or concepts according to the case) endowed with an existence and historical role at the heart of a given society" (Barry, *Beginning Theory*, P.157)

The significant distinction between the ISAs and the RSAs lies in their usual way of doing things. While the RSAs flourishes with arm winding and roughness, the ISAs lives up to expectations unpretentiously and manipulatively. This is ordinarily accomplished through influence and molding. Religion being a piece of the collection of the ISAs is hence constantly prepared to serve the decision class. This is apropos caught in *Mother Courage* where the movers of the war -the Kings, Pope, and Generals -are fast to claim that the war is religious notwithstanding being sacred. It is critical to note that Brecht is unambiguously against the organization of religion in this play. Therefore, he ridicules religion and cartoons its illustrative image in the character of the Chaplain. Social types such as the Chaplain have been epitomized by literature by Moliere's *Tartuffe* and Chaucer's *Canterbury Tales* to name but few where the

playwrights "emane them under the devastating scrutiny of their dramatic art"(Walter K.Gordon, Literature in Perspective,P.5)

That Brecht questions religion in this play is completely caught in the expressions of Mother Courage, when after the makeshift annihilation of the Protestants, Swiss Cheese and the Chaplain bandy together sitting tight for the chance to resume their typical life. Taking a gander at them from a vantage position, Mother Courage says (28), "That's how it is. Here you sit--one with his religion, the other with his cash box, I don't know which is more dangerous." This is the crux of the matter. Which of the two is more perilous -Capitalism as symbolized by Swiss Cheeses' money box or religion as spoken to by the Chaplain? It is a question that was never determined in the play. What is not dicey in any case, is that in Mother Courage religion capably serves as an impetus for homicide, loot, savagery, bloodletting, decimation, and the destruction of a whole populace.

Brecht powerfully demonstrated the preposterousness of religious figures in this play by depicting the Chaplain as a war hawk and a dynamic teammate in its execution. Truly the ashes of this war are stirred by religious emotions communicated by individuals like the Chaplain. For instance, in a polemical discussion with the Cook concerning the devastation destroyed by the war, he is able to legitimize the demolition of individuals in this war by comparing it to affliction. He says (24), "All very touching my dear cook, but to fall in this war is not a misfortune, it is a blessing. This is a war of religion. Not just any old war but a special one, and therefore pleasing unto God". Articulations like this, made by the religious request or their agents help in fanning the coals of contempt in this war. Both sides are completely persuaded they are battling a 'Heavenly war' satisfying unto God. Furthermore, in endeavors to satisfy their "God(s)" they crush whole towns and towns as saw amid the attack on the town of Halle where Katrin lost her life. In yet somewhere else in the content when Mother Courage incomprehensibly communicates her trepidation about the possibility of peace, the same Chaplain advises her not to stress in light of the fact that the war will never stop not to mention arrive at an end. This section merits citing finally on the grounds that it catches the commitment of pioneers, both transient and profound in making and in addition managing wars.

Brecht as a Marxist:

Eugen Berthold Friedrich Brecht (was conceived at Augsburg in 1898). Brecht was the child of a very much regarded bourgeois gang. Brecht Marxist hostility to independence presented with French sauces, is presently about prevailing in the college, and influence the media and amusement businesses. Surely, Brecht was following up on his standards, however one can recoil at his sermons on "goodness," while making the most of his renowned maxims: "First comes eating, then comes profound quality," and "For this life, no individual is sufficiently terrible," His initial ballad, "Concerning poor B.B., " has a delightful entry where he leans back, in the midst of a couple of ladies, whom he guarantees: " In me you see a man upon whom completely you can't answer." Whether Hauptmann composed some, or even all, of this lyric is a pleasant question. Brecht was an expert Stalin perpetually, yet against Nazi.

Brecht's relationship to Marxism is amazingly vital and exceedingly complex. From the 1920s until his passing in 1956, Brecht recognized himself as a Marxist; when he came back to Germany after World War II, he picked the German Democratic Republic (GDR), where he and his performer wife Helene Weigel framed their own theater troupe, the extremely popular Berliner Ensemble, and were inevitably given a state theater to run. Yet Brecht's relationship to universal Marxist authorities and tenet was frequently conflictual, and his own work and life were profoundly peculiar. Of an unequivocally hostile to common mien from his childhood, the youthful Brecht was additionally at first repulsed by Bolshevism. He encountered the German insurgency of 1918 with some indecision and committed himself to abstract and not political action amid the turbulent early years of the Weimar republic. He recorded in his Diaries, for instance, a negative reaction to a discussion he heard on 1920 on the Soviet Union in which he was repulsed by the idea of communist request he heard examined. He showed a negative impression of Bolshevism and finished up his entrance by noticing that he preferably has another auto than communism!

Yet from the earliest starting point of his abstract vocation, Brecht was a foe of the built up average society. Brecht created unequivocally against common play Baal (1918-19), which had an unpredictable connection to expressionism (Kellner, "Brecht Marxist Aesthetics"), and in 1919 composed Drums in the Night, a play that managed the bafflement after World War I and the German insurgency. The returning trooper in the play,

Kragler, walked out on the German insurgency after the war for going to bed with his better half.

While in Berlin in the mid-1920s, Brecht started to demonstrate an enthusiasm for Marxism. He connected with a wide hover of recognized radical companions and specialists, and got to be familiar with Marxism through examination with companions and partners, for example, Leon Feuchtwanger, Fritz Sternberg, John Heartfield, Wieland Herzfelde, Alfred Doblin, Hans Eisler, and Erwin Piscator. As Brecht lets it know, he required data about financial matters for a play arranged with Piscator for the 1926-1927 seasons about the Chicago grain market. The unfinished play, *Wheat*, obliged information about the deal and appropriation of wheat. Brecht said that in spite of the fact that he talked widely with grain representatives, they were not sufficiently ready to clarify the workings of the wheat business sector and that the grain business stayed unfathomable in standard monetary and business talk.

Despite the fact that the arranged dramatization stayed fragmentary - it was later renamed *Joe Fleischhacker* - Brecht entered Marxist study bunches as of now, including Marxist apostate Karl Korsch. The man who he later alluded to as "My Marxist Teacher" was one of the first Marxist savvy people to be arranged out of the Communist Party for "deviationism." Korsch additionally added to a number early to scrutinize Leninism and afterward Stalinism. Brecht's particular rendition of Marxism was very impacted by his "instructor" Karl Korsch and that in reality Korsch's form of Marxism molded Brecht's tasteful hypothesis and practice. I endeavor to exhibit that certain Marxist thoughts were integral to Brecht's perspective, as well as to his extreme idea of political craftsmanship. In like manner, accentuation will be put on the ways that his political style, got from Marxian thoughts, helped formed the very type of his theater and composing. However, to begin with, I show how Brecht appropriated his idea of Marxism and what adaptation of Marx's thoughts so profoundly impacted him.

Religion in the play is portrayed as something of little help in a time of crisis. In the play it is depicted through the sycophant character of the lascivious chaplain who changes his allegiance at the drop of a hat. When peace is declared he dusts off his vestments and is prepared to go to work, but soon changes his mind when war breaks out again.

Baron d' Holbach was a major influence on Karl Marx in terms of his atheistic weltanschauung whose ideas are portrayed by Brecht. D' Holbach advocates an anti- Christian attitude because he argues that " Christian

religion runs counter to the political health and well- being of nations " (Baron D' Holbach, P.26)

Brecht is quite supportive of this claim as the chaplain comment makes clear when he argues that when war fails to continue, it might to "A Slight case of negligence, and it's bogged down up to the axles. And then it's a matter of hauling the war out of the mud again. But emperor and kings and popes will come to its rescue ". (scene 6, P.52- 53).

Brecht is referring to the connivance of religion with politics to continue the war and he unmasks the political and social abuse of religion.

Marxist anti- religion attitude does not start from a negation, but from an affirmation it affirms the autonomy of man and it demands as a result the repudiation of any try to usurp man's creative power.

For Marx the repudiation of the metaphysical is no longer meaningful because disbelief is a negation of God and seeks to affirm by this repudiation the existence of man. That is to say humanist philosophy is no more to be defined by the rejection of religion.

Marx denial of God is the inheritor of the humanism of Fichte and Hegel, which restores to man the powers " traditionally alienated in God" (Garudy, P. 67). His philosophy is also heir of Feuerbach's humanism which opposes religion as severing man from what is best in him by "projecting his hopes and virtues into God".

Marx's handling of this problematic is different from his predecessors' in that he does not look at religion as a lie manufactured by oppressors or as chimera created out of ignorance, he rather diagnosed it according to the human needs and how they were mystified and met by religion. Human needs, he holds, are at once a reflection of an essential dilemma and a protest against it.

In *Mother Courage and her Children*, religion is seen as an ideology that both explains and justifies the existing order therefore it is used or rather abused as a firm instrument which makes it attainable to instruct then that existing governments or world views are willed by God and that, as docile and law- abiding citizens, they must consign themselves to it.

This notion of submission to the Ancient Regime is pictured in the Christian permutation of the Biblical import. Eilif has committed a heinous crime of murdering the peasants and confiscating their property which is eulogized by his general and upon being asked by the general about Eilif's act, the chaplain succumbs to the reigning discourse and supremacy of terror so he tries to justify the abominable act and retorts: "Necessity's the mother of invention " by saying "That phrase is not strictly speaking in the

Bible, but our Lord turned the five loaves into five hundred there was no war on and he could tell people to love their neighbors as they 'd had enough to eat. Today it's another story" (scene2, p.17), to which the general's answer is "Quite another story ...you Pharisee".

Marx believes that for the sake of hegemony and manipulation, the dogma of original sin has been used for this purpose. He supports his argument by citing St. Augustine who preaches in his city of God that "God introduced slavery into the world as a punishment for original sin: to seek therefore, to abolish slavery would be to rebel against the will of God" (Saint Augustine, City of God, P.46) The Christian institution has invariably accredited all types of class ascendancy as being decreed by God. All atrocities are committed in the name of God in the play. Religion is taken at its face value and men of religion symbolized by the chaplain only pay lip service to religious morality. What dominates is the notions of the capitalist system. Religion in the play is disparagingly subordinate; an attitude represented by the general and the chaplain and the despicable way the chaplain is treated by the general whose "piss all for the chaplain, the old bigot". Is expressive of this subordinateness.

The chaplain is the voice of the church and reveals in his attitude the above mentioned concept of supporting the capitalist system and its policy of amassing fortunes at the expense of the masses because for the chaplain it is "a war of faith ...fought for the faith and therefore pleasing to God." (Scene 3, P.25). Later the chaplain speaks of the gracious nature of the monarch and his concern about human liberty, he says all our king minded about was freedom. The emperor had made slaves of them all, Poles and Germans alike, and the king had to liberate them" (Scene 3, P.26)

The truth about what the monarch did was mainly out of a capitalist urgency in that Gustavus Adolphus was fighting to establish Swedish control of the Baltic provinces and to put an end to Catholic, Polish claims to the throne of Sweden, which was protestant, so he was already championing Protestantism, as he was to do later to do in the Thirty years war. The General's Christianity, however, as his racy comments on the peasants as "dung-encrusted yokels" and the chaplain show, is little more than a license to plunder the catholic population.

Religion, Economy, and politics are closely associated since in Marxist theory, human society consists of two parts: the base and super structure. The base refers to the forces of production –to all the people, relations between them, the roles that they play. Superstructure refers to culture,

religion, ideology (world views, ideas, values, and beliefs). Marx argues that superstructure grows out of the base, and reflects the interests of the ruling class that controls the base. As such it justifies how the base operates, and the power of the ruling class.

Hence *Mother Courage* is an incessant Marxist indictment of the economic motives behind international aggression. War is an extension not of diplomacy but of free enterprise. The Swedish monarch Gustavus Adolphus pretends to be motivated by religion and Zeal but he is after personal gain and territorial aggrandizement. In this context where both factions annihilate each other for profit, all human ideals deteriorate into a sycophantic cant. The tycoons in the play remain invisible which the external conflict is narrated, but the dramatic action concentrates on the lives of the laity, the subordinate. The war is just the same as a commercial transaction and the "General Tilley's victory at Leipzig" has more significance only insofar as it "costs Mother Courage four shirts".

The refusal of a role for religious belief among wartime tycoons is quite obvious in scene three's action as well. The chaplain's hypocrisy is evident in his words, "All good Catholics here" and it seems not to matter to Mother Courage which religion's flag she flies. The speed with which the chaplain changes his clothes when they are attacked by the Catholics reveals that his religious principles are immediately replaced by his lack of bravery. One can possibly believe that the differences between both factions are not so great after all, which facilitates it for people to adopt another allegiance for non-religious causes. Mother Courage says "Bribery in humans is like mercy in God" and here Brecht poses the question of the worth of religious belief in what is, after all, supposed to be a war of religion.

Marx argues that the split of man between his life which is abandoned to the capitalist system and his illusory life as an "abstract citizen of an abstract community in which he finds an inferior substitute species – being" is typical of both political and religious alienation.

Marx makes plain that Christianity is especially made to fit the conditions of an individualist commercial society where by a human being, cloistered as an individual, looks for a celestial recompense for this seclusion in "the cult of the abstract man...the religious complement which is most suited" to communities of this kind. In the democratic bourgeois state one finds a secularized expression of this split-up of man: it expresses "in a human and secular form, in its political reality, the human basis of which Christianity is the transcendental expression".

Religion, Marx holds, comes to be associated with deficiency and lack which are made valid by the bourgeoisie democratic state. The situation that man, forsaken to the self-centered aloneness of the maze of the commercial economy, and hegemonized by alien forces which menace and destroy him, lives the "split-up" which distinguishes religious life in his real life he is an individual, severed from his proper human life.

This abstract split is embodied by the chaplain where he, towards the end of scene six, reveals this split. He claims, as he chops wood, that he is "not a wood cutter by trade" for he "studied to be a pastor of souls". His talent is being abused by manual labour:

My God-given endowments are denied expression. It is a sin. You have never heard me preach. One sermon of mine can put a regiment in such a frame of mind it'll treat the enemy like a flock of sheep. Life to them is a smelly old foot-cloth which they fling away in a vision of final victory.

First, the chaplain's mastery to dispatch people into war heedless of their likes could be read as an allusion to Hitler's oratory which also conjured up a vision of final victory. It also sheds some light on the demagogic nature of clergy man whose life of a "species-being", which is their properly human life (as opposed to the self-centered individualism imposed by capitalism and more generally, by the commercial economy), they project into heaven, where love rules and man acknowledges himself formally as a species-being (living and dying for the whole of mankind).

The bourgeois democratic state, Marx believes validates this division; that of the individual's real life where the conflict between the individual, sensuous existence of man and his species-being is cancelled. He also contends that religions are no more than "different degrees of the development of the human mind, "snake-skins sloughed by man" (P.5). He holds as well that religions are born, live and demise in determined historical conditions. Christianity for him, is well-adapted to a commercial economy where by man is divided up into a self-centered individual in his real life, and a moral person in the heavenly recompense resorts to for the lack of species life.

The Dramatization via Technique:

Brecht's Marxism was shaped by his mentor Karl Korsch (Doughy Kellner. "Brecht's Marxist Aesthetic ") whom he refers to as "My Marxist Teacher" and elsewhere he wrote: "when I read Marx's capital, I

understood my plays" and saw in Marx "the only spectator of my plays". (Quoted in D. Kellner)

Marxian dialectic targets at a modification of the dominant bourgeois order. Hence this dialectic assesses reality as a process of an incessant transformation. Marxist perception stipulates a reading of history as a specific phenomenon i.e. understanding society in terms of a specific historical era instead of dealing with universalizing discourse.

Brecht has adopted this historic specification of a context so that he can reveal how such a context impacts and creates the characters. In this instance he parts with the conventional dramatists whose concern was the universal element of the human condition and destiny. Hence in *Mother Courage*, he portrays trades people relation to soldiers and civilians during war in an emerging market society.

His major theatrical device was the alienation effect or, to use the German, *verfremdungseffekt*, was Brecht's way of stopping actors from identifying with their roles, and demonstrating them instead. He used devices to distance the audience, such as having the actors whisper asides or wear masks. Brecht's epic technique relied on audiences' reflective skills to interpret the action. (Rob Graham, P.109)

His avoidance of theatrical illusion, intends to reveal the ideology and human conduct, and accordingly inform his spectators about why they act in a particular way in society. *Mother Courage's* sufferance is to be comprehended as a historically specific component of her ambience and the theatre was to convince the audience to ponder why such events occur, therefore supplying the spectators with historical knowledge.

Roland Barthes frankly speaks that there is "a specific ideological content, coherent, and remarkably organized in Brecht's theatre" which means that Brecht has dramatized Marxist ideology into theatrical experience. So to separate the Brechtian theatre from its theoretical foundations would be as erroneous as to try to understand Marx's action without reading *The Communist Manifesto*.

Brecht's theatre draws on Marxism not in terms of mottos or articulation of arguments but rather in terms of a general method of explanation. In his theatre the Marxist elements always appear to be recreated. His ideological themes might be described as a dynamic of events that amalgamate observation and explanation, ethic and politics: according to the Rob Graham deepest Marxist instructions, each theme is at once the delineation of what men aspire to be.

Walter Benjamin emphasizes that the response to epic theatre must be: "Things can happen this way, but they can also happen quite a different way"(quoted in. Terry Eagleton, Marxist Lit. Tummy P. 138.) This critical stance nurtured by a montage of images and a sequence of characteristic social tableaux that Brecht labelled "gestus".

His theatre parts with the "culinary" theatre as he terms the conventional or dramatic theatre where the play is a closed system of interdependent scenes, each are evolving inexorably from its predecessor but with the plot so structured that the audience was kept in suspense. The epic play takes a completely different course of action where the play is assembled as a montage of independent incidents that reflect a process taking place.

Brecht repudiated theater which aims at producing an illusion of reality. His motives lie in the fact that this illusionist theatre is prone to reproduce the dominant ideology and persuade the audience to identify bourgeois ideologies with reality.

Brecht applies Korsch's theory that ideology was a material force that served as a deluding force from which people must be freed and try at the same time to produce plays that could destroy people's identification with bourgeois ideologies.

Therefore, Brecht's strategy of annihilating dominant ideology is achieved through his manipulation of Korsch's principle of ideology. Brecht held that his theatre could supersede the reigning bourgeois ideology theatre. This strategy could compel the audience to mull over the world more critically. He estimated that this is a type of critical intercession with bourgeois culture that could debilitate it from inside. Therefore, dramaturge and philosopher, saw intellectual action, in addition to aesthetic and political theory, as significant instances in revolutionary practice along with economic and political action.

For the sake of producing an iconoclastic theatre, Brecht contemplated the separation of the elements or what MacCabe terms a "politics of separation". (Kellner, "Brecht Marxist Aesthetics")

Thus he isolated words, music, and scene from "Wagnerian Gesamtkunstwerk"(*Ibid*) which mixed these components into one alluring and domineering whole where by all components collaborate to devour the audience in the aesthetic totality. Accordingly each element or component will maintain its independence sometimes contradictorily so as to arouse critical thinking and clairvoyance.

This aspect of theatricalization on the part of Brecht is compatible with Korsch's Marxist philosophy because exactly as he spurred a democratic

involvement of coproduction in the spheres of labour and politics, Brecht goads the same kind of collaboration and involvement in his production. He works in collectives whereby a group of co-workers cooperate on production. He found in his co-workers significant participants in the process of creation, all and sundry were made to take part in the production of the literary work. This procedure constituted a revolution in terms of writing whereby it rejects the concept of the creator as the only genius. This was meant to change aesthetic production completely.

CONCLUSION:

Brecht's *Mother Courage* is exceptionally significant to us today so to speak to the past generation(s). There are still wars that are profoundly individual and roused by eagerness yet dressed figuratively speaking in religious clothes, expending a huge number of pure souls. These wars are regularly incited by individual conscience or for business reason. In the majority of these spots the war is regularly asserted to be religious and sacred. Obviously we ought not overlook the now rested immovable issue of the Northern Ireland. The way that there are still wars going ahead in different places over the globe is an affirmation that humankind has not taken in anything from past catastrophes. The Nazis and Communists are worse than the old systems, but they could not have acquired a hold over men's minds if orthodox dogmatic habits had not been instilled in youth. Stalin's language is full of reminiscences of the theological seminary in which he received this training. What the world needs is not dogma but, as Bertrand Russell puts it is "an attitude of scientific inquiry combined with a belief that the torture of millions is not desirable, whether inflicted by Stalin or by a Deity" (Paul Blanshard, *Classics of Free Thought*, P.156) This in itself makes *Mother Courage* topical and contemporary. There is a basic contradiction that underlies Brecht's approach to theatre and that is Brecht as, a Marxist, believes in materialistic determinism, and yet at the same time he appeals to human freedom to decide to change the prevailing conditions.

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