

Brecht's epic theatre

Emini Z. Emin

University Of Pristina – Faculty of Arts

Abstract

“Theatre should be the ritual place of God of things as they are” Brecht 1920

Although Brecht's epic theatre and its system is studied in many schools of theatrical scenic art, in most cases, they are misunderstandings and inaccurate interpretations of this entirely school of specific scenic – drama knowledge. Often, Brecht was accused of his “red” line approach and aesthetic ideology of art, and so, his genius creativity has remained under-shadowed.

Not only his knowledge for drama and the art, but also, his study and knowledge for spectators is prominent as well. Moreover, Brecht considers this line of communication as the basis of scenic theatre-arts, because he is fully conscious that there is no theatre without spectator. But, ironically, the Brechtian epic theatre is mostly hitted by being alluded as a the theatre that is used as an instrument for “awareness-education” of mass-spectators, while, in its essence Brechtian theatre attempts to led the spectator towards his freedom. Judgment of (anti) socio-cultural values, political, religious, philosophic morals, etc., is a process that is referred to the freedom of thinking. The objective of the epic theatres is to offer the satisfaction by evaluating these (anti) values. And evaluation, does not rarely request transformation. Therefore, the transformation that is driven by Brechtian V-effect is not an ideological transformation, as is very often attributed to epic theatre, but it is immanence for critical stand and re-finding of values.

The Brecht Theater request to meet with other arts, but, also with knowledge of different scientific fields, it is also named the theatre of science.

Keywords: *Epic theater, B. Brecht, V-effect, critical attitude, pleasure (satisfaction).*

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Academic Journal of Business, Administration, Law and Social Sciences ISSN 2410-3918 (print)

ISSN 2410-8693 (online)

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